

Forgotten
3-part treble, oboe, piano
JH - C016

Jocelyn Hagen

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Forgotten

3-part treble, oboe and piano

jocelyn hagen

Song

Let it be forgotten, as a flower is forgotten,
Forgotten as a fire that once was singing gold.
Let it be forgotten forever and ever –
Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten
Long and long ago –
As a flower, as a fire, as a hushed footfall
In a long forgotten snow.

~Sara Teasdale (Public Domain)

Forgotten

3-part treble choir, oboe and piano

Sara Teasdale

Jocelyn Hagen

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Freely, with rubato ♩ = 76

Oboe

p *mp*

legato
p

Pedal harmonically

p *p*

Let it be for - got - ten, _____

Let it be for - got - ten, _____

pp

Pedal harmonically

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



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Steady

12

Musical staff for the first vocal line, measures 12-14. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4. The melody consists of quarter and eighth notes.

Musical staff for the second vocal line, measures 12-14. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4. The melody consists of quarter and eighth notes.

Let it be for - got - ten, Let it be for -

Musical staff for the third vocal line, measures 12-14. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4. The melody consists of quarter and eighth notes.

Let it be Let it be Let it be for -

12

Piano accompaniment for measures 12-14. The right hand plays chords and moving lines, while the left hand plays a bass line. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4.

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18

Musical staff for the first vocal line, measures 18-20. The key signature has one sharp (F#). The time signature is 3/4. The melody consists of quarter and eighth notes.

got - ten, as a flow - er is for - got - ten, For - got - ten as a fire -

Musical staff for the second vocal line, measures 18-20. The key signature has one sharp (F#). The time signature is 3/4. The melody consists of quarter and eighth notes.

got - ten, as a flow - er is for - got - ten, For - got - ten as a fire -

18

Piano accompaniment for measures 18-20. The right hand plays chords and moving lines, while the left hand plays a bass line. The key signature has one sharp (F#). The time signature is 3/4.

etc.

23

p

mf *p*

that once was sing-ing gold. Let it be for - got-ten

— that once was sing-ing gold. for-ev-er and ev-er

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest for 16 measures, then begins with a melody in measure 17. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano) and *mf* (mezzo-forte).

23

mf *p*

Time — is a kind friend, he will make us —

Time — is a kind friend, he will make us —

This system continues the vocal and piano parts. The piano accompaniment features a series of chords in the right hand and a more active line in the left hand. Dynamics include *mf* and *p*.

joce lyn hagen *accel.*-----

29

Time — is a kind friend, he will make us —

Time — is a kind friend, he will make us —

This system continues the vocal and piano parts. The piano accompaniment features a series of chords in the right hand and a more active line in the left hand. Dynamics include *mf* and *p*.

29

8va- loco

Time — is a kind friend, he will make us —

This system continues the vocal and piano parts. The piano accompaniment features a series of chords in the right hand and a more active line in the left hand. Dynamics include *mf* and *p*.

Passionately ♩ = 122

35 *mp* *mf*

old *mp* *mf*

old *mf*

If an-y-one

If an-y-one

35 *mp* *mf* *f mf*

Bring out LH

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40 *mf* *mf*

asks, say it was for - got - ten Long and long a -

asks, say it was for - got - ten Long and long a -

40 *mf* *mf*

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45

45

45

45

49

49

49

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go As a flow-er, as a fire, _____

go As a flow-er, as a fire, _____

f

f

f

rit.

let it be for - got - ten, _____

let it be for got - ten, _____

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54 $\text{♩} = 106$

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and time signature of 3/4. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *mf* and *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "as a hushed foot-fall". Dynamics include *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "In a". Dynamics include *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "as a hushed foot-fall". Dynamics include *p*.

Piano accompaniment for measures 54-61. The right hand features chords and arpeggios, while the left hand has a bass line. Dynamics include *mf*, *mp*, and *p*.

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rit. *Freely, with rubato* $\text{♩} = 76$

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "long for-got-ten snow". Dynamics include *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "In a long for-got-ten snow". Dynamics include *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "In a long for-got-ten snow". Dynamics include *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "In a long for-got-ten snow". Dynamics include *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "In a long for-got-ten snow". Dynamics include *p*.

Musical staff with treble clef, key signature of three sharps, and time signature of 3/4. The staff contains a melodic line with lyrics: "In a long for-got-ten snow". Dynamics include *p*.

Piano accompaniment for measures 62-69. The right hand features chords and arpeggios, while the left hand has a bass line. Dynamics include *p*.

Pedal harmonically

69

69

Let it be for - got - ten,

Let it be for - got - ten,

69

Let it be for - got - ten,

Let it be for - got - ten,

75

75

p

Let it be for - got - ten,

Let it be for - got - ten,

75

p

Let it be for - got - ten,

Let it be for - got - ten,

75

delicately smeared
pp

etc.

7

81

81

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for-got-ten,

81

sempre
p

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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
The Notebooks of Leonardo da Vinci (35’)	SATB choir, orchestra or chamber orchestra, video projections
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion