

Songs for Muska
SATB, instrumental chamber ensemble
JH - C040

Jocelyn Hagen

Songs for Muska

SATB choir, violin, cello, mandolin, harp, percussion



jocelyn hagen

Songs For Muska

Program Note

In May of 2014, Craig Hella Johnson recommended that I read a newly-released book of poetry: *I am the Beggar of the World: Landays from Contemporary Afghanistan*, translated by journalist Eliza Griswold. A landay is a folk couplet - an oral and often anonymous scrap of song created by and for mostly illiterate people: the more than 20 million Pashtun women who span the border of Afghanistan and Pakistan. I was instantly drawn in by the beauty, efficiency, and hard truths packed into these dense statements about their lives. Because of restrictions made by the Taliban, these women weren't allowed to read or write, let alone show ownership of any kind of creative free speech. These landays have traditionally belonged to no single Pashtun woman, and, therefore, belonged to all of them.

In the forward to *I am the Beggar of the World*, Griswold sites a landay written by a teenage poet who called herself Rahila Muska.

"I call. You're stone.
One day you'll look and find I'm gone."

Muska, like many young and rural Afghan women, wasn't allowed to leave her home. Her father removed her from school in the fifth grade, as educating girls was seen as dishonorable and dangerous. She learned poetry at home, from other women and from the radio. (In the beginning, landays were often shared around a fire. These kinds of gatherings are now rare because of the 40 years of chaos and conflict this area of the world has endured. Now people share landays virtually via the Internet, Facebook, text messages, and the radio.) Muska was a rising literary talent, and as a young teenager she often phoned in to the radio to share the landays she had written. When her brothers discovered this in the spring of 2010, they beat her badly for exercising her creativity and free will. She responded by burning herself in protest, and died soon after.

When composing this work, I wanted to weave the spirit of these women and their culture into the music. You will notice that there is a lot of repetition in the words, and that these words are often passed between different women in the ensemble. This compositional technique honors the way in which these landays are shared: spoken, woman to woman. I have studied the folk music of Afghanistan and incorporated specific drum patterns and scales. I even ordered a traditional daireh drum and had it shipped to me from Istanbul.

I am a folk singer at heart, and the combination of my own singing experiences and the elements of Afghan musical traditions mingle in different ways throughout the work. I stretched myself to push my folk-inspired melodies into the weighted scales of their traditional folk music. I have a deep affection for popular music and was inspired to include rhythmic speech after learning about Paradise Sorouri, Afghanistan's first female rapper.

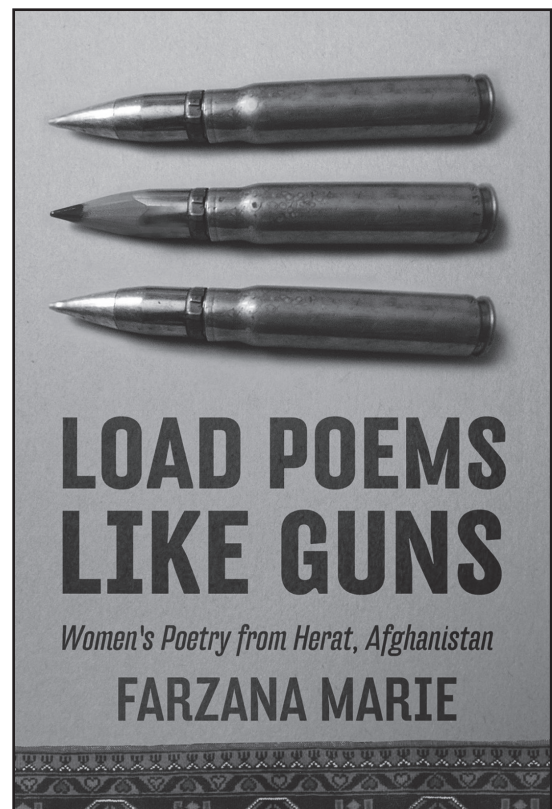
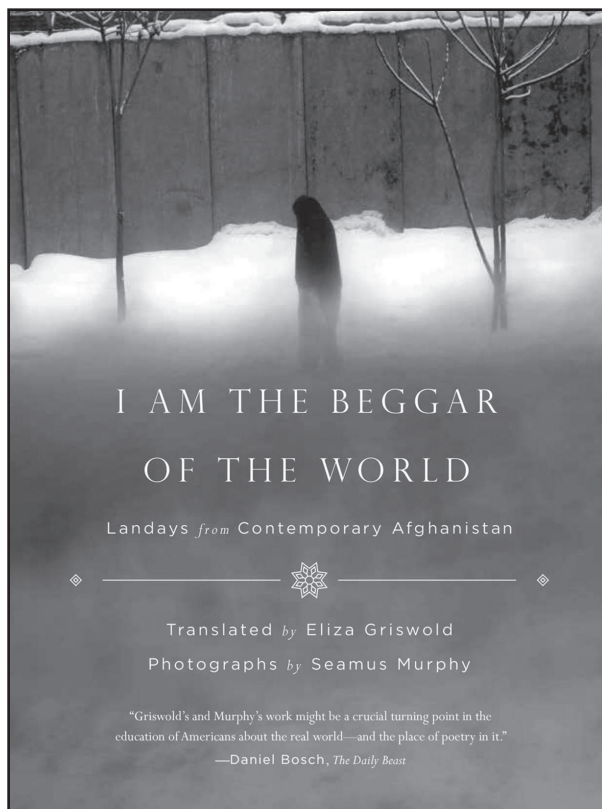
In my research I also found another book of poetry, published in 2015, called *Load Poems Like Guns*, which became extremely influential in the creation of *Songs for Muska*. Poet Farzana Marie spent years in Afghanistan as a civilian volunteer, Air Force officer, and scholar. In this book of poetry she translates the poems of eight leading women poets from Herat, Afghanistan, a seat of culture and arts for that region of the world. She translated these poems from Persian

Dari, and in the introduction to the book she tells the story of one of the featured poets, Nadia Anjuman, and her painful struggle to gain artistic recognition as a leading female poet, her forced unhappy marriage, and her tragic death at the hands of her husband.

It is important to note that these two books of poems feature poetry from women of two different regions of Afghanistan. Women in Herat are attending the University and getting their poetry published, yet many rural women remain illiterate and uneducated. Their world is slowly changing, but there is still a lot of work to do. According to an article in *The Washington Post* from November of 2017, Afghanistan is ranked in last place among the countries of the world, tied with Syria, for the way their society treats their women when it comes to inclusion, justice, and security.

This performance is a gift to Muska, and Nadia, and to all the women of Afghanistan who dare to record their experiences through poetry - written down or not. As an outsider to their culture and way of life, I cannot speak for them. As an artist I am drawn to the female experience, from across the globe and across time. The stories of these women's lives should be shared. This music is simply a window into their complicated world and, like Eliza Griswold has done, a chance to enlighten a broader community. While their lives are drastically different than the ones we lead, commonalities are found in the truths so eloquently delivered in these poems that resonate with our basic human emotions: love, grief, frustration, humor, and belonging.

~ Jocelyn Hagen (March 1, 2019)



SONGS FOR MUSKA

featuring landays from *I am the beggar of the world*, by Eliza Griswold
& translated poems from *Load Poems Like Guns*, by Farzana Marie
SATB choir, mezzo-soprano solo, soprano & tenor duet, violin, cello, harp, mandolin, & drums

I. Processional

SATB, violin, cello, mandolin, harp, 2 percussionists

II. I Call

I call. You're stone.
One day you'll look and find I'm gone.

Traditional Landay
mezzo-soprano solo, SATB a cappella

III. Tassel on Your Drum

If you hide me from the Taliban,
I'll become a tassel on your drum.

Traditional Landay
SSAA, mandolin, doumbek, daireh

IV. I'm in love!

I'm in love! I won't deny it, even if
you gouge out my green tattoos with a knife.

Traditional Landays
SATB, violin, cello

How much simpler can love be?
Let's get engaged now. Text me.

V. Load Poems Like Guns

Load poems like guns —
war's geography calls you
to arms.
The enemy has no signs,
counter-signs,
colors
signals
symbols!
Load poems like guns —
each moment is loaded
with bombs
bullets
blasts
death-sounds —
death and war
don't follow rules
you can make your pages into white flags
a thousand times
but swallow your words, say no more.
Load your poems —
your body —
your thoughts —
like guns.

Somaia Ramish, translated by Farzana Marie
SATB, doumbek

The schoolhouses of war rise up
within you.
Maybe you
are next.

VI. These Bleeding Tulips

They gave no quarter in those freezing nights,
only darkness, filled with laments.
First they crushed the heart's defenses,
then tore limb from every limb of tree and leaf
and gardens blooming tulips in the spring:
they marked them all for summary destruction
(amazingly in the commotion a bird broke free).
As the locust-army marched en masse on rows of wheat
without cause except for ignorance
and blind to the horizon of their history,
they filled their laps with slaughtered innocents.
Don't speak of the zeal of those bleeding tulips;
their destroyers' slogans were all *Islam* and *liberation*
but they came in anything but peace.
And now the world thinks it knows us
by the famous "valor" of the Afghan nation.

Roya Sharifi, translated by Farzana Marie
3 female speakers, 3 basses, 4 percussionists

VII. Daughter

Listen, friends, and share my despair.
My cruel father is selling me to an old goat.

Traditional Landays
SA, cello, harp, 5 female speakers

God, you gave me eyes to see
but this cruel white-bearded goat is blinding me.

You sold me to an old man, father.
May God destroy your home; I was your daughter.

VIII. Protest

My fingers tap the table
seven thousand seven hundred and seventy-seven times —
my sign of protest.

Elaha Sahel, translated by Farzana Marie
SATB a cappella

When the neighbor's kid continues
to learn "b" for battlefield
and "j" for jihad,
how will we be able to breathe
through the gunpowder?

What can we do?
Our days are spun from night
and we are woven dark, everyone groping
for someone's hand.

IX. Smoke-Bloom

I'm full of the feeling of emptiness,
full.

An abundant famine
boils me in my soul's fevered fields,
and this strange waterless boiling
startles the image in my poem
to life.

I watch the new-living picture,
a peerless rose
blush across the page!

But barely has she first breathed,
when streaks of smoke begin
to obscure her face and fumes
consume her perfumed skin.

X. Blisters

Come, let's lie here thigh to thigh
If you climb on, I won't cry

Bright moon, for the love of God tonight
Don't blind two lovers with such naked light.

Our secret love has been discovered.
You run one way and I'll flee the other.

Because my love's American,
blisters blossom on my heart.

XI. Sisters

When sisters sit together,
they always praise their brothers.
When brothers sit together,
they sell their sisters to others.

XII. And the Word Null

You said *write*
You said, tell me of the miracle of
words, you said
I became a stream of speech
for you of words from the beginning
That in the beginning was the word and the word was
the beginning.
But I knew nothing
of the end
of becoming nothing
of being nothing.
I said, how can I write your non-existence?

Nadia Anjuman, translated by Farzana Marie
mezzo-soprano solo, SATB double choir

Traditional Landays
*soprano & tenor duet, SATB, violin, cello,
daireh & doumbek*

Traditional Landay
SA, mandolin, harp, 2 percussionists

Somaia Ramish, translated by Farzana Marie
3 female speakers, 4 percussionists

I spit myself onto a page
a painting that sent
the alphabet to its death.
In this way a thousand-and-nothing ancestors
of a generation of nothing-becomes
face ruin.
Your scandal
or mine?
And existence is everything that from the beginning
was my likeness the painting
was the likeness of my painting
that wrote nothing more.

And the word *null*
and the word *dust*
and the word *superfluous*.

XIII. Ode to My Earrings

This is for you who continually
 tremble
 whirl
 shimmy
you who are green at heart
with a slender frame —

Elaha Sahel, translated by Farzana Marie
SSA, harp

I've reserved a place for you
on my shoulders
where you can live,
where, hey!
you can dance to every wind,
move to every tune
here on my shoulders
and sing a melody for the others.
Happiness is the color yellow —
 it shines
 it spins
even if it is night —
even if the wind is silent
and anxiety's lamp is ignited.

XIV. Drones

Leave your sword and fetch your gun.
Away to the mountains, Americans have come.

Traditional Landays
SATB, cello, mandolin

If the Taliban weren't here for the world to see,
these foreigners would be free to occupy every sacred country.

The drones have come to the Afghan sky.
The mouths of our rockets will sound in reply.

May God destroy your tank and your drone,
you who've destroyed my village, my home.

May God destroy the Taliban and end their wars.
They've made Afghan women into widows and whores.

XV. Separation

Separation, you set fire
in the heart and home of every lover.

In Policharki Prison, I've nothing of my own,
except my heart's heart lives between its walls of stone.

Separation brought this kind of grief:
it made itself a mullah (tyrant) and me the village thief.

Separation followed me with an axe.
Wherever I laid love's foundation, the axe smashed it.

Traditional Landays

SATB, violin, cello

XVI. My Sleeping Heart

Of water I can't have even a taste.
My lover's name, written on my heart, would be erased.

May God make you into a riverbank flower
so I may smell you when I go to gather water.

If you couldn't love me from the start,
then why did you awake my sleeping heart?

Traditional Landays

soprano & tenor duet, SATB, violin, cello, percussion

XVII. These Days

These days, their plagues oppress us
with tyranny, toil, and why?
No sign of kindness, mercy,
or compassion appears to us.
Time tears down the heart's
love-carved roof beams, exposes us
to naked sky, the overseer
of these midnight doubts and sighs.
The age has left a souvenir for us
(even as it conjures new sufferings):
a sickly body and pain without remedy.
The world's vicious riptide leaves us
no hope of this night-journey ever reaching morning:
a ship broken, the captain intact.
It is impossible for us
to straighten our backs when our legacy
is a chest-full of regrets. We were crushed,
and time's best advice for us?
Get used to my cruelty, it burns but you can learn
to tolerate the burning, it said to us.
So we buried our cries in our hearts, buried our voices
in tombs of tired throats. What's left for us
but to imagine the dreams that might have come true for us?

Fereshta Nilab Sahel Noorzayi,
translated by Farzana Marie

female speaker, SATB, harp

The sea overwhelms Sahel, whose cries resound;
as footsteps fade, she left her tears to us.

XVIII. You're Stone

I call. You're stone.
One day you'll look and find I'm gone.

Traditional Landay

SATB, violin, cello

XIX. The Moon's Shadow

Can you recall where
I lost you

Fariba Haidari, translated by Farzana Marie

tenor solo, TB a cappella

or where
in the soil my fingerprints
were?

Or perhaps those weren't prints, just

a remnant

of the moon's shadow.

XX. Ghazal

I am tired of repeat, repeat, and again *repeat*:
lay head on wall's shoulder...*repeat* —
life, love and comfort leave a bad taste
so suffer this stubborn sting alone...*repeat*.
Torment grips me all the way down to the deep
as the death-dagger-blood-reel continually *repeats*.
Hear the ailing narrator of this bitter tale,
the story life builds breath by breath...*repeat*.
Believe just for one, how bad it hurts —
don't leave beside me an empty seat.

Nilufar Niksear, translated by Farzana Marie

*mezzo-soprano solo, SA, violin, cello, harp,
mandolin, 3 percussionists*

XXI. Farewell

I want to leave this "home" and go
to the grasslands, pack up and go
to a place I imagine soaked in the scent of peace —
no? If that land does not exist I will go
to the dust-scented desert, go
no matter how many times they bind
my feet, the ties will rot and I will go
in search of a country of lovely souls.
These colorful clothes did no good, I will go
now robed in white. The lovers call: *come!*
The time of farewells has come and I must go!

Fereshta Nilab Sahel Noorzayi

translated by Farzana Marie
mezzo-soprano solo, mandolin

XXII. For Nadia

The sky died
for the wind that split open its chest

We all died for you
though fate's sleight of hand snuck you from us

And you smiled from the sky
for us
and for the moments we carry away
from our memories.

Somaia Ramish, translated by Farzana Marie
SATB a cappella

XXIII. A Gamble

Whatever we had or didn't have, we inevitable lost —
all that a life amasses, in one turn, lost.
Despite the warning shout of the garden's guard we lost
the tall date palm to axe-carrying man
and where can we carry this shame? — we lost
our simpler selves to the dollar, the dinar
and from the height of valor we never actually had, we lost
our bearings, fell by accident into getting and having.
We return to the matter of the lantern, having lost
the sun again in shadows on the wall.
And woe to us, who lost the words just
as we were about to testify. Don't give us
another speech about recovering what we lost:
we are blurred with *we were* when we gambled and lost
the future in the replay in the present of the past.

Roya Sharifi, translated by Farzana Marie
SA, 2 female speakers, violin, cello

XXIV. It Is Not Finished

And whether or not I exist,
it is not finished,
not yet finished.

Eleha Sahel, translated by Farzana Marie
SSA, 2 percussionists, 2 clappers

XXV. I'm gone

I call. You're stone.
One day you'll look and find I'm gone.

Traditional Landay
SATB, instrumental ensemble

Score

Commissioned for *Conspirare* and Craig Hella Johnson

Songs for Muska

I. Processional

SATB choir, violin, cello, mandolin, harp, & 2 percussionists

Jocelyn Hagen

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180

Violin
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S

A

T

B

Mandolin

Harp

Percussion 1
Daireh & Dhoubek

Percussion 2
High Hat Cymbal & Claves

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Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com



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I. Processional / Songs for Muska / Hagen

9

Vln. *mf*

Vc. *mf*

Mdn. *mf*

Hp.

17

Vln.

Vc.

Mdn.

Hp.

25

Vln.

Vc.

mf

T

rr/ee/oo*

mf

B

rr/ee/oo*

25

Mdn.

jo c e l y n h a g e n

Hp.

The musical score consists of several staves. At the top, there are two staves for Violin (Vln.) and Viola (Vc.), both containing rests. Below these are the vocal staves for Tenor (T) and Bass (B). The Tenor part begins with a treble clef and a key signature of one flat, with a dynamic marking of *mf*. The Bass part begins with a bass clef and the same key signature, also with a dynamic marking of *mf*. Both vocal parts have a melodic line with lyrics 'rr/ee/oo*' written below the notes. Below the vocal staves are the instrument staves for Mandolin (Mdn.) and Harp (Hp.). The Mandolin part has a treble clef and a key signature of one flat, with the lyrics 'jo c e l y n h a g e n' written above the notes. The Harp part has a grand staff (treble and bass clefs) and a key signature of one flat, with a rhythmic pattern of eighth notes. At the bottom of the page, there is a single staff with a key signature of one flat and a series of eighth notes.

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For perusal only. * Overtone singing

33

Vln. *mp*

Vc. *f*

T
8
(rr/ee/oo)

B
(rr/ee/oo)

Mdn. *mf*

Hp.

33

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41

Vln.

Vc.

T
8
(rr/ee/oo)

B
(rr/ee/oo)

Mdn.

41

Hp.

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49

Vln.

Vc.

T
8
(rr/ee/oo)

B
(rr/ee/oo)

Mdn.

Hp.

49

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I. Processional / Songs for Muska / Hagen

57

Mdn. *f*

Hp. *f*

High Hat Cymbal *mf*

65

Vln. *mf*

Vc. *mf*


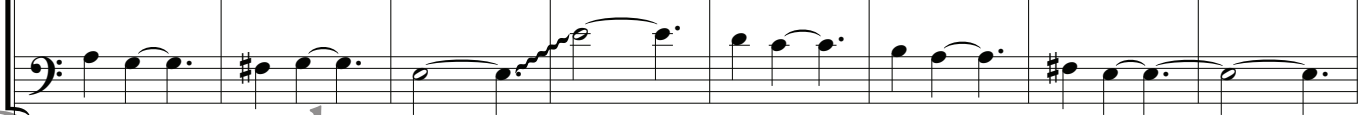
mf
Commotion Begins
starting with a few, gradually adding more and more voices
gaining in intensity & volume

Mdn. *mf*

Hp. *mf*

I. Processional / Songs for Muska / Hagen

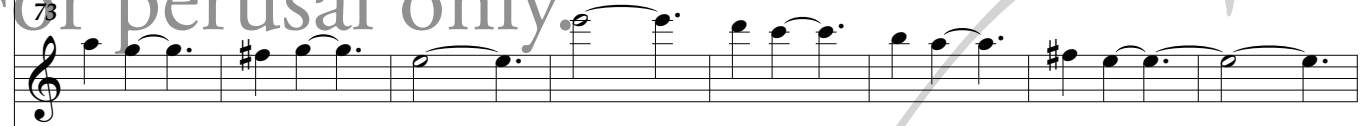
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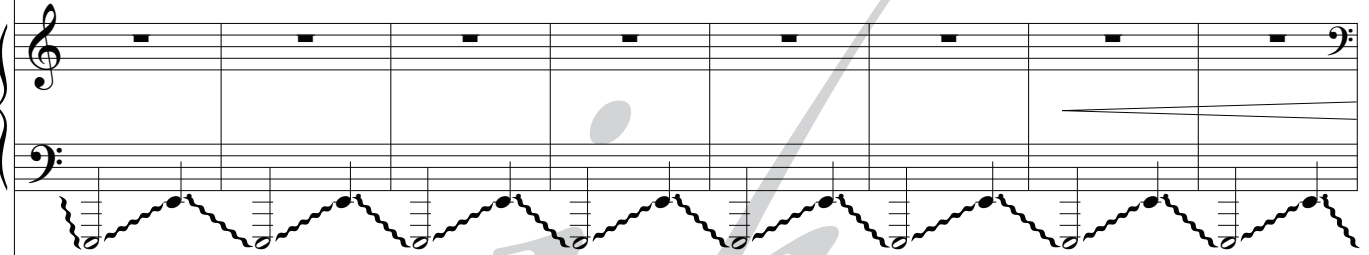
Vln. 
Vc. 

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73

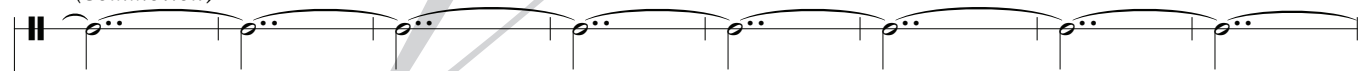
Mdn. 

Hp. 

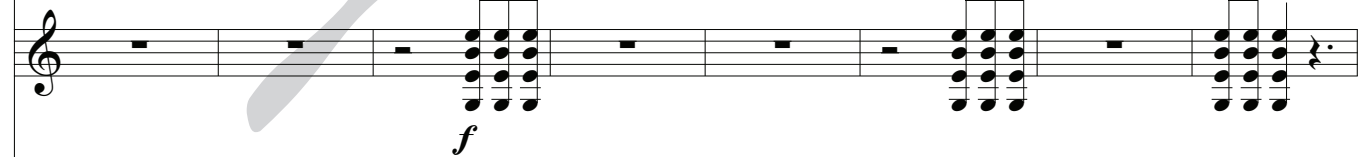
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81

(Commotion)



81

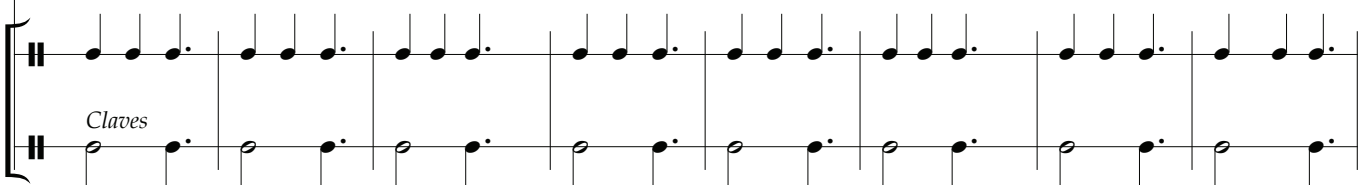
Mdn. 
f

Hp. 
f

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81

Claves 

I. Processional / Songs for Muska / Hagen

89 Silence

Vln. Silence

Vc. Silence

*Commotion is very loud and takes over the sound
there is a mix of emotions ~ joy, sorrow, anger, laughter*

f *ff*

89 Silence

S Silence

A Silence

T Silence

B Silence

89 Silence

Mdn. Silence

Hp. Silence

89 Silence

mf *f*

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I. Processional / Songs for Muska / Hagen

100

Vln. *mf*

Vc. *mf*

Sung with bright vowels throughout *mf*

100

S Ah...

A *mf* Ah...

T *mf* Ah...

B *mf* Ah...

Mdn. *mf*

Hp. *f*

mf
Claves

mf

I. Processional / Songs for Muska / Hagen

109

Vln.

Vc.

109

S

A

T

B

109

Mdn.

Hp.

109

117

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

117

117

The musical score is arranged in a system with the following parts from top to bottom: Violin (Vln.), Viola (Vc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Mandolin (Mdn.), and Harp (Hp.). The score is divided into three systems, each starting at measure 117. The vocal parts (S, A, T, B) have lyrics 'Do not photocopy. For perusal only.' written across them. The harp part features a prominent tremolo pattern in the bass register. The mandolin part has a rhythmic accompaniment. The string parts (Vln., Vc., B) have melodic lines. The Alto and Bass parts include the vocalization 'Ah...'. The page number '12' is centered at the bottom.

I. Processional / Songs for Muska / Hagen

126

Vln. *long*
p long

Vc. *long*
p

S *long*

A *long*

T *long*

B *long*

Mdn. *long*

Hp. *p*
long

126 *p* *long*

126 *p* *long*

I. Processional / Songs for Muska / Hagen

♩ = 100

135

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

slight "d" sound may be added on repeated notes, & vowels may be modified slightly

f
solo

Ah...

f
solo

Ah...

mf

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135 Dhoubek

mf

Multibass Drum/Low Tom
rim

mf

I. Processional / *Songs for Muska* / Hagen

140

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

Perc. 1

Perc. 2

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I. Processional / Songs for Muska / Hagen

143

Vln. *mf*

Vc. *mf*

S

A

T *mf*
rr/ee/oo*

B *mf tutti*
rr/ee/oo*

Mdn.

Hp.

Perc. 1

Perc. 2

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* Overtone singing

I. Processional / Songs for Muska / Hagen

146

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

Perc. 1

Perc. 2

rr/ee/oo*

rr/ee/oo*

rr/ee/oo*

rr/ee/oo*

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I. Processional / Songs for Muska / Hagen

149

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

Perc. 1

Perc. 2

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f solo Ah... 3

f solo Ah... 3

rr/ee/oo*

rr/ee/oo*

mf

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I. Processional / Songs for Muska / Hagen

153

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

Perc. 1

Perc. 2

f solo

Ah...

3

tutti

rr/ee/oo*

f solo

Ah...

3

tutti

rr/ee/oo*

153

153

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I. Processional / Songs for Muska / Hagen

156 *sliding up the scale (accuracy unimportant)*

Vln. *mf*

Vc.

S

A

T

B

Mdn.

Hp.

Perc. 1

Perc. 2

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I. Processional / Songs for Muska / Hagen

with intensity & individual character

159

Vln. *f*

Vc. *f*

Claps (a few singers) *mf*

S *mf*
Ng...

A *mf*
Ng...

T *mf*
Ng...

B *f marcato*
Oo...

Mdn. *f*

Hp.

Perc. 1

Perc. 2

I. Processional / Songs for Muska / Hagen

161

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

Perc. 1

Perc. 2

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I. Processional / Songs for Muska / Hagen

163

Vln.

Vc.

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163

S

A

T

B

Jocelyn Hagen

163

Mdn.

Hp.

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163

Perc. 1

Perc. 2

I. Processional / Songs for Muska / Hagen
sliding up the scale in minor thirds (accuracy unimportant)

165

Vln.

Vc.

S

A

T

B

Mdn.

Hp.

Perc. 1

Perc. 2

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167

Vln. *ff* *stinger*

Vc. *ff* *stinger*

S

A

T *jo c e l y n H a g e n*

B

Mdn. *ff*

Hp. *ff* *stinger*

Perc. 1 *f*

Perc. 2 *f*

25

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jo c e l y n H a g e n

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Mezzo
A1 S1
A3 A2
S3 S2
S5 S4

II. I Call

SSSSAAATB choir & mezzo-soprano solo

Traditional Landay
from Afghanistan

Jocelyn Hagen

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♩ = 100

mf

S 1 I call. You're stone.

S 2

S 3

S 4

S 5

Mezzo-Soprano *mf*
I call. You're stone. One day you'll look and find I'm gone.

A 1 *mf*
I call. You're stone.

A 2

A 3

TB

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II. I Call / Songs for Muska / Hagen

4

S 1 *mp*
One day you'll look and find I'm gone. I

S 2 *mf*
I call. You're stone.

S 3 *mf*
I call. You're stone.

S 4

S 5

Mezzo *mp* *mf*
I call. I call.

A 1
One day you'll look and find I'm gone. I call. You're stone.

A 2 *mf*
I call. You're stone. One day you'll look and find I'm gone.

A 3 *mf*
I call. You're stone. One day you'll look and find I'm gone.

TB

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II. I Call / Songs for Muska / Hagen

8

f

S 1 call. _____ One day you'll look and find I'm

S 2 One day you'll look and find I'm gone.

S 3 One day you'll look and find I'm gone.

S 4 *mf* I call. You're stone. I call. You're stone.

S 5 *mf* I call. You're stone. I call. You're stone.

Mezzo *mf* I call. _____ *f* I call. _____

A 1 One day you'll look and find I'm gone. I call. You're stone. One day you'll look and find I'm

A 2 I call. You're stone. One day you'll look and find I'm gone.

A 3 I call. You're stone. One day you'll look and find I'm gone.

TB *mf* Mm... _____

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II. I Call / Songs for Muska / Hagen

12

S 1
gone. _____

S 2
f
One day you'll look and find I'm gone. _____

S 3
f
I call. You're stone. I call. You're stone. I _____

S 4
f
I call. You're stone. I call. You're stone. I _____

S 5
f
I call. You're stone. I call. You're stone. I _____

Mezzo
I call. You're stone. One day you'll look and find I'm

A 1
gone. _____ One day you'll look and find I'm gone.

A 2
f
One day you'll look and find I'm gone.

A 3
f
One day you'll look and find I'm gone.

TB
f
Mm... _____

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II. I Call / Songs for Muska / Hagen

16

S 1 *mp*
I call. You're stone. One day you'll look and find I'm gone.

S 2 *mf*
I call.

S 3 *p*
call.

S 4 *p*
call.

S 5 *p*
call.

Mezzo
gone.

A 1 *mp*
I call. You're stone. One day you'll look and find I'm gone.

A 2 *mp*
I call. You're stone. One day you'll look and find I'm

A 3 *mp*
I call. You're stone. One day you'll look and find I'm

TB *mp*
Mm... Mm...

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II. I Call / Songs for Muska / Hagen

20 *p*

S 2

S 3 *mp* *p*
I call. You're stone. One day you'll look and find I'm gone.

S 4 *mp* *p*
I call. You're stone. One day you'll look and find I'm gone.

S 5 *mp* *p*
I call. You're stone. One day you'll look and find I'm gone.

A 2 *p*
gone. I call. You're stone. One day you'll look and find I'm

A 3 *p*
gone. I call. You're stone. One day you'll look and

TB *p* *ppp*
Mm...

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II. I Call / Songs for Muska / Hagen

24

S 1 *p* *pp*
I call. You're stone. One day you'll look and find I'm gone. I call. You're stone.

S 2 *p* *pp*
I call.

Mezzo *p*
I call. You're stone.

A 1 *p* *pp*
I call. You're stone. One day you'll look and find I'm gone. I call. You're stone.

A 2 *pp*
gone. I call. I'm gone.

A 3 *pp*
find I'm gone.

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28

Mezzo
One day you'll look and find I'm gone.

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III. A Tassel On Your Drum

SSAA choir, mandolin, doumbek & daireh

Traditional Landay
from Afghanistan

Jocelyn Hagen

Boldly $\text{♩} = 84$
f

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Soprano 1 *f*
If you hide me from the Ta-li-ban, I'll be-come a tas-sel on your drum. a tas-sel on your drum.

Soprano 2 *f*
a tas-sel on your drum.

Alto 1 *f*
If you hide me from the

Alto 2

Mandolin

Daireh

Doumbek

5
A1 Ta-li-ban, I'll be-come a tas-sel on your drum. a tas-sel on your drum.

A2 *f*
a tas-sel on your drum.

5
Mdn. *f*

D. *edge*

D.B. *mf front*
mf

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III. A Tassel On Your Drum / Songs for Muska / Hagen

11

S1 *f* If you hide me from the Ta-li-ban, I'll be-come a tas-sel on your

A1 *f* If you hide me from the Ta-li-ban, I'll be-come a tas-sel on your

Mdn.

D.

D.B.

17

S1 drum. a tas-sel on your drum. *p* If you hide me If you

S2 *p* If you hide me from the hide me from the Ta-li-ban, a tas-sel on your drum.

A1 *p* drum. a tas-sel on your drum. Ta - li - ban, Ta-li-ban, Ta - li - ban,

A2 *sub. p* If you hide me from the Ta - li - ban, hide me from the Ta - li - ban,

22

S1 hide me

S2 a tas-sel on your drum.

A1 *sub. mf* If you hide me from the Ta-li-ban, I'll be-come a tas-sel on your drum. a tas-sel on your drum, drum, drum,

A2 *mf* on your drum. a tas-sel on your drum,

D. *mf*

D.B. *mf*

*when repeating the word "drum" like this, close quickly to the "m"

III. A Tassel On Your Drum / Songs for Muska / Hagen

27

A1

drum.

A2

drum, drum.

Mdn.

f

D.

D.B.

33

S1

f

If you hide me from the Ta-li-ban, I'll be-come a tas-sel on your drum. a tas-sel on your drum.

S2

f

If you hide me from the Ta-li-ban, I'll be-come a tas-sel on your drum. a tas-sel on your drum.

A1

mp

I'll be-come a

f

If you hide

A2

mp

I'll be-come a

Mdn.

33

D.

D.B.

III. A Tassel On Your Drum / Songs for Muska / Hagen

38

S1 *mp* me, — me —

S2 *mp* me —

A1 me, me, me on your drum.

A2 *f*

Mdn. 38 If you hide me, — me, — me — *f*

D.

D.B.

45

S2 *p* If you

A1 *sub. p* If you hide me from the

Mdn. 45

D.

D.B.

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III. A Tassel On Your Drum / Songs for Muska / Hagen

51

p

S1 Ta-li-ban, a tas-sel on your drum. a tas-sel on your drum, drum, drum. tas-sel on your

S2 hide me from the Ta-li-ban, on your drum, drum, drum, drum.

A1 hide me from the I'll be-come a I'll be-come a tas-sel on your

A2 *p* a tas-sel on your drum. tas-sel on your

D. *p*

D.B. *p*

56

S1 drum. I'll be-come a

S2 tas-sel on your drum. tas-sel on your

A1 drum, drum, drum. drum, drum, drum,

A2 drum, drum, drum. drum, drum, drum, drum, drum,

56

Mdn. *mp* *mf*

D. *mp*

D.B. *mp*

mp

III. A Tassel On Your Drum / Songs for Muska / Hagen

62

A1

drum, drum, drum.

A2

drum. drum.

62

Mdn.

ff

D.

f

D.B.

f

joceelyn hagen

67

S1

mf

in the background...

drum (m) drum (m) drum

S2

mf

in the background...

drum (m) drum (m) drum

67

Mdn.

D.

D.B.

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*Grace notes occur *on* the beat, not before.

III. A Tassel On Your Drum / Songs for Muska / Hagen

72

S1 (m) *f* drum (m) drum

S2 (m) *f* drum (m) drum

A1 *f* drum (m) drum

A2 drum (m) drum

Mdn.

D.

D.B.

72

77

S1 (m) drum (m) *mf* If you

S2 (m) drum (m)

A1 (m) drum (m)

A2 (m) drum (m)

Mdn.

D.

D.B.

77

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III. A Tassel On Your Drum / Songs for Muska / Hagen

82

S1 *p*
hide me from the Ta - li - ban, a tas - sel on your drum.

S2 *p*
hide me from the Ta - li - ban, a tas - sel on your

A1 *p*
hide me Ta - li - ban, *mf*

A2 *mf*
I'll be - come a tas - sel on your drum. tas - sel on your drum.

Mdn. *mf* *mp*

D. *mp* *p*

D.B. *mp* *p*

86

S1 *mp* *p*
tas - sel on your drum. tas - sel on your tas - sel on your drum.

S2 *p*
drum. tas - sel on your drum.

A1 *p*
tas - sel on your drum. tas - sel on your tas - sel on your drum.

A2 *mp* *p*
tas - sel on your drum. tas - sel on your tas - sel on your drum.

Mdn. *p*

D. *pp*

D.B. *pp*

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IV. I'm in love!

SATB choir, violin & cello

Traditional Landays
from Afghanistan

Jocelyn Hagen

with spirit! ♩ = 144

Violin

Cello

f

6

Vln.

Vc.

rit.-----a tempo

11

Vln.

Vc.

mf

11

Sopranos & Altos

f

mf

I'm in love!

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IV. I'm in love! / Songs for Muska / Hagen

16

Vln.

Vc.

f

f

16

I'm in love! _____

21

Vln.

Vc.

mf

f

pizz. *arco*

mf *p*

mf *p*

21

I won't de-ny it, I won't de-ny it, I won't de-ny it, I won't de-ny it,

27

Vln.

Vc.

f

mp

f

mf

Tenors & Basses

I'm in love! _____

IV. I'm in love! / Songs for Muska / Hagen

33

Vln.

Vc.

f

f

f

Sopranos & Altos

Tenors & Basses

I won't de-ny it,

I'm in love!

joceelyn hagen

rit. a little slower ♩ = 134

38

Vln.

Vc.

mp

mp

mp

pp

pp

I won't de-ny it, I'm in love!

I'm in love!

IV. I'm in love! / Songs for Muska / Hagen

43

Vln. *mf*

Vc. *mf* *pizz.* *arco*

47

Vln. *mp*

Vc. *mp*

Tenors *mf*

Basses *mf*

How much simp-ler can love be? Text me, text me, text me.

How _ much

52

Vln. *p*

Vc. *p*

Altos *p*

I'm in love.

I'm in

simp-ler can love _ be? Text me, text me, text me.

IV. I'm in love! / Songs for Muska / Hagen

Vln. *pp* *mf*

Vc. *p* *mf*

mp *mf*

I'm in love!

I'm in love!

love!

mf

I'm in love!

jocelyn hagen

Vln. *f* *p* *f*

Vc. *p* *f*

f *mf* *ff*

Let's get en - gaged now. I'm in

Let's get en - gaged now. Text me, text me,

Let's get en - gaged now. I'm in love!

Let's get en - gaged now.

IV. I'm in love! / Songs for Muska / Hagen

accel. *with spirit!* ♩ = 144

65

Vln. *mf* *f*

Vc. *mf* *f*

For perusal only.

65

love! _____ I won't de - ny it, e-ven if you

text me. I'm in love! I won't de-ny it, e-ven if you

ff

I'm in love! I'm in love!

f

I'm in love!

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71

Vln. *mf* *pizz.*

Vc. *mf* *pizz.* *arco*

71

ff

gouge out my green tat - toos with a knife.

ff

gouge out my green tat - toos with a knife.

f

I'm in love! _____ I won't de-ny it,

77 *arco*
Vln. *f* *ff*

Vc. *f* *ff*

77
e-ven if you gouge out my green tat - toos with a knife.

8
I'm in love! green tat - toos with a knife.

love! with a knife.

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V. Load Poems Like Guns

SATB choir & doumbek

Poem by:
Somaia Ramish
Translated by:
Farzana Marie

Jocelyn Hagen

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Strong $\text{♩} = 76$

1 alto mf

Alto

Load po-ems like guns war's ge-o - graph-y calls you to arms. Load po-ems

3 altos

Doumbek

mf

6

S

1 soprano mf

Load po-ems like guns war's ge-o - graph-y

4 altos

A

like guns war's ge-o - graph-y calls you to arms. Load po-ems like guns war's ge-o - graph-y

T

B

p *mf*

Mm...

6

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V. Load Poems Like Guns / Songs for Muska / Hagen

12 *all sopranos*
f *mf*
S calls you to arms. Load po-ems like guns war's ge-o - graph-y calls you to arms. Load po-ems
A calls you to arms. Load po-ems like guns war's ge-o - graph-y calls you to arms. Load po-ems
T 8 *mf*
Load po-ems
B *p* *f* *mf*
Load po-ems

12 *f* *mf*

18 *f*
S like guns war's ge-o - graph-y calls you to arms. Load po-ems like guns war's ge-o - graph-y
A like guns war's ge-o - graph-y calls you to arms. Load po-ems like guns war's ge-o - graph-y
T 8 *f*
like guns war's ge-o - graph-y calls you to arms. Load po-ems like guns war's ge-o - graph-y
B *f*
like guns war's ge-o - graph-y calls you to arms. Load po-ems like guns war's ge-o - graph-y

18 *f*

V. Load Poems Like Guns / Songs for Muska / Hagen

24

legato
mp

S calls you to arms. The e - ne-my has no signs, no count-er - signs co - lors sig - nals

legato
mp

A calls you to arms. The e - ne-my has no signs, no count-er - signs co - lors sig - nals

p

T 8 calls you to arms. Load po - ems like guns Load po - ems like guns Load

p

B calls you to arms. Load po - ems like guns Load po - ems like guns Load

24

mp

30

S no co - lors sig - nals sym - bols!

p

A no sig - nals co - lors sym - bols!

pp

T po - ems like guns like — guns like guns Load po - ems

pp

B po - ems like guns like — guns Load po - ems like guns like guns

30

p

pp

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V. Load Poems Like Guns / Songs for Muska / Hagen

36

S *pp* like guns Load po-ems like guns Load po-ems

A *p* guns Load po-ems like guns Load po-ems like guns Load po-ems

T *p* like guns Load po-ems like guns Load po-ems like guns Load po-ems

B *mf* each mo-ment is load-ed with

36

42 like guns Ah... *mf*

S *p* Load po-ems like guns Load po-ems like guns Ah...

A Ah... *mf* like guns Load po-ems like guns Load po-ems like guns Ah...

T *f marcato* like guns Load po-ems like guns Load po-ems like guns you can make your

B *f* bombs bul-lets blasts death-sounds death and war don't fol-low rules you can make your *marcato*

42 *mf* *f*

V. Load Poems Like Guns / Songs for Muska / Hagen

48

S Ah.... swal - low your

A Ah.... swal - low your words,

T pag-es in-to white flags a thou-sand times but swal - low your words,

B pag-es in-to white flags a thou-sand times but swal - low your words,

48

S words, say no more. The e - ne - my has no

A Load po - ems like guns Load po - ems like guns Load po - ems

T Load po - ems like guns Load po - ems like guns Load po - ems

B say no more. The e - ne - my has no

54

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52

V. Load Poems Like Guns / Songs for Muska / Hagen

60

S *p* signs, _____ *mf* Load po-ems like guns your

A *mp* like guns each mo-ment is load ed with bombs *mf* Load po-ems your

T *mp* like guns each mo-ment is load - ed with bul-lets blasts death-sounds *mf* Load po-ems

B *p* signs, _____ *mf* Load po-ems like guns Load

60

mp

65

S bo - dy your _____ thoughts _____ *f* Load po - ems

A bo - dy your _____ thoughts _____ *f* Load po - ems

T like guns Load po-ems like guns *f* Load po - ems

B po - ems like guns like guns *f* Load po-ems like guns like guns Load po-ems like guns

65

mf

V. Load Poems Like Guns / Songs for Muska / Hagen

rit. $\text{♩} = 82$

70 *ff* *fff* *f*

S like guns The school-hous - es of war rise

A like guns The school-hous - es of war rise

T like guns

B Load po-ems like guns like guns like guns

Load po-ems like guns

70 *fff*

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

75 *fff* *fff* *fff* *fff*

S up with - in you. The school-hous - es of war May-be you are next.

A up with - in you. Ah... May-be you are next.

T The school-hous - es of war rise up with - in you. May-be you are next.

B The school-hous - es of war rise up with - in you. May-be you are next.

75 *ff* *fff*

Score

VI. These Bleeding Tulips

3 female speakers, 3 basses, & 4 percussionists

Poem by: Roya Sharifi

translated into English by: Farzana Marie

Jocelyn Hagen

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♩ = 116

mf

Speaker 1

Speaker 2

Speaker 3

Bass 1

Bass 2

Bass 3

They gave no quar-ter in those

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*4 flower pots of various sizes, pitched high-low,
played with soft, rubber mallets*

Flower Pots

mp

*4 brake drums of various sizes, pitched high-low,
played with the hands, or soft mallets*

Brake Drums

mp

log drum (low) & multi-bass drum

Drums

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Finger Cymbals

mp

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6

S. 1
freez-ing nights, on - ly dark - ness, filled with la - ments.

S. 2
mf
First they crushed the heart's de-

F.P.
6

B.D.
6

joce lyn Chagen

10

S. 1
and gar - dens bloom-ing tu - lips in the spring:

S. 2
fens-es, *mf* bloom-ing *mp*

S. 3
mf
then tore limb from eve-ry limb of tree and leaf

F.P.
10

B.D.
10

VI. These Bleeding Tulips / Songs for Muska / Hagen

14

S. 1 *f* they marked them all for sum-ma-ry de-struc-tion

S. 2 *f* tu-lips in the spring: they marked them all for sum-ma-ry de-struc-tion

S. 3 *p* bloom-ing tu-lips in the spring: *f* they marked them all for sum-ma-ry de-struc-tion *mf* (a-maz-ing-ly

mf suddenly looking off to the side, in the distance

Bass 1 *mf* no decay on gliss (Th*)mm

Bass 2 *mf* no decay on gliss (Th*)mm (Th*)mm

Bass 3 *mf* no decay on gliss (Th*)mm

14

F.P.

B.D.

Drums *log drum* *multibass drum* *mf*

F.C. *mp*

* Somewhere in between a "th" and a "d" sound

18

S. 1 As the lo-cust-ar-my marched en masse on

S. 2 *mf* en masse

S. 3 *looking back center*
in the com-mo-tion a bird broke free). on

Bass 1 (Th*)mm (Th*)mm (Th*)mm

Bass 2 (Th*)mm (Th*)mm

Bass 3 (Th*)mm (Th*)mm

18

F.P.

B.D.

Drums

F.C.

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22

S. 1
rows of wheat with-out cause ex-cept for ig-no-rance

S. 2
f 3 3 3
blind to the ho-ri-zon of their his-to-ry,

S. 3
rows of wheat

Bass 1
(Th*)mm

Bass 2
(Th*)mm

Bass 3
(Th*)mm (Th*)mm

22

F.P.

B.D.

Drums

F.C.

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The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark '22'. The vocal parts (S. 1, S. 2, S. 3) are in the upper staves, with lyrics written below them. S. 1 sings 'rows of wheat with-out cause ex-cept for ig-no-rance'. S. 2 sings 'blind to the ho-ri-zon of their his-to-ry,' with a dynamic marking of *f* and three triplet markings above the notes. S. 3 sings 'rows of wheat'. Below the vocal parts are three bass parts (Bass 1, Bass 2, Bass 3), each with a tremolo line and a '(Th*)mm' marking. The instrumental parts (F.P., B.D., Drums, F.C.) are in the lower staves. The F.P. and B.D. parts consist of a steady eighth-note accompaniment. The Drums part shows a simple rhythmic pattern with rests and eighth notes. The F.C. part has a few notes. A large watermark 'jocelyn chagen' is overlaid diagonally across the score. Two instances of the text 'Do not photocopy. For perusal only.' are also present, one in the upper left and one in the lower right.

VI. These Bleeding Tulips / Songs for Muska / Hagen

25

mf

S. 1 they filled their laps with slaugh-tered in-no-cent's.

S. 2 *whispered p* bloom-ing tu-lips in the

S. 3 *mf* with slaugh-tered in-no-cent's.

Basses *slap chest (RH) with open hand mp*

Bass 1 (Th*)mm

Bass 2 (Th*)mm

Bass 3 (Th*)mm

25

F.P. *p*

B.D. *p*

Drums

F.C.

VI. These Bleeding Tulips / Songs for Muska / Hagen

30

mf *f*

S. 1 Don't speak of the zeal of those bleed-ing tu-lips; their de-stroy-ers' slo-gans —were all *Is-lam* and

S. 2 *spring:* *f* *Is-lam*

S. 3 *f* *Is-lam*

Basses

30

F.P. *joceelyn hagen*

B.D.

The musical score is written on a grand staff with six systems. The first system includes vocal parts S. 1 and S. 2, Basses, and F.P. The second system includes S. 2, S. 3, Basses, and B.D. The lyrics are: 'Don't speak of the zeal of those bleed-ing tu-lips; their de-stroy-ers' slo-gans —were all Is-lam and Is-lam Is-lam'. The score includes dynamic markings (mf, f), a fermata, and a 'spring:' marking. A large watermark 'joceelyn hagen' is overlaid on the score.

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VI. These Bleeding Tulips / Songs for Muska / Hagen

35 *mf* *mp*

S. 1 *lib-er-a-tion* but they came in an - y - thing — but peace. And now the

S. 2 *lib-er-a-tion* And now the

S. 3 *lib-er-a-tion* And now the

Basses

F.P.

B.D.

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39 *lunga*
let the sound fade completely

S. 1 world thinks it knows us by the fa - mous "val-or" of the Af-ghan na - tion.

S. 2 world thinks it knows us by the fa - mous "val-or" of the Af-ghan na - tion.

S. 3 world thinks it knows us by the fa - mous "val-or" of the Af-ghan na - tion.

F.C.

mf p

VII. Daughter

SA choir, cello, harp, & 5 speakers


Traditional Landays
from Afghanistan


Jocelyn Hagen


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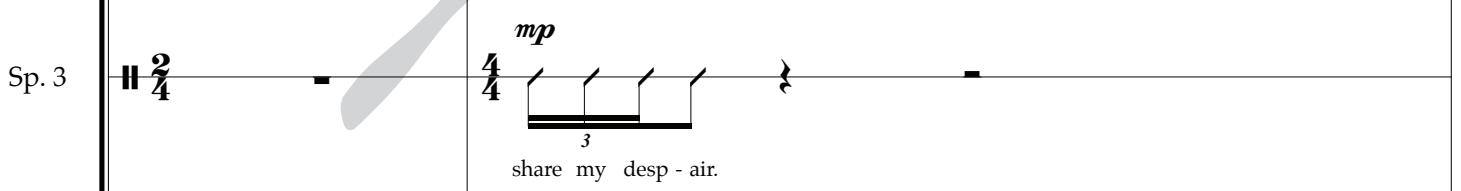
For perusal only.

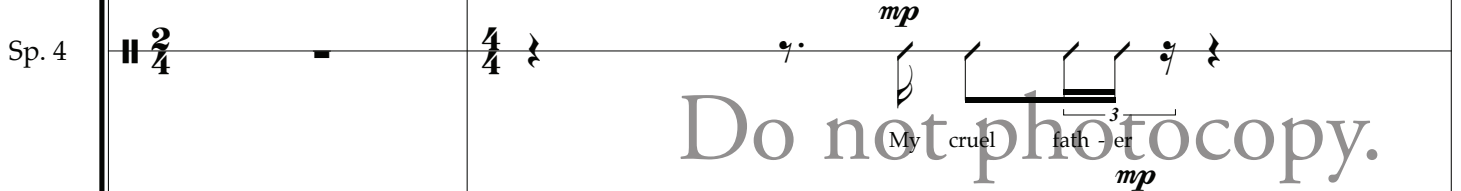
Strong $\text{♩} = 60$
mf


Speaker 1 
Lis-ten friends, and share my desp-air. — My cruel fath-er is sell-ing me to an old

Sp. 1 
goat.

Sp. 2 
mp
Lis-ten

Sp. 3 
mp
share my desp-air.

Sp. 4 
mp
My cruel fath-er

Sp. 5 
mp
My cruel fath-er is

Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com

jh music

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Sp. 1
Lis-ten friends, and share my desp-air.

Sp. 2
Lis-ten Lis-ten

Sp. 3
share my desp-air. Lis-ten

Sp. 4
My cruel fath-er is sell-ing me to an old goat.

Sp. 5
My cruel fath-er is sell-ing me to an old goat.

The score consists of five staves. Sp. 1 and Sp. 3 have lyrics. Sp. 2, 4, and 5 have lyrics. The music includes triplets and quintuplets. A large watermark 'Do not photocopy. For perusal only.' is overlaid on the score.

joceelyn hagen

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VII. Daughter / Songs for Muska / Hagen

7

Vc. *niente* *p*

S *p* seamlessly

A *p* seamlessly

Ooh... Ooh...

7

Sp. 1 Lis-ten friends, and share my desp-air. My cruel fath-er is sell-ing me to an old goat.

Sp. 2 *mf* and share my desp-air. sell-ing me to an old

Sp. 3 *mf* and share my desp-air. sell-ing me to an old

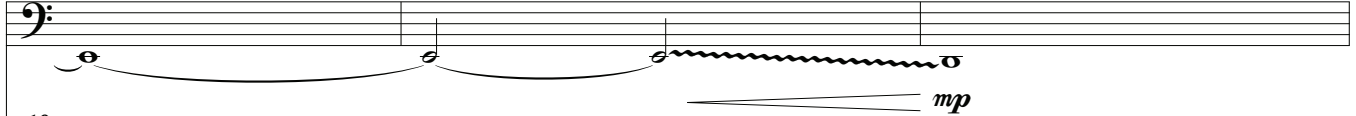
Sp. 4 *mf* My cruel fath-er is

Sp. 5 *mf* My cruel fath-er is

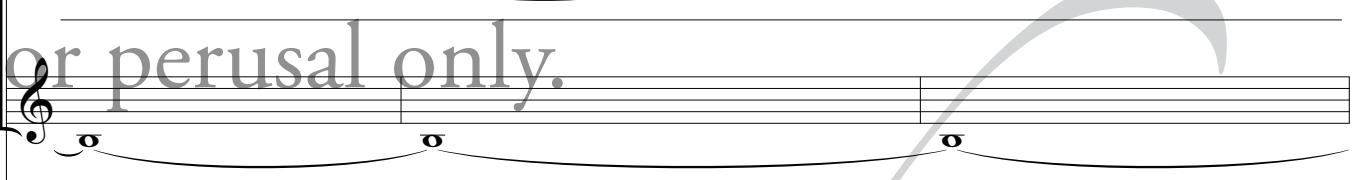
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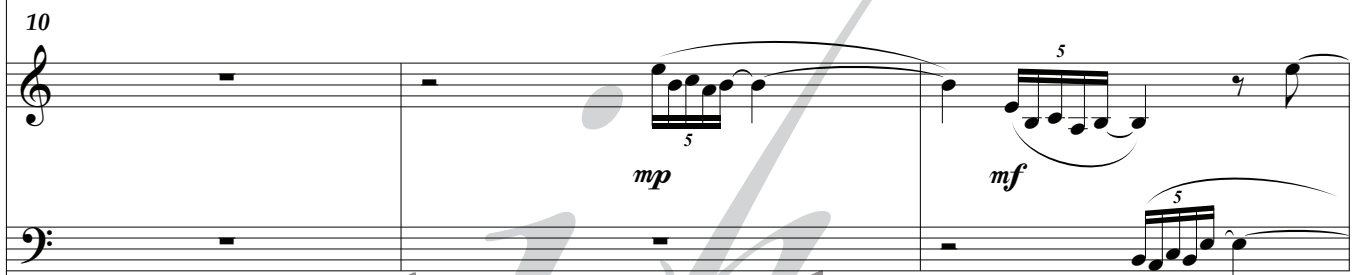
VII. Daughter / Songs for Muska / Hagen

10

Vc. 

S 

A 

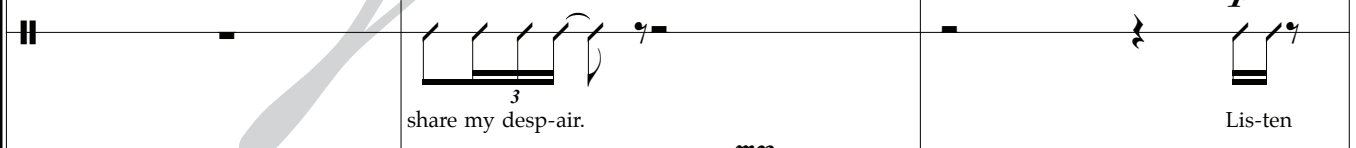
Hp. 

Sp. 1 

Lis-ten friends,

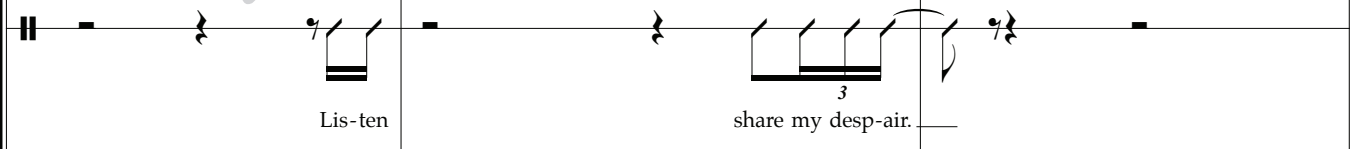
Lis-ten

and

Sp. 2 


share my desp-air.

Lis-ten

Sp. 3 

Lis-ten

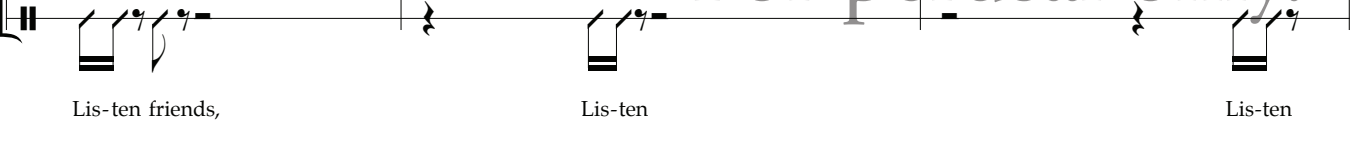
share my desp-air.

Sp. 4 

Lis-ten friends,

Lis-ten

Lis-ten

Sp. 5 

Lis-ten friends,

Lis-ten

Lis-ten

VII. Daughter / Songs for Muska / Hagen

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

S

A

Hp.

Sp. 1
share my desp-air. — Lis-ten Lis-ten

Sp. 2
Lis-ten

Sp. 3
pp Lis-ten

Sp. 4
pp Lis-ten

Sp. 5
pp Lis-ten

whispered pp Lis-ten

whispered pp Lis-ten

whispered Lis-ten

whispered Lis-ten

whispered Lis-ten

whispered Lis-ten

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accel.

17 *arco*

Vc.

S

A

God, God, God,

God, God, God,

Hp.

17 D#CBb EF#GA

mp

G# G#

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a little faster ♩ = 72

22 *pizz.*

Vc.

S

A

you gave me eyes to see you gave me eyes to see you gave you gave

you gave me eyes to see you gave me eyes to see you gave you gave

Hp.

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rit. ----- **Tempo I**

27 *arco*
Vc. *legato* *mf*

S
me

A
me

27 *mf* D#Cb E F#GA 3 3 3 3
Hp. G# G# G# G# G# G#

30 *f*

30 *f* G# D# E# D#
Hp. E#

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VII. Daughter / Songs for Muska / Hagen

33

Vc. *mf*

S *f marcato*
God, God, you gave me eyes to see

A *f marcato*
God, God, you gave me eyes to see

Hp. *f marcato*
G# G# G# G# G# G# G# G# D#

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VII. Daughter / Songs for Muska / Hagen

The musical score is arranged in five systems. The first system includes the Violoncello (Vc.) part and the vocal parts (Soprano and Alto). The second system continues the vocal parts with lyrics. The third system features the Harp (Hp.) part with chordal accompaniment. The fourth and fifth systems are for five string parts (Sp. 1-5), showing rhythmic patterns and dynamic markings.

Vc. 36 *f* *ff*

S 36
you gave me eyes to see eyes to see God, *ff*

A
you gave me eyes to see eyes to see God, *ff*

Hp. 36 *ff*
E# *cresc.* D# E *ff* G# G# G#

Sp. 1 36 *crying out!* *mf*
God, *mf*

Sp. 2 *crying out!* *mf*
God, God,

Sp. 3 *crying out!* *mf*
God, God,

Sp. 4 *crying out!* *mf*
God,

Sp. 5 *crying out!* *mf*
God,

VII. Daughter / Songs for Muska / Hagen

42

Vc.

42

S

A

42

Hp.

jo c e l y n h a g e n

42

Sp. 1

Sp. 2

Sp. 3

Sp. 4

Sp. 5

VII. Daughter / Songs for Muska / Hagen

45

Vc. *pizz.* *mf*

S

A

me. me.

me. me.

Hp. *mf*

G♯ D♯ E♯

Sp. 1
blind-ing me! Lis-ten Lis-ten

Sp. 2
fath-er Lis-ten friends,

Sp. 3
fath-er

Sp. 4
God, fath-er

Sp. 5
God, God, Lis-ten

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rit. *a little slower* ♩ = 46

Vc. *arco* *p* *mp*

Hp. *p* *mp*

Vc. *p*

S *mp*

A *mp*

Hp. *mp*

You sold me to an old man, fath-er. You sold me to an old man, fath-er. —

You sold me to an old man, fath-er. fath-er. —

56

Vc. *mp*

S. *mf*
May God des - troy your home;

A. *mf*
May God des - troy your home;

Hp. *mf* *cresc.* D# E₄

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VII. Daughter / Songs for Muska / Hagen

59

Vc. *f* *fff*

S *f* *fff*
I was your daugh - ter! I was your daugh - ter! I was your daugh - ter! I was your daugh - ter!

A *f* *fff*
I was your daugh - ter! I was your daugh - ter! I was your daugh - ter! I was your daugh - ter!

Hp. *f* *cresc.* *fff*

Sp. 1 *f* *ff shouting!*
I was your daugh - ter! I was your daugh - ter! I was your daugh - ter! I was your daugh - ter!

Sp. 2 *f* *ff shouting!*
I was your daugh - ter! I was your daugh - ter! I was your daugh - ter!

Sp. 3 *f* *ff shouting!*
I was your daugh - ter! I was your daugh - ter! I was your daugh - ter!

Sp. 4 *f* *ff*
I was your daugh - ter! I was your daugh - ter!

Sp. 5 *f* *ff*
I was your daugh - ter! I was your daugh - ter!

VIII. Protest

SATB a cappella choir

Text by: Elaha Sahel
Translated by: Farzana Marie

Jocelyn Hagen

Quick & Intense ♩ = 132

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S *p* tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

A *p* tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

T *p* tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

B *p* tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

jocelyn hagen

4

S *legato* tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap *mf* My fin - gers

A *sub. p* tap

T *legato* tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap *mf* My fin - gers

B *sub. p* tap

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VIII. Protest / Songs for Muska / Hagen

7

S tap the tab - le se - ven thous - and se - ven hun - dred se - ven - ty - se - ven times —

A tap

T tap the tab - le se - ven thous - and se - ven hun - dred se - ven - ty - se - ven times —

B tap

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10

S *f* my sign of pro - test my sign of pro - test

A *mf* tap *sub. p*

T *f* my sign of pro - test my sign of pro - test

B *mf* tap *sub. p*

VIII. Protest / Songs for Muska / Hagen

13

mp *mf*

S
What can we do? _____ What can we do? _____

legato mp *mf*

A
tap
What can we do? _____ What can we do? _____

mp *mf*

T
What can we do? _____ What can we do? _____

legato mp *mf*

B
tap
What can we do? _____ What can we do? _____

B
What can we do? _____ What can we do? _____

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VIII. Protest / Songs for Muska / Hagen

16

pp tap tap tap tap tap tap tap *p* Our days are spun from

p tap tap tap tap tap tap tap Our days are spun from night

pp tap tap tap tap tap tap tap

mp Our days are spun from night and

mp tap tap tap tap tap tap Our days are spun from night and

mp Our days are spun from night and

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19

pp night tap tap tap tap tap tap tap

pp tap tap tap tap tap tap tap

tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

mf we are wo - ven dark, dark, dark,

mf we are wo - ven dark, dark,

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Heavy & Dark

22 *sub.*
pp

S
tap tap tap tap tap tap tap tap tap tap tap tap tap

mp *f*

A
ev - ery - one gro - ping for some - one's hand. When the neigh - bor's kid

sub.
pp *p*

A
tap tap tap tap tap tap tap tap tap tap tap tap tap

mp

T
ev - ery - one gro - ping for some - one's hand.

p

T
tap tap tap tap tap tap tap tap

p

B
tap tap tap tap tap tap tap tap

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32

S
breathe

A
mp through the gun-pow-der? *mf* through the gun-pow-der? through the gun-pow-der?

T
mp through the gun-pow-der? *mf* through the gun-pow-der?

B
breathe

joceelyn hagen

35

S
f through the gun-pow-der? *ff* through the gun-pow-der?

A
through the gun-pow-der? through the gun-pow-der? *f* through the gun-pow-der? *ff* through the gun-pow-der?

T
mf through the gun-pow-der? through the gun-pow-der? *f* through the gun-pow-der? *ff* through the gun-pow-der?

B
Ah...

IX. Smoke-Bloom

mezzo-soprano solo & SATB double choir

Text by: Nadia Anjuman
Translated by: Farzana Marie

Jocelyn Hagen

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Moderato ♩ = 86

Mezzo-Soprano

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mf I'm full of the feel-ing of emp-ti-ness,

SA *mf* *pp* *mf* *pp* *mf* *pp*

Choir 1

Ooh... Ooh... Ooh...

TB *mf* *pp* *mf* *pp* *mf* *pp*

SA *pp*

Choir 2

TB *pp*

Mm... Mm...

7

Mezzo

full. An a-bun-dant fa-mine boils me in my soul's fe-vered fields,

SA *mf* *pp* *mf* *pp* *mf* *pp*

Ooh... Ooh... Ooh...

TB *mf* *pp* *mf* *pp* *mf* *pp*

Ooh... Ooh... Ooh...

SA *pp*

TB *pp*

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IX. Smoke-Bloom / Songs for Muska / Hagen

13

Mezzo

and this strange, wa-ter-less boil-ing start-les the im-age in my poem — to life.

mf *pp* *mf* *pp* *mf* *pp*

Ooh... Ooh... Ooh...

mf *pp* *mf* *pp* *mf* *pp*

Ooh... Ooh... Ooh... (To single choir)

Mm... Mm...

19

Mezzo

f *rit.*

all sopranos

mf *mp* *p*

Ah... Oh...

all altos

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

Ah... Ah... Oh... Oh... Ooh... Ooh...

all tenors

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

Ah... Ah... Oh... Oh... Ooh... Ooh...

all basses

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

Ah... Ah... Oh... Oh... Ooh... Ooh...

IX. Smoke-Bloom / Songs for Muska / Hagen

25 *gently* ♩ = 66
mp

Mezzo

I watch the new - liv - ing pic - ture, a peer - less rose blush _____

p
Mm... Mm... Mm...

p
Mm... Mm... Mm...

p
Mm... Mm... Mm...

28

Mezzo

— a-cross the page! But bare-ly has she first — breathed, — when streaks — of

p
Mm... Mm... Mm... Mm... Mm...

p
Mm... Mm... Mm...

IX. Smoke-Bloom / Songs for Muska / Hagen

33

Mezzo

smoke — be - gin to ob - scure her face — and fumes con - sume her per - fumed

all sopranos *p*

Mm... Mm... Mm... Mm... (To double choir)

all altos *p*

Mm... Mm... Mm... Mm...

38

Mezzo

skin. —

1

p

Mm...

p

Mm...

2

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

Ooh... Ooh... Ooh...

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

Ooh... Ooh... Ooh...

X. Blisters

soprano & tenor soloists, mixed choir, violin & cello, daireh & doumbek

Traditional Landays
from Afghanistan

Jocelyn Hagen

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Sensual ♩ = 60

The musical score is arranged in two systems. The first system includes parts for Violin, Cello, Daireh, and Doumbek. The second system includes parts for Violin (Vln.), Cello (Vc.), Daireh (D.), and Doumbek (Db.). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Sensual' with a quarter note equal to 60 beats per minute. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score features various musical notations such as slurs, accents, and triplets. A large, semi-transparent watermark 'jocelyn hagen' is overlaid across the middle of the page.

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Jocelyn Hagen at jocelyn@jocelynhagen.com

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X. Blisters / Songs for Muska / Hagen

8

Vln.

Vc.

D.

Db.

Sop. Solo

Ten. Solo

8

mf

Come, let's lie here thigh to thigh

mf

Come, let's

11

Vln.

Vc.

D.

Db.

Sop. Solo

Ten. Solo

11

lie here thigh to thigh

Come, let's lie here

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X. Blisters / Songs for Muska / Hagen

14

Vln. *p*

Vc. *p* *mp*

D. *p*

Db. *p*

Sop. Solo *flirtatiously* *mp*
If you climb on, I won't cry.

Ten. Solo *8*
thigh to thigh

19

Vln. *mf*

Vc. *mf*

D. *mp*

Db. *mp*

Sop. Solo *mf*
Bright moon, for the love of God to - night

Ten. Solo *8*
Bright moon, for the love of God to - night

92

X. Blisters / Songs for Muska / Hagen

22

Vln.

Vc.

22

D.

Db.

22

Sop. Solo

Ten. Solo

SA

TB

f

f

mf

mf

Don't blind two lo-vers with such na-ked light.

Oo...

Oo...

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X. Blisters / Songs for Muska / Hagen

26

Vln.

Vc.

26

D.

Db.

SA

TB

31

Vln.

Vc.

31

D.

Db.

SA

TB

Oo...

Oo...

p

mf

p

p

p

p

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X. Blisters / Songs for Muska / Hagen

36

Vln.

Vc.

D.

Db.

Sop. Solo

Ten. Solo

SA

TB

mf

p

mp

f

Come,

Come,

Ah...

Ah...

41

Vln.

Vc.

D.

Ten. Solo

fp

pizz.

mp

pp

hushed

mp

95

Our se - cret love has been dis - co - vered.

44

Vln.

Vc.

D.

Ten. Solo

SA

TB

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arco
mf

p

Oo...

p

Oo...

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50 *rit.*..... *Freely, colla voce*

Vc.

Sop. Solo

SA

TB

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p

pp

Oo...

Oo...

Be - cause my love's A mer-i-can, blis-ters blos-som on my heart.

XI. Sisters

SA choir, mandolin, harp, small/medium frame drum, daireh, & finger cymbals

Traditional Landay
from Afghanistan

Jocelyn Hagen
based on the folk song "Alpaqadar tular"

♩ = 98

Mandolin *mf*

For perusal only.

Mdn.

Hp. *f* P.D.L.T.

F. D. *mf* with fingers

Daireh *mp* with thumb gently shaking throughout

S *mf*

When sis - ters sit to-gether, they al-ways praise —

Mdn.

Hp. *mf* P.D.L.T.

F. D.

Daireh

XI. Sisters / Songs for Muska / Hagen

12

S

praise their broth-ers. — When broth - ers sit to-geth-er, — they sell — sell their sis - ters —

Mdn.

Hp.

12

F. D.

Daireh

F. Cym.

mf

15

S

— sell their sis - ters — to oth - ers. —

Mdn.

Hp.

15

F. D.

Daireh

F. Cym.

B.D.L.C.

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XI. Sisters / Songs for Muska / Hagen

18

S *p* praise —

A *mf* When sis - ters sit to geth - er, they al - ways praise — praise their broth - ers. — When

Mdn.

Hp.

18

F. D.

Daireh

F. Cym.

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XI. Sisters / Songs for Muska / Hagen

21

S

they sell

A

broth-ers sit to-gether they sell sell their sis-ters sell their sis-ters to

21

Mdn.

Hp.

21

F. D.

Daireh

joceelyn hagen

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XI. Sisters / Songs for Muska / Hagen

24 *f*
S. When sis - ters sit to-gether,

oth - ers. *f* When sis - ters sit to -

24
Mdn.

Hp.

24
F. D.

Dairch

F. Cym.

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XI. Sisters / Songs for Muska / Hagen

28

S

they al-ways praise praise their broth-ers. When broth-ers sit to-geth-er, they

A

geth-er, they al-ways praise praise their broth-ers. When broth-ers sit to-geth-er,

28

Mdn.

Hp.

28

F. D.

Dairh

F. Cym.

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For perusal only.

XI. Sisters / Songs for Muska / Hagen

31

S
sell _____ sell their sis - ters _____ sell their sis - ters _____ to oth - ers. _____

A
_____ they sell _____ sell their sis - ters _____ sell their sis - ters _____ to oth - ers. _____

31

Mdn.

Hp.

31

F. D.

Daireh

F. Cym.

34

S

A

34

Mdn.

Hp.

34

F. D.

F. Cym.

103

Score

XII. And the Word Null

for 3 female speakers & 4 percussionists

text by: Somaia Ramesh
translated by: Farzana Marie

Jocelyn Hagen

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Speaker 1

Speaker 2

Speaker 3

Doumbek

Flower Pots (4)

Clap

Snap

5

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Jocelyn Hagen at jocelyn@jocelynhagen.com

jh music

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XII. And the Word Null / Songs for Muska / Hagen

9 *f*

You said write You said, tell me of the mir-a-cle of words, I be-came a stream of speech for you (a

mf

You said write you said

mp

You said write

This system contains three staves. The top staff is a vocal line starting with a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by a series of eighth and sixteenth notes. The middle staff is a piano accompaniment line with a treble clef, featuring a melodic line with slurs and dynamic markings. The bottom staff is a piano accompaniment line with a bass clef, providing a harmonic foundation with chords and single notes.

9

mf *mp*

clap

mp *p*

snare *mf* *mp*

This system contains three staves. The top staff is a piano accompaniment line with a treble clef, featuring a complex rhythmic pattern of sixteenth notes with slurs and dynamic markings. The middle staff is a piano accompaniment line with a treble clef, featuring a melodic line with slurs and dynamic markings. The bottom staff is a piano accompaniment line with a bass clef, featuring a melodic line with slurs and dynamic markings.

12

mir-a-cle) of words from the be-gin-ning (for you) That in the be-gin-ning was the word the word be-gin-ning.

This system contains one staff, a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a measure rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The lyrics are written below the staff.

12

This system contains three staves. The top staff is a piano accompaniment line with a treble clef, featuring a complex rhythmic pattern of sixteenth notes with slurs and dynamic markings. The middle staff is a piano accompaniment line with a treble clef, featuring a melodic line with slurs and dynamic markings. The bottom staff is a piano accompaniment line with a bass clef, featuring a melodic line with slurs and dynamic markings.

XII. And the Word Null / Songs for Muska / Hagen

14

But I knew noth-ing of the end I knew noth-ing of the

(noth-ing of noth-ing) of be-ing noth-ing.

be - com-ing noth-ing

p

14

16

end I said, how can I write your non-ex - ist-ence? You said write You said

You said write

You said write

You said write

rit. *a tempo*

mf *mp*

16

XII. And the Word Null / Songs for Muska / Hagen

19

write You said write You said write You said write

You said write You said write You said write

You said write You said write You said write

19

joce lyn Chagen

22

I spit my-self on-to a page a paint-ing that sent the al-pha-bet to its death.

22

mp

mp

p

mp

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XII. And the Word Null / Songs for Muska / Hagen

25

mp

and noth-ing

In this way a thou-sand

an - ces-tors of a gen-er - a - tion

and noth-ing

of noth-ing

25

Piano accompaniment for measures 25-26, featuring a rhythmic pattern of eighth notes with accents.

27

rit.

of noth-ing

of noth-ing

be-comes face ru-in.

Your scan-dal or mine?

27

Piano accompaniment for measures 27-28, continuing the rhythmic pattern.

XII. And the Word Null / Songs for Muska / Hagen

30 *a tempo*

p

You said write You said write You said write

p

You said write You said write You said write

p

You said write You said write You said write You said

30

p

p

pp

p

33

You said write ex - ist - ence is

You said write ex - ist - ence is

ff

write And ex - ist - ence is eve - ry - thing

33

mf

mf

mp

XII. And the Word Null / Songs for Muska / Hagen

35

mf
eve-ry-thing the like-ness
eve-ry-thing was my like-ness of my paint-ing
that from the be-gin-ning my like-ness the paint-ing was the like-ness that wrote

35

37

37

whispered pp
noth-ing noth-ing noth-ing noth-ing noth-ing
whispered pp
noth-ing noth-ing noth-ing noth-ing
whispered p
noth-ing more. noth-ing noth-ing noth-ing noth-ing

37

p
p
pp
p

rit.

40

mp

and the word *dust* and the word *su - per - flu - ous.*

mp

and the word *dust* and the word *su - per - flu - ous.*

mp

And the word *null* and the word *su - per - flu - ous.*

The musical score consists of three staves. The first two staves are for voices and the third is for a lower voice or instrument. The tempo is marked 'rit.' and the dynamics are 'mp'. The lyrics are: 'and the word dust and the word su - per - flu - ous.' for the first two staves, and 'And the word null and the word su - per - flu - ous.' for the third. There are triplets in the second measure of each staff.

joce l y n h a g e n

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XIII. Ode to My Earrings

SSA choir & harp

Jocelyn Hagen

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Sparkling ♩ = 66

D \flat C B \flat E \sharp F G \sharp A \flat
(both hands up the octave)

Harp

2 *mf*

S This is for you who con-tin-ual - ly trem - ble whirl

S *mf*

S This is for you who con-tin-ual - ly trem - ble whirl

A *mf*

A This is for you who con-tin-ual - ly trem - ble whirl

2 (8^{va})

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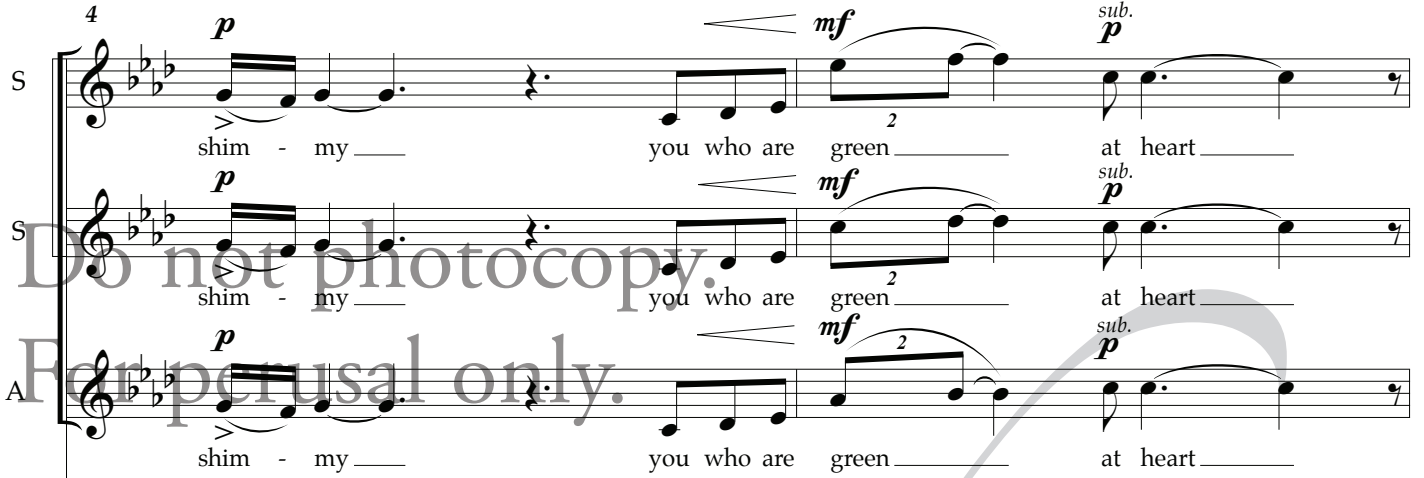
XIII. Ode to My Earrings / Songs for Muska / Hagen

4

S *p* shim - my *mf* you who are green *sub. p* at heart

S *p* shim - my *mf* you who are green *sub. p* at heart

A *p* shim - my *mf* you who are green *sub. p* at heart



4 (8^{va})

p



6

S *mp* with a slen - der frame I've re-served a *mp*

S with a slen - der frame I've re-served a *mp*

A with a slen - der frame I've re-served a *mp*



6 (8^{va})

loco

cresc.



XIII. Ode to My Earrings / Songs for Muska / Hagen

8

S place for you on my should - ers where you can live, *mf*

S place for you on my should - ers where you can live, *mf*

A place for you on my should - ers where you can live, *mf*



8 *8va*



10 *f*

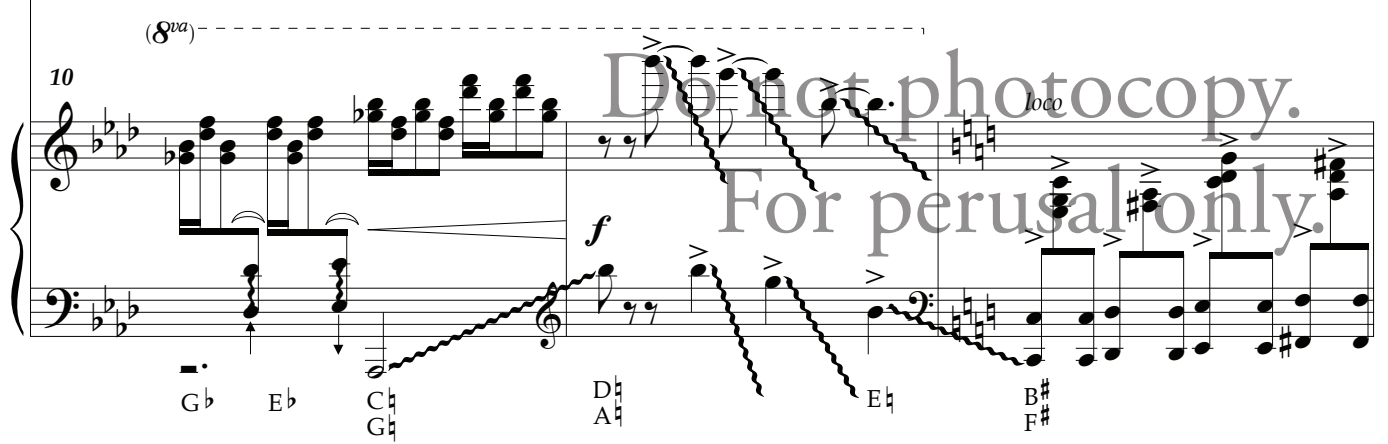
S where you can live, where, hey! you can dance to ev - 'ry wind, —

S where you can live, where, hey! you can dance to ev - 'ry wind, — *f*

A where you can live, where, hey! you can dance to ev - 'ry wind, — *f*



10 *f* *loco*



XIII. Ode to My Earrings / Songs for Muska / Hagen

13

S
move to ev - 'ry tune _____ here on my should-ers _____ and _____

S
move to ev - 'ry tune _____ here on my should-ers _____ and _____

A
move to ev - 'ry tune _____ here on my should-ers _____ and _____

13

16 *ff*

S
sing _____ sing _____ sing a mel - o - dy _____

S
ff
sing _____ sing _____ sing _____ a mel - o - dy _____

A
ff
sing _____ sing _____ sing _____ a mel o -

16

XIII. Ode to My Earrings / Songs for Muska / Hagen

♩. = 46 - 50

18 *mf* *mp*

S for the o - thers. Hap-pi-ness is the co-lor yell-ow

S for the o thers. Hap-pi-ness is the co-lor yell-ow

A dy for the o - thers. Hap-pi-ness is the co-lor yell-ow

18 *mf* *mp*

Tempo I ♩. = 66

21 *p* *poco a poco cresc.*

S it shines it spins it shines it spins it shines it

S it shines it spins it shines it spins it shines it

A it shines it spins it shines it spins it shines it

21 *p* *poco a poco cresc.*

C#B
A G#F#E

D#

XIII. Ode to My Earrings / Songs for Muska / Hagen

24

S spins it shines it spins it shines it spins

S spins it shines it spins

A spins it shines it spins it shines it

24

26

S *mf* it shines it spins it shines it spins

S *mf* it shines it spins it shines it spins

A *mf* spins it shines it spins it shines it spins

8va (both hands up the octave)

26

mf

D \flat

The image shows a page of a musical score for three voices and piano. The top system (measures 24-26) features three vocal staves (Soprano, Soprano, Alto) and a piano accompaniment. The lyrics are 'spins it shines it spins it shines it spins'. Dynamics include *f*. The middle system (measures 26-28) continues the vocal parts with lyrics 'it shines it spins it shines it spins'. Dynamics include *mf*. The bottom system (measures 28-30) features a piano accompaniment with a wavy melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *mf*. A watermark 'joceelyn hagen' is overlaid on the page. A large watermark 'Do not photocopy. For perusal only.' is also present.

XIII. Ode to My Earrings / Songs for Muska / Hagen

28

mp

S e-ven if it is night e-ven if the wind is si - lent

mp

S e-ven if it is night e-ven if the wind is si - lent

mp

A e-ven if it is night e-ven if the wind is si - lent

(8^{va})

28 *mp* *loco* *p*

joceelyn hagen

31 *p* *mp* *poco a poco cresc.*

S and an-xi-e-ty's lamp is ig-ni-ted. This is for you

p *mp* *poco a poco cresc.*

S and an-xi-e-ty's lamp is ig-ni-ted. This is for you

p *mp* *poco a poco cresc.*

A and an-xi-e-ty's lamp is ig-ni-ted. This is for you

31 *p* *poco a poco cresc.*

G♯

XIII. Ode to My Earrings / Songs for Muska / Hagen

34

S *f* you

S *f* you

A *f* you

This is for you

This is for you

34

f

36

S *mf* trem - ble

S *mf*

A *mf* whirl

mp

36

mf *dim.*

8va (both hands up the octave)

S it shines it spins trem - ble

mp

S shim - my it shines it spins it shines it

A shim - my trem - ble

40 *rit.* ♩ = 46 - 50

S shim - my Hap - pi - ness is the co - lor yell - ow

S spins Hap - pi - ness is the co - lor yell - ow

A whirl Hap - pi - ness is the co - lor yell - ow

40 *bisbigliando*
p

XIV. Drones

SATB div choir, mandolin, & cello

Traditional Landays
from Afghanistan

Jocelyn Hagen

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Tempo: ♩ = 60

sul ponticello

p

mp *alto 2 only*

mp

mf

mf

mf

mf

Leave your sword and fetch your gun. A - way to the mount-ains, A - mer - i - cans have come.

Leave your sword and fetch your gun. A - way to the mount-ains, A - mer - i - cans have come.

Leave your sword and fetch your gun. A - way to the mount-ains, A - mer - i - cans have come.

(Vv)

(Vv)

Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com

jh music

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10

Vc.

S *mf* If the Tal-i-ban weren't here

A *mf* If the Tal-i-ban weren't here

A *mf* *mp*

T *mf* If the Tal-i-ban weren't here

B *mf* *mp*

Mdn. *mf* *f* *mf*

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15

Vc.

S for the world to see, these fo-reign-ers would be free to oc-cu-py e-v'ry sac-red count-ry.

A for the world to see, these fo-reign-ers would be free to oc-cu-py e-v'ry sac-red count-ry.

A *mf* *mp*

T *mf* for the world to see, these fo-reign-ers would be free to oc-cu-py e-v'ry sac-red count-ry.

B *mf* *mp*

Mdn. *mf*

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Vc. *mf* The drones have come to the Af - ghan

S *mf* The drones have come to the Af - ghan

A *mf* The drones have come to the Af - ghan

A *mf* The drones have come to the Af - ghan

T *mf* The drones have come to the Af - ghan

B *mf* The drones have come to the Af - ghan

Mdn. (Vv)

Vc. *f* *cresc.* *ff* *ff*

S *f* sky. The mouths of our rock - ets will sound in re - ply. *ff*

A *f* sky. The mouths of our rock - ets will sound in re - ply. *ff*

A *f* sky. The mouths of our rock - ets will sound in re - ply. *ff*

T *f* sky. The mouths of our rock - ets will sound in re - ply. *ff*

B *f* sky. The mouths of our rock - ets will sound in re - ply. *ff*

Mdn. *f* *ff*

45

Vc.

45

S. *mp* They've made Af-ghan wo-men in - to wi-dows

A. *mp* Tal-i-ban, and end their wars. in - to wi-dows

T. *mp* Tal-i-ban, and end their wars. in - to wi-dows

B. *mp* They've made Af-ghan wo-men in - to wi-dows

Mdn. 45

52

Vc. *mp* (stinger)

S. *p* and whores.

A. *p* and whores.

T. *p* and whores.

B. *p* and whores.

Mdn. 52 *mp*

Score

XV. Separation

Traditional landays
from Afghanistan

SATB choir, violin, & cello

Jocelyn Hagen

♩ = 66

Violin *fp* *non vib.* *pizz.* *f* *p*

Cello *fp* *non vib.* *f* *pizz.* *p*

6 Vln. *mf legato*

Vc. *mf legato*

S Se - pa - ra - tion, you set fire in the heart

A in the heart and home of

T of ev - 'ry lov - er

9 Vln. *arco* *fp* *non vib.* *pizz.*

Vc. *arco* *fp* *non vib.* *pizz.*

T *mf legato*

B *mf legato*

In Po - li - char - ki Pri - son, I've

I've no thing of my

Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com



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XV. Separation / Songs for Muska / Hagen

14

Vln. *mp* *mf* *arco*

Vc. *mp* *mf* *lightly mp*

S 14 its walls of stone. Ah... Ah...

A *mf* my heart's heart lives between its walls

T 8 own, except my heart's *lightly mp* Ah... Ah...

19

Vln.

Vc.

S 19

A *mf* *fp* *mf* *f* Se - pa - ra - tion, you set fire Se - pa - ra - tion.

T 8 *mf* *fp* *f* you set fire

B *mf* *fp* *f* Se - pa - ra - tion, you set fire

22

rit. *Slower* (♩=55)

Tempo I

Vc.

S
Se - pa - ra - tion brought this kind of grief: _____ grief: _____ it made it - self a

A
Se - pa - ra - tion brought this kind of grief: _____ grief: _____ it made it - self a

T
Se - pa - ra - tion brought this kind of grief: _____ grief: _____ it made it - self a

B
Se - pa - ra - tion brought this kind of grief: _____ grief: _____ it made it - self a

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Vln.

Vc.

26
ty - rant _____ and me the vil - lage thief. _____ Se - pa - ra - tion

A
ty - rant _____ and me the vil - lage thief. _____ Se - pa - ra - tion

T
ty - rant _____ and me the vil - lage thief. _____ Se - pa - ra - tion

B
ty - rant _____ and me the vil - lage thief. _____ Se - pa - ra - tion

XV. Separation / Songs for Muska / Hagen

30

S
fol - lowed me with an axe. Wher - ev - er I — laid

A
fol - lowed me with an axe. laid love's found - a - tion, —

T
8
fol - lowed me with an axe. love's found - a - tion, — the axe — smashed

B
fol - lowed me with an axe. smashed —

34

Vln. *mp* *pizz.*

Vc. *arco* *mp*

34

S
p *mp*
Nn... Se - pa - ra - tion

A
p
Nn...

T
8
p
it. Nn...

B
mp
it. Se - pa - ra - tion Se - pa - ra - tion

XVI. My Sleeping Heart

Soprano solo, Tenor solo, SATB choir, violin, cello, & finger cymbals

Traditional Landays
from Afghanistan

Jocelyn Hagen

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Longingly ♩ = 60

The musical score is arranged in a standard SATB format with a violin part. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Longingly' with a quarter note equal to 60 beats per minute. The score includes the following parts and markings:

- Violin:** Starts with a rest, then enters with a melodic line marked *mp*.
- Soprano (1 voice):** Lyrics: "Huh... da da da da da da Huh... da da Huh...". Dynamics: *mp*, *p*, *mp*, *p*.
- Soprano (section):** Lyrics: "Mm...". Dynamics: *pp*.
- Alto (1 voice):** Lyrics: "Huh... Huh... Huh... Huh... da da". Dynamics: *mp*.
- Alto (section):** Lyrics: "Mm...". Dynamics: *pp*.
- Tenor (1 voice):** Lyrics: "Huh... Huh...". Dynamics: *mp*.
- Tenor (section):** Lyrics: "Mm...". Dynamics: *pp* seamless, *p*.
- Bass (1 voice):** Lyrics: "Huh... Huh...". Dynamics: *mp*.
- Bass (section):** Lyrics: "Mm...". Dynamics: *pp* seamless, *p*.

XVI. My Sleeping Heart / Songs for Muska / Hagen

4

Vln.

S (1)
da da da da da da da da da da da da da da da da da da

A (1)
Huh... Huh... da da da da da da da da da da

T (1)
Huh... da da da Huh... da da Huh... Huh...

T
8

B (1)
da da da da da da da da da da da da da da da da da da Huh... Huh...

B
8

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XVI. My Sleeping Heart / Songs for Muska / Hagen

8

Vln.

S (1)

A (1)

T (1)

T

B (1)

B

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Huh... da da da da da

Huh... da da da da da

Huh... da da da da da

da da da da

da da da da da da

da da da da da da

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12

Vln.

Tenor Solo

T (1)

T

B (1)

B

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mp

Of wa - ter I can't have e - ven a taste. My lo - ver's name, writ - ten on my

da da da da da da da da

da da da da da da da da

da da da da da da da da

XVI. My Sleeping Heart / Songs for Muska / Hagen

18

Vc. *mf*

S (1) *mp*
da da Huh... Huh... Huh...

S *p seamless*

A (1) *mp*
Huh... Huh... Huh... da da da da Huh... Huh... da da da da da da da

A *p seamless*

T *mp*
Ooh... Ooh... Ooh...

B *mp*
Ooh... Ooh...

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XVI. My Sleeping Heart / Songs for Muska / Hagen

21

Vc. *mp* *pp*

Soprano Solo *mf* May God make you

S (1) da da da da da da da da da da da da da da da da

S da da da da da da da da da da da da da da da da

A (1) da da da da da da da da da da Huh... Huh...

A da da da da da da da da da da da da da da da da

T (1) *mp* da da da da

T *p* *mp* Mm...

B (1)

B *p* *mp* Mm...

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XVI. My Sleeping Heart / Songs for Muska / Hagen

24

Soprano Solo

in - to a ri - ver - bank flo - wer ____ so I may smell you ____ when I go to ga - ther

S (1)

mp Huh... Huh...

A (1)

mp Huh...

T (1)

mp da da da da da da da da

T

p

B (1)

mp da da da da da da da da da da da da da da da da da da

B

p

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XVI. My Sleeping Heart / Songs for Muska / Hagen

27

Vln. *mf*

Vc. *mf*

Soprano Solo
wa - ter.

Tenor Solo
mf
8 Of wa - ter I can't have e - ven³ a taste.

S (1)
Huh...

A (1)
Huh... Huh... Huh... Huh...

T (1)
8 da da da da da da da da

T
8

B (1)
da da da da da da da da

B

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XVI. My Sleeping Heart / Songs for Muska / Hagen

30

Vln. *f* *mp*

Vc. *f* *mp*

S(1) *f*
Huh... Huh... Huh...

S *mf*
Ooh... Ooh... Ooh... Ooh...

A(1) *f*
Huh... Huh... Huh... Huh...

A *mf*
Ooh... Ooh... Ooh... Ooh...

T *with tenor solo f*
can - not have a taste of wa - ter can - not have a taste of wa - ter

B *mf*
Ooh... Ooh...

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For perusal only.

rit...... *Achingly Slow* ♩ = 50

finger cymbals

34

Vln.

Vc.

S

A

T

B

8 of wa - ter

f *mp* *pp* *ff* *pp* *pp*

Mm... Mm... Mm... Mm...

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XVI. My Sleeping Heart / Songs for Muska / Hagen

37

Vln. *pp*

Vc. *pp*

Soprano Solo *mf*

Tenor Solo *mf*

8

S

A

T

B

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XVI. My Sleeping Heart / Songs for Muska / Hagen

40 *rit.*

finger cymbals

Vln.

Vc.

Soprano Solo

Tenor Solo

S

A

T

B

heart? _____

heart? _____

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XVII. These Days

female speaker, SATB choir, harp

Jocelyn Hagen

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For perusal only.

Harp *mp*

Speaker: *These days, their
plagues oppress us*

7

with tyranny, toil, and why?

*No sign of kindness, mercy or
compassion appears to us.*

12

*Time tears down the heart's
love-carved roof beams*

exposes us to naked sky,

*the overseer of these midnight
doubts and sighs.*

17

♩ = 126

24

mf

For perusal only.

30

The age has left a souvenir for us *(even as it conjures new sufferings):* *a sickly body and pain without remedy.*

36

The world' vicious riptide leaves us no hope of this night-journey ever reaching morning:

jo celyn ha gen

41

a ship broken, the captain intact. *It is impossible for us to straighten our backs*

Do not photocopy.

47

when our legacy is a chest-full of regrets. *We were crushed, and time's best advice for us?*

For perusal only.

♩ = 112 *p*

53

S

B

oo... oo...

Get used to my cruelty, it burns but you can learn to tolerate the burning, it said to us.

57

S

B

57

So we buried our cries in our hearts, buried our voices in tombs of tired throats.

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61

S

oo... oo...

B

oo... oo...

What's left for us but to imagine the dreams that might have come true for us? The sea overwhelms Sahel, whose cries resound;

65

S

rit. = 96

B

as footsteps fade, she left her tears to us.

mp

71

Score

XVIII. You're Stone

Traditional Landays
from Afghanistan

SATB div. choir, violin, & cello

Jocelyn Hagen

$\text{♩} = 60$

Violin *dramatically* *mf* *non legato*

Cello *p*

T *p*
Nn...

B *p*
Nn...

Vln. *bending pitch slightly, up and down, roughly 1/4 pitch* *mp* *lingering (short)* *p*

Vc.

A1 *pp*
I

A2 *p*
I call.

A3 *mp*
I call.

A4 *mf*
I call.

T *p*
Nn...

B *p*
Nn...

XVIII. You're Stone / Songs for Muska / Hagen

16

Vln. *p*

Vc. *mp*

S *one voice mp* *another singular voice mp*

I call. I call. You're stone.

A 1 call. I call. I call. I call. I call.

A 2 I call. I call. I call. I call.

A 3 I call. I call. I call.

A 4 I call. I call.

T *mf* *mp*

Nn...

B *mf* *mp*

Nn...

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XVIII. You're Stone / Songs for Muska / Hagen

22

Vln.

Vc.

22

S

You're _____ stone. _____

A 1

I call. I call. I call. I call. I call. I call. I call.

A 2

I call. I call. I call. I call. I call. I call. I call.

A 3

I call. I call. I call. I call.

A 4

I call. I call.

T

B

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XVIII. You're Stone / Songs for Muska / Hagen

27

Vln. *mf*

Vc. *mf*

S *mf*
You're stone.

A 1 I call. I call. I call.

A 2 I call. I call. I call.

A 3 I call. I call. I call.

A 4 I call. I call.

T *mf*
You're stone.

B *mf*
You're stone.

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XVIII. You're Stone / Songs for Muska / Hagen

32 *p* *mf*

Vln.

Vc.

32 *p* *mf* *pp*

Soprano 1 only *mp*

Nn...

A1 *mf* *pp*

You're stone. I

A2 *p*

I call. I call. I call.

A3 *mp*

I call. I call. I call.

A4 *mf*

I call. I call. I call.

T *p* *p*

Nn...

B *p*

You're stone. Nn...

Do not photocopy.
For perusal only.

38

Vln. *p* *mf*

Vc. *mf* *mp*

S Ooh...

A1 call. I call. I call. I call. I call.

A2 I call. I call. I call. I call.

A3 I call. I call.

A4 I call.

T *mf* Nn...

B *mf* Nn...

Do not photocopy.
For perusal only.

43

Vln.

Vc.

43

S *tutti soprano mp*

You're stone.

A 1 *pp*

I call. I call.

A 2 *mp p*

One day you'll look I call. I call.

A 3 *mf mp*

One day you'll look I call.

A 4 *f mf f*

One day you'll look I call. One day you'll

T *mp*

You're stone.

B

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XVIII. You're Stone / Songs for Muska / Hagen

47

Vln. *mp* *pp*

Vc. *3*

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A1 *pp*
I call. I call.

A2 *p*
I call. I call.

A3 *mf* *mp*
One day you'll look and find I'm gone. I call.

A4 *mf* *f*
look and find I'm gone. I call. One day you'll

jocelyn hagen

50

Vln.

A1 *p*
I call. I call. I call. I call. I call.

A2 *mp*
I call. I call. I call. I call. I call.

A3 *mf* *pp* *mp*
One day you'll look and find I'm gone. I call. One day you'll look One day you'll

A4 *mf*
look and find I'm gone. I call. One day you'll look One day you'll look

T *mp*
You're _____ stone.

B *mp*
You're _____ stone.

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XVIII. You're Stone / Songs for Muska / Hagen

54 *bending pitch slightly, up and down, roughly 1/4 pitch*

Vln.

S *mp*
You're stone.

A1 I call. I call. I call. I call. I call. *pp*

A2 I call. I call. I call. I call. I call. *p*

A3 look One day you'll look and find I'm gone. I call.

A4 One day you'll look and find I'm gone. I call.

T

B

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XVIII. You're Stone / Songs for Muska / Hagen

57

Vln. *pizz.* 3

Vc. *p*

S (Nn...)

A1 I call. I call. I call. I call.

A2 I call. I call. I call. I call.

A3 I call. I call. I call. I call.

A4 I call. I call. I call. I call.

T (Nn...)

B (Nn...)

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62

Vln.

Vc.

62

S

A1

A2

A3

A4

T

B

pizz.

I call.

I call.

I call.

I call.

You're stone.

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Score

XIX. The Moon's Shadow

Tenor solo & TB choir

Text by Fariba Haidari
translated by Farzana Marie

Jocelyn Hagen

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$\text{♩} = 60$

Tenor Solo

Can you re - call _____ where I lost you _____

Tenor

Oo...(throughout)

Bass

Oo...(throughout)

T. S.

where I lost _____ you _____ or where _____

T

B

T. S.

in the soil my fin - ger - prints were? _____ where _____

T

B

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16

T. S. *f* *mf*

Or per-haps those weren't prints, just a rem - nant

T. *mf* *mp* *p*

B. *mf* *mf* *p*

21

T. S. *mp*

of the moon's sha - dow.

T.

B.

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Score

XX. Ghazal

Snap & Multibass drum

mezzo-soprano solo, SA choir, violin, cello, harp, mandolin, and 3 percussionists

Poem by: Nilufar Niksear

Translated by: Farzana Marie

Jocelyn Hagen

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The musical score is for XX. Ghazal, composed by Jocelyn Hagen. It features a variety of instruments and vocal parts. The score is in 4/4 time and has a tempo marking of quarter note = 96. The key signature has three flats (B-flat, E-flat, A-flat). The instruments and parts include:

- Violin**: Treble clef, 4/4 time.
- Cello**: Bass clef, 4/4 time.
- Mezzo-Sop. Solo**: Treble clef, 4/4 time.
- Soprano**: Treble clef, 4/4 time. Lyrics: "ah ah ah ah ah ah ah ah". Dynamics: *p* (piano) and *mf* (mezzo-forte).
- Alto**: Treble clef, 4/4 time. Lyrics: "ah ah ah ah ah ah ah ah". Dynamics: *p* (piano) and *mf* (mezzo-forte).
- Mandolin**: Treble clef, 4/4 time.
- Harp**: Treble and Bass clefs, 4/4 time.
- Percussion 1 (Doubek)**: Snare drum, 4/4 time. Dynamics: *mf* (mezzo-forte).
- Percussion 2 (Finger Cymbals & Low Tom)**: Snare drum, 4/4 time. Dynamics: *mp* (mezzo-piano).
- Percussion 3 (Snap & Multibass Drum)**: Snare drum, 4/4 time. Dynamics: *mp* (mezzo-piano).

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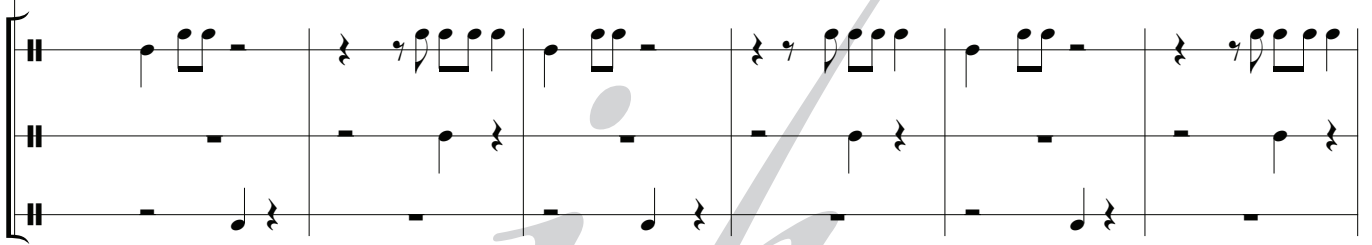
7

Vc. *mf*

S *p* *mf* *p* *mf* *p*
ah ah ah

A *p* *mf* *p* *mf* *p*
ah ah ah

7



jocelyn hagen

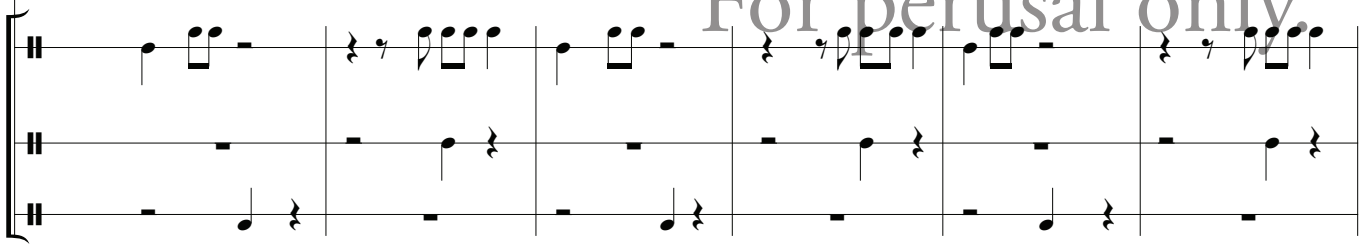
Vln. *mf*

Vc. *mf*

S *mf* *p* *mf*
ah

A *mf* *p* *mf*
ah

13



19

Vln.

Vc.

M. Solo

S

A

Mdn.

Hp.

19

p

mf

mp

mp

I am tired of re-

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24

Vln.

Vc.

M. Solo

S

A

Mdn.

Hp.

24

peat, re-peat, re-peat and a-gain re-peat re-peat re-peat: lay head on

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The musical score is for a Ghazal piece. It features several instruments: Violin (Vln.), Viola (Vc.), M. Solo (Melodica Solo), Soprano (S), Alto (A), Mandolin (Mdn.), and Harp (Hp.). The score is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "peat, re-peat, re-peat and a-gain re-peat re-peat re-peat: lay head on". The score includes musical notation for measures 24-27. There are large watermarks on the page that read "Do not photocopy. For perusal only." and "jocelyn hagen".

32

Vln.

Vc.

M. Solo

S.

A.

Mdn.

Hp.

love _____ and com - fort leave a bad taste so _____ suf - fer this

oo...

oo...

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mp

mp

f

mp

mf

mf

mf

32

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mf

XX. Ghazal / Songs for Muska / Hagen

36

Vln.

Vc.

M. Solo

S

A

Mdn.

Hp.

36

stub - born sting a - lone _____ Tor - ment grips me

mf *f* *ff* *f* *mf*

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The musical score is for a Ghazal piece. It features a vocal line (M. Solo) with lyrics: "stub - born sting a - lone _____ Tor - ment grips me". The instrumental parts include Violin (Vln.), Viola (Vc.), Mandolin (Mdn.), and Harp (Hp.). The score is marked with dynamics such as *mf*, *f*, and *ff*. There are also triplets and slurs in the instrumental parts. The page number 165 is at the bottom.

40

Vln.

Vc.

M. Solo

S

A

Mdn.

Hp.

40

all the way down to the deep as the death-dag-ger-blood-reel con-tin-ual-ly re-peats, re-peats, re-peats, re-

mf

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44

Vln. *f*

Vc. *ff*

M. Solo
peats. _____ re - peat, re - peat, re - peat, re - peat. _____

S

A

Mdn.

Hp.

44

low tom *p* *f*

multibass drum *p* *f*

rit.

47

Vln. *p*

Vc. *mp*

M. Solo

S *p*
mm...

A *p*
mm...

Mdn. *sub. p*

Hp. *sub. p*

47

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51 $\text{♩} = 80$

Vln.

Vc.

M. Solo *mp*

S

A

Mdn.

Hp.

Hear the ail - ing nar - ra - tor of this bit - ter tale, the sto - ry life builds

51

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55

Vln.

Vc.

M. Solo

S

A

Mdn.

Hp.

55

breath by breath — re - peat, re - peat, re - peat. — Be - lieve just for

p

pp

re - peat, re - peat, re - peat.

re - peat, re - peat, re - peat.

pp

pp

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59

Vln.

Vc.

M. Solo

S

A

Mdn.

Hp.

59

once, how bad it hurts — don't leave be - side — me an emp - ty seat. —

re - peat, re - peat.

re - peat, re - peat.

finger cymbals

mp *pp* *pp* *p*

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The musical score is written for a vocal ensemble and instrumental accompaniment. It features a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal parts include Soprano (S) and Alto (A), with lyrics in English. The instrumental parts include Violin (Vln.), Viola (Vc.), Mandolin (Mdn.), and Harp (Hp.). The score is marked with dynamics such as *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). There are also performance instructions like 'finger cymbals'. The score is divided into two systems, with the first system starting at measure 59. A large watermark 'joceelyn hagen' is overlaid on the score.

Score

XXI. Farewell

Mezzo-Soprano, violin, cello, mandolin, & harp

Fereshta Nilab Sahel Noorzayi
translated by Farzana Marie

Jocelyn Hagen

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$\text{♩} = 44$

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Violin

Cello

Mezzo-Soprano

Mandolin

Harp

mf

mp

I want to leave _____ this "home" _____ and go _____

Mezzo

Mdn.

3

I want to leave _____ this "home" _____ and go _____ to _____ the

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jh music

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XXI. Farewell / Songs for Muska / Hagen

6

Mezzo

grass - lands, _____ pack up and go _____ I want to

Mdn.

Hp.

mp

8

Mezzo

leave _____ this "home" _____ and go _____ to _____ the

Mdn.

Hp.

10

Mezzo

grass - lands, _____ pack up and go _____ to a

Mdn.

Hp.

f

12

Mezzo

place I i - ma - gine soaked in the scent of peace no?

Mdn.

mf

Hp.

mf

14

Mezzo

mf

no?

Mdn.

mp

Hp.

mp

16

Vc. *p* *mf* *mp*

Mezzo

If that land does not ex-ist I will go

Mdn.

Hp.

18

Vc.

Mezzo

If that land does not ex-ist I will go

Mdn.

Hp.

20

Vc. 

Mezzo 
to the dust-scent-ed de- sert, go

Mdn. 

Hp. 

jocelyn hagen

22

Vc. 

Mezzo 
no mat-ter how man-y times they bind my feet, the

Mdn. 

Hp. 

XXI. Farewell / Songs for Muska / Hagen

24

Vc.

Mezzo

Mdn.

Hp.

ties will rot and I will go in

mp *mf*

26

Vc.

Mezzo

Mdn.

Hp.

search of a coun-try of love - ly souls.

mp

28

Solo memorized and in front (through m. 32)

Vln.

Vc.

Mdn.

Hp.

30

Vln.

Vc.

Mdn.

Hp.

XXI. Farewell / Songs for Muska / Hagen

32

Vln. *pizz.*

Vc. *mp pizz.*

Mezzo *mf*

Mdn.

Hp.

34

Vln. *arco*

Vc. *arco*

Mezzo

Mdn.

Hp.

These col - or - ful clothes did no good, — I — will go —

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36

Vln.

Vc.

Mezzo

Mdn.

Hp.

38

Vln.

Vc.

Mezzo

Mdn.

Hp.

180

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I will go now robed in

white. The lovers call: come! The

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XXI. Farewell / Songs for Muska / Hagen

40

Vln. *ff*

Vc. *ff*

Mezzo
time of fare - wells has come and I must go!

Mdn. *ff*

Hp. *ff*

42 *rit.*

Vln. *mf* *mp*

Vc. *mf* *mp*

Mezzo
I must go! go.

Mdn. *mf* *mp*

Hp. *mf* *mp*

The musical score is for a piece titled 'XXI. Farewell' from 'Songs for Muska' by Hagen. It features five staves: Violin (Vln.), Viola (Vc.), Mezzo-soprano (Mezzo), Mandolin (Mdn.), and Harp (Hp.). The score is divided into two systems. The first system starts at measure 40 and ends at measure 41. The second system starts at measure 42 and ends at measure 43. The Mezzo-soprano part has lyrics: 'time of fare - wells has come and I must go!' in the first system, and 'I must go! go.' in the second system. Dynamic markings include *ff* (fortissimo) for the strings and harp in the first system, and *mf* (mezzo-forte) and *mp* (mezzo-piano) for the strings and harp in the second system. A *rit.* (ritardando) marking is placed above the first staff of the second system. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 3).

Score

XXII. For Nadia

SATB a cappella choir

Text by: Somaya Ramesh
Translated by: Farzana Marie

Jocelyn Hagen

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♩ = 80, with a lilt
mp

Soprano
Nn... Nn...

Alto
p
Nn... Nn...

Tenor
p
Nn... Nn...

Bass
p
Nn... Nn...

jocelyn hagen

8

S *mf* Nn... *mp* Nn...

A *mp* Nn... *p* Nn...

T *mp* Nn... *p* Nn...

B *mp* Nn... *p* Nn...

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15

S
The sky died for the wind that split o - pen its

A
Nn... Nn...

T
Nn... Nn...

B
Nn... Nn...

joce lyn hagen

23

S
chest The sky died for you for you

A
Nn... for you you

T
Nn...

B
Nn...

XXII. For Nadia / Songs for Muska / Hagen

31 *mf*

S We all died for you though fate's sleight of hand

A *mf* *div.* *unis.*
We all died for you though fate's hand

T *mf*
We died for you though fate's hand

B *mf*
We died for you though fate's hand

jocelyn hagen

Warmly

39 *p* *div.*

S snuck you from us And you smiled from the sky for us

A *p*
snuck you from us And you smiled from the sky for us

T *p*
snuck you from us And you smiled from the sky for us

B *p*
snuck you from us And you smiled from the sky for us

50 *lightly* *unis.* *mp*

S you smiled Nn... from our me-mo-ries

A *mf* *p*
you smiled for the mo-ments we car-ry a - way Nn...

T *mp* *p*
you smiled Nn... Nn...

B you smiled Nn...

joceelyn hagen

60

S you smiled you smiled you smiled Nn...

A *mp* *div.* *unis.*
from our me - mo - ries you smiled Nn...

T you smiled Nn...

B you smiled Nn...

67

S

A

T

B

Nn...

Nn...

Nn...

Nn...

joce lyn Chagen

rit.

76

S

A

T

B

Score

XXIII. A Gamble

SA choir, 2 speakers, violin, & cello

Poem by: Roya Sharifi
Translated by: Farzana Marie

Jocelyn Hagen

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Matter-of-factly ♩ = 60

Violin

Cello

S

A

2 Speakers

3

Vln.

Vc.

3

S

A

Sp.

What - ev - er we had — or did - n't have,

What - ev - er we had — or did - n't have,

we in - ev - i - ta - ble lost

all that a life — a - mass - es,

all that a life — a - mass - es,

De - spite the warn - ing shout of the

De - spite the warn - ing shout of the

in one turn, lost.

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6

Vln.

Vc.

S

A

Sp.

gar - den's guard the tall date palm to axe - car - ry - ing man

gar - den's guard the tall date palm to axe - car - ry - ing man

we lost

joceelyn hagen

8

Vln.

Vc.

S

A

Sp.

and where can we car - ry this shame? we lost our simpl - er selves to the

and where can we car - ry this shame? we lost our simpl - er selves to the

mp

mp

mf

mf

10

Vln.

Vc.

S

A

dol-lar, the di - nar and from the height of val - or we nev - er ac - tu - al - ly had,

dol-lar, the di - nar and from the height of val - or we nev - er ac - tu - al - ly had,

12

Vln.

Vc.

S

A

we lost our bear-ings, fell by ac - ci - dent in - to get - ting and hav - ing.

we lost our bear-ings, fell by ac - ci - dent in - to get - ting and hav - ing.

dinar: pronounced "dih-nahr"
any one of various coins of the Near East,
especially gold coins issued by Islamic governments

14

Vln.

Vc.

14

S

A

Sp.

We re - turn to the mat - ter of the lan - tern, in

We re - turn to the mat - ter of the lan - tern, in

mf

hav - ing lost the sun a - gain

16

Vln.

Vc.

p

p

16

S

A

Sp.

shad - ows on the wall. And woe to us,

shad - ows on the wall. And woe to us,

mp

mp

mp

5

who lost the words just as we were a - bout to

19

Vln.

Vc.

19

S

A

Sp.

Don't give us an - oth - er speech a - bout re - cov - er - ing what we lost:

tes - ti - fy. we lost:

joceelyn hagen

21

Vln.

Vc.

21

S

A

Sp.

we are blurred with we were _____ we are blurred with

we are blurred with we were _____ we are blurred with

when we gam - bled and lost

24

Vln.

Vc.

S

A

Sp.

we lost the fu - ture in the re - play in the pre - sent of the

joce lyn Chagen

27

Vln.

Vc.

S

A

Sp.

past.

Score

XXIV. It Is Not Finished

SSA, 2 percussionists, 2 clappers

Text by: Eleha Sahel
Translated by: Farzana Marie

Jocelyn Hagen
based on the folk song "Astā bero" (Kabuli version)

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♩ = 192

a few singers *clap* *shouted* *stomp*

mf *Hey!* *Hey!*

Soprano 1

Soprano 2

Alto

Low Tom & Tambourine *low tom* *bend pitch up with elbow*

Flower Pots & Daireh *flower pots (4)* *mf*

Clap (X 2) *mf*

7

ALL: mf

S 1 And wheth-er or not I ex-ist, it is not

7

Perc.

F. P.

c.

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13

mf

S1
fin - ished, not fin-ished, not yet fin-ished.

Perc.
c.

20

mf

S1
And wheth-er or not I ex - ist, it is not

S2
And wheth-er or not I ex - ist, it is

A
And wheth-er or not I ex - ist,

Perc.
c.

25

S1
fin - ished, not fin-ished, not yet fin-ished.

S2
not fin - ished, not fin-ished, not yet fin-ished.

A
it is not fin - ished, not fin-ished, not yet

Perc.
c.

mf

S1 And ___ wheth-er or not ___

S2 And wheth-er or not ___ I ex-ist, it is

A ___ fin-ished. ___ And wheth-er or not ___ I ex-ist, it is

31

Perc.

c.

joce lyn hagen

37

S1 ___ I ___ ex - ist, ___ not ___ yet fin-ished. ___

S2 not ___ fin-ished, ___ not yet fin-ished. ___

A not ___ fin - ished, ___ not ___ fin-ished, ___ not yet fin-ished. ___

37

Perc.

c.

XXIV. It Is Not Finished / Songs for Muska / Hagen

43

clap *mf* shouted *p* stomp Hey!

S1 *mp* *p*

S2 *mp* *p*

A *mp* *p*

Mm... Mm...

43

Perc. *p* *f*

F.P. *mf*

c. *p* *mf*

50

Bright & Yellow!
keep the vowel shallow and wide

Hey!

S1 *sub. p*

S2 *sub. p*

A *sub. p*

Ah Ah

50

Perc.

F.P.

c.

XXIV. It Is Not Finished / Songs for Muska / Hagen

58

S1 *mp* Ah Ah

S2 *mp* Ah Ah

A *mp* Ah Ah

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58

Perc. *tambourine* *p*

F.P. *daireh, with stick* *p*

c. *p*

66 *mf* *mp* *f*

S1 Ah Ah

S2 *mf* *mp* *f* Ah Ah

A *mf* *mp* *f* Ah Ah

jocelyn hagen

66 *mf*

Perc. *mf*

F.P. *mf*

c. *mf*

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XXIV. It Is Not Finished / Songs for Muska / Hagen

73

S1

S2

A

Ah Ah

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73

Perc.

F. P.

c.

80

S1

S2

A

mp *ff*

mp *ff*

mp *ff*

joceelyn hagen

80

Perc.

F. P.

c.

ff *f*

ff *f*

ff *mp* *ff* *f*

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XXIV. It Is Not Finished / Songs for Muska / Hagen

88

S1

S2

A

88

Perc.

F. P.

c.

mf

mf

mf

mf

not _____ fin - ished, _____

not

joce lyn hagen

95

S1

S2

A

95

Perc.

F. P.

c.

mf

mf

mf

not _____ yet _____ fin - ished. _____

not _____ fin - ished, _____

_____ yet _____ fin - ished. _____

not _____ yet _____ fin - ished.

XXIV. It Is Not Finished / Songs for Muska / Hagen

100

poco a poco cresc.

S1

Ah Ah

S2

Ah Ah Ah

A

Ah Ah

Perc.

poco a poco cresc.

F. P.

poco a poco cresc.

c.

poco a poco cresc.

106

stomp

f ff

ff

S1

ff

S2

ff

A

106

f ff

f ff

Perc.

f ff

F. P.

f ff

c.

200

f ff

Score

XXV. I'm Gone

SATB choir & instrumental ensemble

Traditional Landay
from Afghanistan

Jocelyn Hagen

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The musical score is arranged in a system of staves. At the top left, a tempo marking shows a quarter note followed by '180'. The instruments listed on the left are: Violin, Cello, S (Soprano), A (Alto), T (Tenor), B (Bass), Mandolin, Harp, Daireh, and Flower Pots (4). The score includes a double bar line with repeat dots on both sides, indicating a first and second ending. The Daireh part features a rhythmic pattern of eighth notes and a dynamic marking of *f*. The Harp part has a dynamic marking of *f* in the second ending. A large, stylized watermark of the name 'jocelyn hagen' is overlaid diagonally across the center of the page.

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Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com

jh music

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www.JocelynHagen.com

8

Vln.

Vcl.

8

S

A

T

B

8

Mdn.

Hp.

D.

F. P.

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f

I call. You're stone.

f

I call. You're stone.

mf

Oo...

f

I call. You're stone.

mf

Oo...

f

I call. You're stone.

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15 *rit.* -----, *a tempo*

Vln. *f*

Vc. *f*

S
One day you'll look and find I'm gone.

A
One day you'll look and find I'm gone.

T
8 One day you'll look and find I'm gone.

B
One day you'll look and find I'm gone.

Mdn. *f*

Hp.

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21

Vln.

Vc.

21

S.

S.

A.

A.

T.

B.

21

Mdn.

Hp.

D.

F. P.

mp

pizz.

mf

I call. You're stone.

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joceelyn hagen

24

Vln.

Vc.

24

S.

S.

A.

One day you'll look and find I'm gone.

A.

mf

I call. You're stone. One day you'll look and find I'm

T.

p

gone.

B.

24

Mdn.

Hp.

D.

F. P.

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joceelyn hagen

27

Vln.

Vc.

27 *mf*

S I call. You're stone. One day you'll look and find I'm gone.

S *mf* I call. You're stone.

A I call. You're stone. One day you'll look and find I'm gone.

A gone. I call. You're stone.

T *p* gone. gone.

B gone. gone.

27

Mdn.

Hp.

D.

F. P.

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joceelyn hagen

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30

Vln. *mf*

Vc. *arco* *mf*

S *f*
I call. You're stone. One day you'll look and find I'm

S
One day you'll look and find I'm gone.

A *f*
I call. You're stone. One day you'll look and find I'm

A
One day you'll look and find I'm gone.

T *mf*
gone.

B *mf*
gone.

30

Mdn. *mf*

Hp. *mf*

D.

F. P. *mf*

207

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joceelyn hagen

33

Vln.

Vc.

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33

S

gone. I call. You're stone.

S

f
I call. You're stone. One day you'll look and find I'm gone.

A

gone. I call. You're stone.

A

f
I call. You're stone. One day you'll look and find I'm gone.

T

gone. gone.

B

gone. gone.

33

Mdn.

Hp.

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D.

mf

F. P.

f

36

Vln.

Vc.

S

S

A

A

T

B

Mdn.

Hp.

D.

F. P.

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One day you'll look and find I'm gone.

I call. You're stone. One day you'll look and find I'm

One day you'll look and find I'm gone.

I call. You're stone. One day you'll look and find I'm

8

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39

Vln.

Vc.

39

S. *mp* One day you'll look and find I'm gone. *p*

S. gone. *mp* One day you'll look and find I'm gone. *p*

A. I call. You're stone. *mp* One day you'll look and find I'm gone. *p*

A. gone. *mp* One day you'll look and find I'm gone. *p*

T. *mp* One day you'll look and find I'm gone. *p*

B.

39

Mdn.

Hp.

D.

F. P.

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Jocelyn Hagen

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



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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
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion