

Here I Am  
SATB choir, treble choir, S solo,  
chamber ensemble & illuminated portraits  
JH - LE07.3

Jocelyn Hagen

FULL SCORE - CHAMBER ENSEMBLE



Illustration by Liz Y. Ahmet

jocelyn hagen

## Here I Am

a multimedia symphony for SATB choir, treble choir, soprano soloist, chamber ensemble, and illuminated portraits

Composed by Jocelyn Hagen

Commissioned by True Concord Voices & Orchestra, Eric Holtan, Founding Music Director, through the Dorothy Dyer Vanek Fund for Excellence.

Chamber ensemble arrangement commissioned by the National Lutheran Choir, Jennaya Robison, Artistic Director.

## Instrumentation - Chamber Ensemble

Clarinet in Bb / Contrabass Clarinet  
Bassoon / Contrabassoon

Trumpet in C

Timpani (+ Triangle)

3 Percussionists - Marimba, Glockenspiel, Crash Cymbal, Suspended Cymbal, Water Gong, Small Gong, Triangle, Temple Block (low), Bass Drum, 4 log drums (1 high & 3 low), 2 Low Toms, Snare Drum, 3 stations of Glass

Piano

Soprano Soloist  
Treble Choir  
SATB Choir (with Narrators)

STRINGS

## Performance Notes

Percussionists will need to create 3 stations, spaced evenly (one on the left, one center, and one on the right), to break glass in the 3rd movement. Metal trash cans work best. Place bricks or more glass in the bottom of the trash can to create a more satisfactory sound.

Narrators should be women from the SATB choir. They should begin speaking in the measure where the text box is placed. There should be one narrator per featured woman/ portrait. (Some narrations are longer and put into multiple text boxes.) Conductor may choose to have younger girls from the treble choir read the narrations for Severn Cullis-Suzuki and Malala Yousafzai, for their statements are from when they were young. The narrators will need to step forward, outside of the choir and in front of the orchestra, and will probably need light amplification. When speaking, the narrators will say the quote itself as well as the name of the woman who said it. The projected illuminated portraits will correspond with the narrations.

Conductor may ask trumpet soloist to stand in the third movement for the "March of the Women" (by Ethyl Smith) quote.

## Libretto

### 1. There is a Girl

"I am here as a soldier who has temporarily left the field of battle in order to explain...what civil war is like when civil war is waged by women...I am here as a person who, according to the law courts of my country, it has been decided, is of no value to the community at all: and I am adjudged because of my life to be a dangerous person, under sentence of penal servitude in a convict prison...I do not look either very like a soldier or very like a convict, and yet I am both.

"You won your freedom in America when you had the revolution, by bloodshed, by sacrificing human life. You won the civil war by the sacrifice of human life when you decided to emancipate the negro. You have left it to women in your land, the men of all civilized countries have left it to women, to work out their own salvation...Human life is sacred, but we say if any life is to be sacrificed it shall be ours; we won't do it ourselves, but we will put the enemy in the position where they will have to choose between giving us freedom or giving us death.

"...So here am I. I come to ask you to help to win this fight. If we win it, this hardest of all fights, then, to be sure, in the future it is going to be made easier for women all over the world to win their fight when their time comes..."

- *Emmeline Pankhurst*

"Women were the wombs of society. Through thousands of years of biblical interpretation, law and custom, women, especially married women, simply were not considered entities with rights separate from men's. It was as if women were part of the furniture in men's lives. They were expected to remain silent on public matters, and the vast majority of women stayed in their place.

"As a woman who went to school from the mid-1950s to the late 1970s, grade school to grad school, I knew little of the suffrage movement and the women behind it. Women received almost no mention in our history books, and women's studies courses were not in our college catalogs. Even as a feminist, voracious reader, and often reviewer of books in general and history in particular, I had rarely stumbled upon books about women's roles and contributions."

- *Angela P. Dodson*

"For most of history, Anonymous was a woman."

- *Virginia Woolf*

"Women need not always keep their mouths shut and their wombs open."

- *Emma Goldman*

If we want to know who we were meant to be before the world told us who to be —

If we want to know where we were meant to go before we were put in our place —

If we want to taste freedom instead of control —  
Then we must relearn our soul's native tongue.

- *Glennon Doyle*

there is a girl who  
sings only when  
every window  
is shut.

like most girls,  
she's been learning  
the trait of silence  
since birth.  
everyone  
underestimates

how important  
her voice is,

& the greatest  
tragedy of all is  
that she does,  
too.

- *Amanda Lovelace*

“The unspoken assumption is that women are different. They do not have executive ability, orderly minds, stability, leadership skills, and they are too emotional.

It is obvious that discrimination exists. Women do not have the opportunities that men do. And women that do not conform to the system, who try to break with the accepted patterns, are stigmatized as ‘odd’ and ‘unfeminine’. The fact is that a woman who aspires to be chairman of the board, or a Member of the House, does so for exactly the same reasons as any man. Basically, these are that she thinks she can do the job and she wants to try.”

- *Shirley Chisholm*

“Bias has to be taught. If you hear your parents downgrading women or people of different backgrounds, why, you are going to do that.”

- *Barbara Bush*

“I feel I must fight for [my music], because I want women to turn their minds to big and difficult jobs; not just to go on hugging the shore, afraid to put out to sea.”

- *Ethel Smyth*

“Don’t sit down and wait for the opportunities to come. Get up and make them.”

- *Sarah Breedlove*

“Any great change must expect opposition, because it shakes the very foundation of privilege.”

- *Lucretia Mott*

“It is not the intelligent woman vs. the ignorant woman; nor the white woman vs. the black, the brown, and the red, it is not even the cause of woman vs. man. Nay, tis woman’s strongest vindication for speaking that the world needs to hear her voice.”

- *Anna Julia Cooper*

## 2. The Other Side

Nobody will open the door for you.

Keep banging on it.

On the other side is music. No. It’s  
the phone.

You’re wrong.

It’s a noise of machines, electric panting,  
hissing, lashes.

No. It’s music.

No. Someone is crying very slowly.

No. It’s a stabbing siren, a huge, steep tongue  
licking the empty, colorless sky.

No. It’s fire.

You’re alone on the other side.

They don’t want to let you in.

Look, again, climb, yell. Useless.

You can’t go in. They say.

- *Blanca Varela*

(translated by Willis Barnstone and edited by J.H.)

“I hear your voice calling to me in my sleep. I feel your hands at my shoulder, pushing for me to wake. You are afraid. You are angry. You are desperate that I rise. You say my name again and gain. When I open my eyes, it is me I see. When I open my ears, it is me I hear. When I am on my feet, it is our journey

that I continue.”

- *Kao Kalia Yang*

“We must tell and retell, learn and relearn, these women’s stories, and we must make it our personal mission, in our everyday lives, to pass these stories on to our daughters and sons. Because we cannot - we must not - ever forget that the rights and opportunities that we enjoy as women today were not just bestowed upon us by some benevolent ruler. They were fought for, agonized over, marched for, jailed for and even died for by brave and persistent women and men who came before us...And if we are to finish the work begun here — we must, above all else, take seriously the power of the vote and use it to make our voices heard.”

- *Hillary Rodham Clinton*

“The moment we begin to fear the opinions of others and hesitate to tell the truth that is in us, and from motives of policy are silent when we should speak, the divine floods of light and life no longer flow into our souls. Every truth we see is ours to give the world, not to keep for ourselves alone, for in so doing we cheat humanity out of their rights and check our own development.”

- *Elizabeth Cady Stanton*

“You should not be afraid to offend anyone, to question everything, to reinvent yourself and to rethink the world.”

- *Maya Lin*

“It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences.”

- *Audre Lorde*

“Don’t let anybody convince you this is the way the world is and therefore must be. It must be the way it ought to be.”

- *Toni Morrison*

“Humanity, take a good look at yourself. Inside, you’ve got heaven and earth, and all of creation. You’re a world — everything is hidden in you.”

- *Hildegard of Bingen*

“Never limit yourself because of others’ limited imagination; never limit others because of your own limited imagination.”

- *Mae Jemison*

“It is never too late to mend... We women who are in the background today may be in the lime light tomorrow.”

- *Funmilayo Ransome-Kuti*

“A lot of young girls have looked to their career paths and said they’d like to be chief. There’s been a change in the limits people see.”

- *Wilma Pearl Mankiller*

“I am fighting for my future. I am here to speak for all generations to come. In my anger, I am not blind, and in my fear, I am not afraid of telling the world how I feel.”

- *Severn Cullis-Suzuki*

“So here I stand, one girl among many. I speak not for myself, but so those without a voice can be heard. Those who have fought for their rights. Their right to live in peace. Their right to be treated with dignity. Their right to equality of opportunity. Their right to be educated.”

- *Malala Yousafzai*

“Don’t just hope for a better life. Vote for one.”

- *Margaret Thatcher*

## 3. Voting for Ourselves

How dare they they they

say say say  
anything we can or cannot do with our own  
red and blue  
We are voting for ourselves  
- Naomi Shihab Nye

“Do not think your single vote does not matter much. The rain  
that refreshes the parched ground is made up of single drops.”  
- Kate Sheppard

“Women, wake up; the tocsin of reason sounds throughout the  
universe; recognize your rights.”  
- Olympe de Gouges

“Truth is powerful and it prevails.”  
- Sojourner Truth

“You will hear thunder and remember me, and think: she  
wanted storms.”  
- Anna Akhmatova

“With your strength, my lady, teeth can crush flint.”  
- Enbeduanna

We are voting for our pride and our freedom.  
We are voting for our children and our rights.  
We are voting for the loves of our lives.  
We are voting our insight.

Here I am.

See what we can do with our red and blue.

We are voting for ourselves.  
- Jocelyn Hagen

#### 4. Write the Story

“One of the functions of art is to give people the words to  
know their own experience... Storytelling is a tool for knowing  
who we are and what we want.”  
- Ursula K. Le Guin

“When we deny our stories, they define us. When we run from  
struggle, we are never free. So we turn toward truth and look it  
in the eye. We will not be characters in our stories. Not villains,  
not victims, not even heroes. We are the authors of our lives.”  
- Brené Brown

“When you know someone’s story, it becomes much harder to  
hate them.”  
- Sarah McBride

“I never paint dreams or nightmares. I paint my own reality.”  
- Frida Kahlo

“To the girls, to the women, to the mothers, to the daughters  
who hear the music bubbling within — please speak up. We  
need to hear your voices.”  
- Hildur Gudnadottir

“What I want young women and girls to know is: You are  
powerful and your voice matters. You’re going to walk into  
many rooms in your life and career where you may be the only  
one who looks like you or who has had the experiences you’ve  
had. But you remember that when you are in those rooms, you  
are not alone. We are all in that room with you applauding you  
on. Cheering your voice. And just so proud of you. So you use  
that voice and be strong.”  
- Kamala Harris

“I was born with a song on my tongue.”  
- Marina Tsvetayeva

“Just don’t give up trying to do what you really want to do.  
Where there is love and inspiration, I don’t think you can go  
wrong.”  
- Ella Fitzgerald

“Forget conventionalisms; forget what the world thinks of you  
stepping out of your place; think your best thoughts, speak  
your best words, work your best works, looking to your own  
conscience for approval.”  
- Susan B. Anthony

“Courage calls to courage everywhere, and its voice cannot be  
denied.”  
- Millicent Fawcett

“Devote today to something so daring even you can’t believe  
you’re doing it.”  
- Oprah Winfrey

“My emotions  
My intuition  
My imagination  
My courage  
Those are the keys to freedom.  
Those are who we are.  
Will we be brave enough to unlock ourselves?  
Will we be brave enough to set ourselves free?  
Will we finally step out of our cages and say to ourselves, to our  
people, and to the world:  
Here I Am.”  
- Glennon Doyle

“The world has to be ready to listen, and we have to be ready to  
sing.”  
- Jocelyn Hagen

I have so many stories to tell...  
and when you listen to my story  
you give birth to my song.  
- Freya Manfred

write the story.

push  
your hands  
into the dirtiest  
parts of yourself.

take the  
rot & decay  
& turn it into  
nourishment & life.

water it  
& sing to it  
& show it  
sunlight.

grow a beautiful garden  
from your aching  
& teach yourself  
how to thrive from it.

write your story.  
- Amanda Lovelace

We are the keepers of the stories  
We are the ones who march across the years,  
We are the grandmothers, the mothers, the daughters  
who rise against the odds,  
who persevere against the fears.

We will be the ones standing together with words the world  
won’t hear from our lips, raised high in our hands.  
We will be the ones marching down the ragged roads of history,  
paving it for generations to come,  
So that women, all women, may discover that words silenced

do not die and feet halted do not fall.

- Kao Kalia Yang

We are made of hope, we are made of song.

- Julia Klatt Singer

\* Much care was taken in the preparation of this libretto, seeking and paying for all the necessary and appropriate permissions for this work.

## About the Artists

### Cecile Yadro

"I'm a French artist that paints mainly portraits in a bright and bold style, gouache, oil or digital. When it comes to traditional painting, my favorite medium is gouache. This is such a versatile medium, the possibilities are almost endless. What I love about gouache is the opacity, and as well the transparency, the velvet soft touch of it, the ability to layer and create textures... I love everything about it! I love experimenting in art, either with new mediums, or with new way to use one, maybe not conventionally but creatively. I'm fascinated by the treatment of light and shadows, human face and underwater are my favorite subjects."

**Portraits:** *Emmeline Pankhurst, Angela P. Dodson, Virginia Woolf, Emma Goldman, Glennon Doyle, Amanda Lovelace*

### Jessika Lavren

Jessika Lavren is a Ukrainian artist who has experimented with multiple styles before finding her place in painting. Jessica was born in 1988 into the family of a mathematics professor and theater actress. And so she analyzes the environment and embodies it in painting. She used to be a photographer, but photography cannot convey all the emotions as painting. Her studio, where she passionately toiled away, became the embryo for an exciting artistic journey. Her work is anthropological and personal, ponderings on the great themes of life, love and leisure.

**Portraits:** *Shirley Chisholm, Barbara Bush, Ethel Smyth, Sarah Breedlove, Lucretia Mott, Anna Julia Cooper*

### Lauren Ashley (Super Baddie Creative)

Lauren Ashley is a self-taught, figurative portraiture artist based in Las Vegas, NV. She began creating art as a means of coping with the stresses of being a critical-care nurse during the 2020 pandemic. She utilizes traditional and digital mediums to render her subjects as graphic illustrations which often appear ghostly or glitchy. She is inspired by technology, neon, and women's liberation.

**Portraits:** *Blanca Varela, Kao Kalia Yang, Hillary Rodham Clinton, Elizabeth Cady Stanton, Maya Lin*

### Lisa Kröger

Lisa Kröger is a German artist born in 1989. She graduated with a Bachelor's degree in "Expressive Arts in Social Transformation" in 2016. Her passion is to paint people, and since 2019 she is working as a full-time artist. Most of her portraits are made in watercolors. Lately, she discovered her fascination for gouache and is creating a whole new body of work. Her desire as an artist is to make this world a little bit better, and in her artwork, she speaks about love, kindness, peace, and joy. Lisa also shares her skills and experiences on her new YouTube channel and is working on building a community of self-taught artists.

**Portraits:** *Audre Lorde, Toni Morrison, Hildegard of Bingen, Mae Jemison, Funmilayo Ransome-Kuti, Wilma Pearl Mankiller, Severn Cullis-Suzuki, Margaret Thatcher, Malala Yousafzai*

### Rosso Emerald Crimson

Rosso is an award-winning portrait artist who brings intimacy and character to her colourful paintings. Italian born, Rosso lives and works in London since 2004. She graduated in Political Science in Italy then obtained an MA in International Communications and Human Rights at City University in London (UK). She worked in marketing and advertising before changing her career direction to the visual arts. Rosso is primarily a self-taught artist. Her artistic accolades include being a finalist in the "Beautiful Bizarre Art Prize" 2021; winning the "Jackson Open Painting Prize 2019 (JOPP2019)" for the Portrait/Figure category; the "The Harbour Gallery Award" and "The Artist's Exhibition Award" (TALP Open 2019); "The Holly Bush Emerging Woman Painter Prize 2017" and the "Emerald Winter Pride Art Award" in 2016.

**Portraits:** *Naomi Shihab Nye, Kate Sheppard, Olympe de Gouges, Sojourner Truth, Anna Akhmatova, Enheduanna, Jocelyn Hagen*

### Liz Y. Ahmet

Liz Y. Ahmet is a highly acclaimed self-taught artist, whose career has spanned over 2 decades. She considers her style as being experimental - each line, dot, mark, pattern, and texture expresses her current mood and is created with passion. Liz considers her self-portraits to be works of self-expression. Liz's work is now viewed internationally and has been featured on celebrity walls, album covers, and billboards.

**Portraits:** *Ursula K. Le Guin, Brené Brown, Sarah McBride, Frida Kahlo, Hildur Gudnadottir, Kamala Harris, Marina Tsvetayeva, Ella Fitzgerald, Susan B. Anthony, Millicent Fawcett, Oprah Winfrey, Glennon Doyle, Jocelyn Hagen*

### Dimitra Milan

Dimitra's artwork is layered with symbolism, often provoking deep emotions. She expresses love, hope, authenticity, and beauty through her brushstrokes. She often finds inspiration from her dreams she has at night. Like Van Gogh once said, "I paint my dreams, and I dream my paintings," she also lives by this. "I'm inspired to paint beauty, and to bring more beauty into this world. The world desperately needs more light and truth. I hope my art inspires people to follow their own dreams and pursue their passions. I want my art to touch a deep place in people, and bring them into a higher mindset."

**Portraits:** *Freya Manfred, Amanda Lovelace, Kao Kalia Yang, Julia Klatt Singer*

### Justin Schell ~ Visuals & Animations

Justin Schell is a documentary filmmaker, visual artist, and podcast producer. He also is the Director of the Shapiro Design Lab, a peer and engaged learning community at the University of Michigan Library. His work in the Lab revolves around facilitating learning and project development in areas such as publicly-engaged scholarship, community and citizen science, accessibility and disability justice, media production, and more. He has a PhD from the University of Minnesota's Comparative Studies in Discourse and Society program, where he completed a multimodal dissertation on immigrant hip-hop in Minnesota and is also the founder of the Minnesota Hip-Hop Collection.

## Special Thanks

To all the portrait artists, for making this work a spectacular visual experience.

To Heather Nelson, for all your work in securing all the permissions for this project.

To Justin Schell, for your guidance regarding copyright and permissions, as well as the beautiful visuals and animations.

To Timothy C. Takach, for the awesome cover design, score creation, and camera skills.

To Erika Malpass, for helping me with the piano reduction and creating cool GIFs for social media.

To Grace Brigham, for pairing the time-lapse videos with my music for social media.

To Eric Holtan and True Concord, for supporting my vision.

Justin Schell gratefully acknowledges the assistance from the following people:

Ofelia Zepeda, University of Michigan, Language Resource Center, Doug McDonald, Emily Bitzarakis, Tou SaiKo Lee, Ali Newton.

Image Credits for Movement 3, “Voting for Ourselves:”  
Kheel Center for Labor-Management Documentation and Archives, Cornell University

Library of Congress

New York Public Library

Wikimedia Foundation

The following artists on Flickr: B.C. Lorio, David Geitgey Sierralupe, Fibonacci Blue, Garry Knight, Liz Lemon, Mobilus in Mobili, Phil Roeder, Taymaz Valley, voyagevixen2. All images are either public domain or used under a Creative Commons license.

## The Incredible Women of *Here I Am*

**Enheduanna**, 23rd c. BCE Sumerian Poet (earliest known poet whose name has been recorded)

**Anna Akhmatova**, Russian Poet

**Susan B. Anthony**, American Social Reformer & Women’s Rights Activist

**Hildegard (of) Bingen**, 11th c. German Mystic, Visionary, & Composer

**Sarah Breedlove**, American Entrepreneur & Philanthropist (first self-made female millionaire)

**Brené Brown**, American Professor & Author

**Barbara Bush**, Former First Lady of the United States

**Shirley Chisholm**, American Politician (first Black Woman to be elected to the United States Congress)

**Hillary Rodham Clinton**, American Politician, Former First Lady of the United States

**Anna Julia Cooper**, American Scholar, Author, & Speaker

**Severn Cullis-Suzuki**, Canadian Environmental Activist & Television Host

**Olympe de Gouges**, 18th c. French Playwright & Political Activist

**Angela P. Dodson**, American Author & Editor

**Glennon Doyle**, American Author & Activist (wrote *Untamed*)

**Millicent Fawcett**, English Suffragist & Politician

**Ella Fitzgerald**, American Jazz Singer

**Emma Goldman**, Russian/Canadian Writer & Political Activist

**Hildur Gudnadottir**, Icelandic Composer

**Jocelyn Hagen**, American Composer (composed *Here I Am*)

**Kamala Harris**, American Politician (Vice President of the United States, & the highest-ranking female official in U.S. History, as well as the first African American and first Asian American Vice President)

**Mae Jemison**, American Engineer & Astronaut (first Black Woman to travel into space)

**Frida Kahlo**, Mexican Painter

**Ursula K. Le Guin**, American Author

**Maya Lin**, American Designer & Sculptor (designed the Vietnam Veterans Memorial)

**Audre Lorde**, American Writer & Civil Rights Activist

**Amanda Lovelace**, American Poet

**Freya Manfred**, American Poet

**Wilma Pearl Mankiller**, American Cherokee Activist & Cherokee Chief

**Sarah McBride**, American Politician (first openly transgender state senator in the U.S.)

**Toni Morrison**, American Novelist & Professor

**Lucretia Mott**, American Abolitionist & Women’s Rights Activist

**Naomi Shihab Nye**, American Poet

**Emmeline Pankhurst**, English Suffragist

**Funmilayo Ransome-Kuti**, Nigerian Educator & Suffragist

**Kate Sheppard**, New Zealand Suffragist

**Julia Klatt Singer**, American Poet

**Ethel Smyth**, English Composer & Suffragist (composed “The Women’s March”)

**Elizabeth Cady Stanton**, American Suffragist & Writer

**Marina Tsvetayeva**, Russian Poet

**Margaret Thatcher**, Former Prime Minister of the United Kingdom

**Sojourner Truth**, American Abolitionist & Women’s Rights Activist

**Blanca Varela**, Peruvian Poet

**Oprah Winfrey**, American Talk Show Host, Producer, Actress, & Philanthropist

**Virginia Woolf**, English Writer

**Kao KaliaYang**, American Writer

**Malala Yousafzai**, Pakistani Activist for Female Education & Winner of the 2014 Nobel Peace Prize



1. There is a Girl

6 *rit.* (A) ♩ = 63

B♭ Cl. *p* < *mp* *p*

Bsn. *mp* *p*

C Tpt. *mf* *p* *mp*

6

Timp. *mp* *p*

Mat. *mf* *p*

Perc. 2

Pno. *mp*

6

S. *p* *p* Oo...\_

A. *p* *p* Oo...\_

T. 8

B.

"I am here as a soldier who has temporarily left the field of battle in order to explain... what civil war is like when civil war is waged by women... I am here as a person who, according to the law courts of my country, it has been decided, is of no value to the community at all; and I am adjudged because of my life to be a dangerous person, under sentence of penal servitude in a convict prison... I do not look either very like a soldier or very like a convict, and yet I am both.

6 *rit.* (A) ♩ = 63

Vln. I *mp* *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *mp* *p*

1. There is a Girl

(B)

14

B $\flat$  Cl. *mp* *p*

Bsn.

C Tpt. *p*

14

Timp.

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

Perc. 2

Pno. *p* *mp*

14

S. *Oo...*

A. *Oo...*

T. *p* *Oo...*

B.

14

Vln. I *mp* *p* *mp* *Do not photocopy. For perusal only.* (B)

Vln. II *mp* *p*

Vla.

Vc.

1. There is a Girl

21 *rit.* ♩ = 144

B<sup>b</sup> Cl.

Bsn. *short, mimicking pizz. D.B.*

C Tpt. *mp*

Timp. *mp* *p*

Mar. *mp* *p*

Perc. 2 *2 log drums (low)* *mp* *p*

Pno. *f* *mf* *short, mimicking pizz. D.B.* *mf*

S. *8va*

A

T

B

Vln. I *p*

Vln. II

Vla. *p* *mf*

Vc. *mf* *mp*

Do not photocopy.  
For perusal only.

Jocelyn Chagen

You won your freedom in America when you had the revolution, by bloodshed, by sacrificing human life. You won the civil war by the sacrifice of human life when you decided to emancipate the negro. You have left it to women in your land, the men of all civilized countries have left it to women, to work out their own salvation... Human life is sacred, but we say if any life is to be sacrificed it shall be ours; we won't do it ourselves, but we will put the enemy in the position where they will have to choose between giving us freedom or giving us death.

1. There is a Girl

©

27

B $\flat$  Cl.

Bsn.

C Tpt.

27

Timp.

Mat.

Perc. 2

Pno.

27

S

A

T

B

27

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

*mp* *p* *mp* *p*

*mf* *pizz.*

Joceelyn Chägen

1. There is a Girl

33

B $\flat$  Cl.

Bsn.

C Tpt.

33

Timp.

Mat.

Perc. 2

Pno.

33

S

A

T

B

33

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Jocelyn Chagen

1. There is a Girl

D

B $\flat$  Cl. 

Bsn. 

C Tpt. 

38

Timp. 

Do not photocopy.  
For perusal only.

Mat. 

Perc. 2 

Pno. 

38

S. 

A. 

T. 

B. 

D

Vln. I 

Do not photocopy.  
For perusal only.

Vln. II 

Vla. 

Vc. 

1. There is a Girl

43  $\text{♩} = 60$  **E**

B $\flat$  Cl. *p*

Bsn. *p*

C Tpt. *p*

43

Timp.

Mat. *mp*

Perc. 2 *to glock.*

Pno. *p* *mp*

43 (8<sup>va</sup>)

S

A

T

B

43  $\text{♩} = 60$  **E**

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

Vln. II *mp* *p*

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

Vc. *p*

Do not photocopy.  
For perusal only.

Jocelyn Chagen

...So here am I. I come to ask you to help to win this fight. If we win it, this hardest of all fights, then, to be sure, in the future it is going to be made easier for women all over the world to win their fight when their time comes..."  
~ Emmeline Pankhurst

1. There is a Girl

F  
solo

rit.

50

B $\flat$  Cl. *mp* legato

Bsn. *pp*

C Tpt.

50

Timp.

Mar. *pp*

Glk. *mp* glockenspiel

Pno. *pp*

50

S.

A.

T.

B. *p* Oo...

"Women were the wombs of society. Through thousands of years of biblical interpretation, law and custom, women, especially married women, simply were not considered entities with rights separate from men's. It was as if women were part of the furniture in men's lives. They were expected to remain silent on public matters, and the vast majority of women stayed in their place."

F

rit.

50

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

1. There is a Girl

**G** *a tempo* *rit.* **H** *a tempo*

B $\flat$  Cl. \_\_\_\_\_

Bsn. \_\_\_\_\_

C Tpt. *solo*  
*mp legato* \_\_\_\_\_

58

Timp. \_\_\_\_\_

Mat. \_\_\_\_\_

Glk. \_\_\_\_\_

Pno. \_\_\_\_\_

58

S. *p* \_\_\_\_\_  
Oo... \_\_\_\_\_

A. *p* \_\_\_\_\_  
Oo... \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

As a woman who went to school from the mid-1950s to the late 1970s, grade school to grad school, I knew little of the suffrage movement and the women behind it. Women received almost no mention in our history books, and women's studies courses were not in our college catalogs. Even as a feminist, voracious reader, and often reviewer of books in general and history in particular, I had rarely stumbled upon books about women's roles and contributions."  
~ Angela P. Dodson

**G** *a tempo* *rit.* **H** *a tempo*

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

1. There is a Girl

I

68

B♭ Cl.

Bsn.

C Tpt.

*p*

*solo*

*mp*

68

Timp.

Mar.

Glk.

Pno.

S

A

T

B

Oo... \_\_\_\_\_

Oo... \_\_\_\_\_

"For most of history, Anonymous was a woman."  
~ Virginia Woolf

"Women need not always keep their mouths shut and their wombs open."  
~ Emma Goldman

I

68

Vln. I

Vln. II

Vla.

Vc.

*solo*

*mp*

*p*

*glassy - non vib.*

*p*

*glassy - non vib.*

*p*

*glassy - non vib.*

*p*

1. There is a Girl

J

76

B $\flat$  Cl. *solo*  
*mp*

Bsn.

C Tpt. *melody*  
*mp*

76

Timp.

Mar.

Glk.

Pno. *mp*

S. *mp*  
"If we want to know who we were meant to be before the world told us who to be --  
If we want to know where we were meant to go before we were put in our place --  
If we want to taste freedom instead of control --  
Then we must relearn our soul's native tongue."  
~ Glenmon Doyle

A.

T.

B.

J

76

Vln. I

Vln. II

Vla. *tutti*  
*mp* *melody*  
*mf*

Vc. *mp*

1. There is a Girl

♩ = 44 - 48

(K)

with rubato

84 *p* *gently* *mp*

S there is a girl who sings on-ly when eve-ry win-dow is shut. like most girls, she's been learn-ing the trait of

A *p* *gently* *pp* *p* *mp*

A there is a girl who sings on-ly shut. like most girls, she's been learn-ing the trait of

T *p* *gently* *pp* *p* *mp*

T there is a girl who sings on-ly shut. like most girls, she's been learn-ing the trait of

B *p* *gently* *pp* *p* *mp*

B there is a girl who sings on-ly shut. like most girls, she's been learn-ing the trait of

(L)

*rit.*

89 *p* *rit.*

S si-lence since birth. eve-ry-one un-der-es-ti-mates how im-por-tant her voice is, and the

A *p* *rit.*

A si-lence since birth. eve-ry-one un-der-es-ti-mates how im-por-tant her voice is, and the

T *p* *rit.*

T si-lence since birth. eve-ry-one un-der-es-ti-mates how im-por-tant her voice is,

B *p* *rit.*

B si-lence since birth. eve-ry-one un-der-es-ti-mates how

♩ = 50

*accel.*

♩ = 44 - 48

♩ = 60

94 *mf* *mp* *p* *mp* *solo*

B♭ Cl. great - est trag-e-dy of all is that she does, too. she does, too.

S *mf* *p* *pp*

S great - est trag-e-dy of all is that she does, too. she does, too.

A *mf* *p* *pp*

A great - est trag-e-dy of all is that she does, too. she does, too.

T *mf* *p* *pp*

T great - est trag-e-dy of all is that she does, too. she does, too.


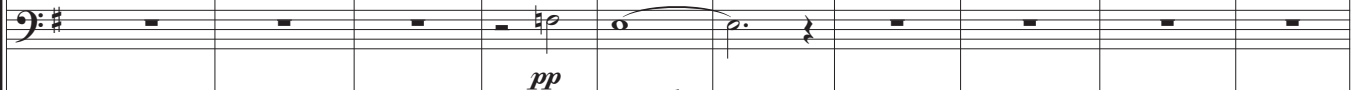

B *mf* *p* *pp*

B great - est trag-e-dy of all is that she does, too. she does, too.


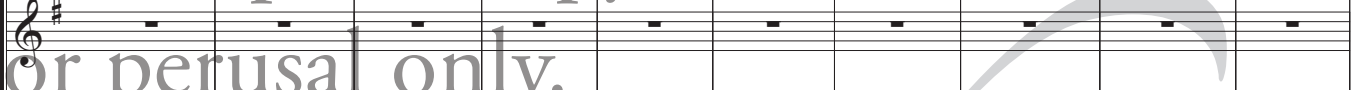
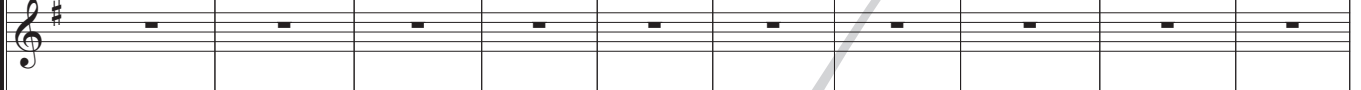

1. There is a Girl

M

N

B♭ Cl.   
Bsn.   
C Tpt.   
*pp* *solo*  
*mp*

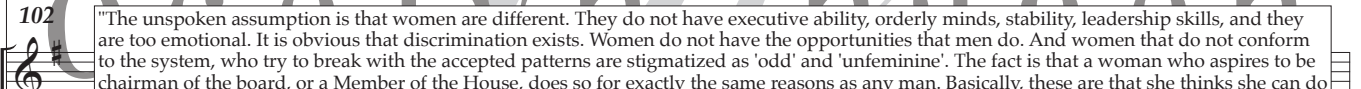


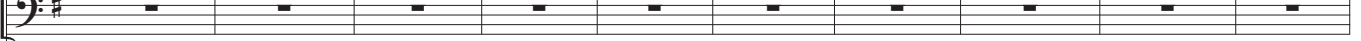
102

Timp.   
Mar.   
Glk.   
Pno.   
*pp*

102

"The unspoken assumption is that women are different. They do not have executive ability, orderly minds, stability, leadership skills, and they are too emotional. It is obvious that discrimination exists. Women do not have the opportunities that men do. And women that do not conform to the system, who try to break with the accepted patterns are stigmatized as 'odd' and 'unfeminine'. The fact is that a woman who aspires to be chairman of the board, or a Member of the House, does so for exactly the same reasons as any man. Basically, these are that she thinks she can do the job and she wants to try."

~ Shirley Chisholm

S.   
A.   
T.   
B. 

M

N

Vln. I   
*tutti*  
*pp*  
Vln. II   
*tutti*  
*pp*  
Vla.   
*pp*  
Vc.   
*pp*

1. There is a Girl

○

112

Do not photocopy.  
For perusal only.

Jocelyn Chagnon

112

B♭ Cl. *p*

Bsn. *p*

C Tpt.

Timp.

Mar.

Glk.

Pno. *p*

S. *p*  
Oo... Oo...

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

T. *p*  
"Bias has to be taught. If you hear your parents downgrading women or people of different backgrounds, why, you are going to do that."  
~ Barbara Bush

B.

○

Do not photocopy.  
For perusal only.

Vln. I *p* *solo*

Vln. II *p*

Vla.

Vc.

1. There is a Girl

119 ♩ = 144

B<sup>b</sup> Cl. *short, mimicking pizz. D.B.*

Bsn. *mf* *mp*

C Tpt. *mp* *p*

119

Timp. *mp* *p* *mp*

Mar. *mp* *p*

Glk.

Pno. *mf* *mp*  
*short, mimicking pizz. D.B.*

S<sup>wa</sup>

119

A. *"I feel I must fight for [my music], because I want women to turn their minds to big and difficult jobs; not just to go on hugging the shore, afraid to put out to sea."  
~ Ethel Smyth*

T.

B.

119 ♩ = 144

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mp*

Do not photocopy.  
For perusal only.

Jocelyn Chagen

1. There is a Girl

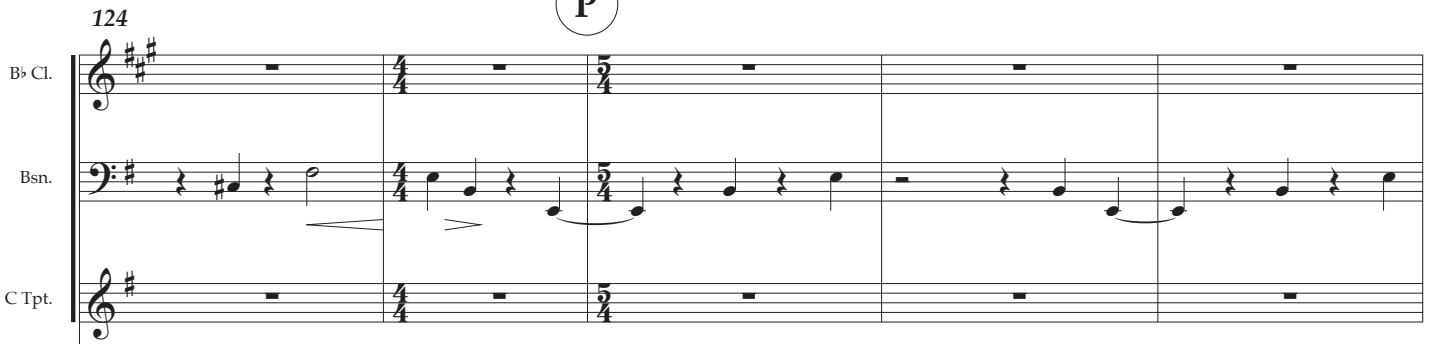
(P)

124

B $\flat$  Cl.

Bsn.

C Tpt.



124

Timp.

Mar.

Glk.

Pho.



124

S.

A.

T.

B.

Joceelyn Chaosen

"Don't sit down and wait for the opportunities to come. Get up and make them."  
~ Sarah Breedlove



(P)

124

Vln. I

Vln. II

Vla.

Vc.



1. There is a Girl

Q

129

B $\flat$  Cl.

Bsn.

C Tpt.

129

Timp.

Mat.

Glk.

Pho.

129

S

A

T

B

Do not photocopy.  
For perusal only.

Joceelyn Chagen

"Any great change must expect opposition, because it shakes the very foundation of privilege."  
~ Lucretia Mott

Q

129

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

1. There is a Girl

134

B $\flat$  Cl. *mp*<sup>3</sup>

Bsn.

C Tpt.

134

Timp. *p* *mp* *p*

Mar.

Glk.

Pho.

134

S. <sup>(*ova*)</sup>

A.

T.

B.

134

Vln. I *mf* *mp* *pizz.*

Vln. II *mf* *mp* *pizz.*

Vla. *mf* *mp* *pizz.*

Vc. *mf* *mp*

Do not photocopy.  
For perusal only.

Jocelyn Chagen

1. There is a Girl

R

B $\flat$  Cl. *p* 3

Bsn. *p*

C Tpt. *p* 3 3 3 3

139

Timp. *mp*

Mar. *mp*

Glk.

Pno. *lightly* 3 3 3

S. *8va* 139

A.

T.

B.

"It is not the intelligent woman vs. the ignorant woman; nor the white woman vs. the black, the brown, and the red, it is not even the cause of woman vs. man. Nay, tis woman's strongest vindication for speaking that the world needs to hear her voice."  
 ~ Anna Julia Cooper

R

Vln. I *arco* *mp* *lightly* *no trill*

Vln. II *mp* *arco* *no trill*

Vla. *mp* *arco* *pizz.*

Vc. *pizz.*

1. There is a Girl

145 (S)

B $\flat$  Cl. *p*

Bsn. *mp*

C Tpt.

145

Timp.

Mar. *legato*

Perc. 2

Pno. *legato* R.H. L.H.

145

S

A

T

B

145 (S)

Vln. I *p*

Vln. II *pizz.* *arco* *p*

Vla. *arco* *p*

Vc. *arco* *p*

Do not photocopy.  
For perusal only.

Joceelyn Chagen

1. There is a Girl

T

152

B $\flat$  Cl. *mf*

Bsn. *mf*

C Tpt.

152

Timp.

Mar. *mf*

Perc. 2

Pno. *mf* *f*

Jocelyn Chagnon

152

S

A

T

B

T

152

Vln. I *mf*

Vln. II *f*

Vla. *pizz.* *mf* *f*

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

1. There is a Girl

*accel.*

$\text{♩} = 168$

158

B $\flat$  Cl. *mf* *mf* *f* *attacca*

Bsn. *mf* *f* *attacca*

C Tpt. *mf* *f* *attacca*

158

Timp. *pp* *f* *to temple block* *attacca*

Mar. *mp* *f* *attacca*

Perc. 2 *p* *mf* *bass drum* *to snare drum* *attacca*

Pno. *attacca*

158

S. *attacca*

A. *attacca*

T. *attacca*

B. *attacca*

*accel.*

$\text{♩} = 168$

158

Vln. I *f* *pizz.* *attacca*

Vln. II *pizz.* *attacca*

Vla. *attacca*

Vc. *attacca*

# 2. The Other Side

Jocelyn Hagen

$\text{♩} = 84$  ( $\text{♩} = \text{♩}$ )

Clarinet in B $\flat$  *f*

Bassoon *mf* switch to contrabassoon

Trumpet in C

Do not photocopy.  
For perusal only.

Timpani

Marimba *f*

Percussion 1 temple block (low) "knocking" *p < f* *p < f* *mp < f*

Percussion 2 snare drum *f* *mf* *mp*

Piano

Soprano

Alto

Tenor

Bass

Do not photocopy.  
For perusal only.

$\text{♩} = 84$  ( $\text{♩} = \text{♩}$ )

Violin I *f* *pizz.* *p* *mf*

Violin II *mf*

Viola *mf* *pizz.*

Cello *mf*



2. The Other Side

4

B♭ Cl. *mf*

C. Bn.

C Tpt. *mf*

4

Timp.

Mat.

Perc. 1 *p* — *f* *mp* — *f*

Perc. 2 *f* *mf* *mp*

Pno.

4

S

A

T

B

Vln. I *f*

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

2. The Other Side

8

B♭ Cl. *p* *mf*

C. Bn. *f* contrabassoon

C Tpt. *p*

8

Timp.

Do not photocopy.  
For perusal only.

Mar. *mf*

Perc. 1 *mp* *f* *mp* *f*

Perc. 2 *p* *pp* 2 low toms

Pno. *mf*

8

S

A

T

B

Do not photocopy.  
For perusal only.

Vln. I *pizz.*

Vln. II

Vla.

Vc.

2. The Other Side

A

13

B♭ Cl. *mp*

C. Bn. *mp*

C Tpt. *mp* *mf* *f* *mp*

13

Timp.

Do not photocopy.  
For perusal only.

Mar. *mp* *to timpani*

Perc. 1 *mf* *mp*

Perc. 2 *p*

Pho. *f* *mp*

13

S

A

T

B

Do not photocopy.  
For perusal only.

13

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

2. The Other Side

B

19

B♭ Cl. *p*

C. Bn. *p*

C Tpt. *p*

19

Timp.

Do not photocopy.

For perusal only.

Mar.

Perc. 1

Perc. 2

Pno.

19

S *mf* 3  
No-bod-y \_\_\_\_\_ will o-pen the door for you. Keep bang-ing on it.

A *mf* 3  
No-bod-y \_\_\_\_\_ will o-pen the door for you. No-bod-y \_\_\_\_\_ will o-pen the

T *mf* 3  
No-bod-y \_\_\_\_\_ will o-pen the

Do not photocopy.

B

19

For perusal only.

Vln. I

Vln. II

Vla.

Vc.

2. The Other Side

24

B $\flat$  Cl.

C. Bn.

C Tpt.

24

Timp.

Mat.

Perc. 1

Perc. 2

Pno.

24

S  
Keep bang-ing on it. On the oth-er side \_\_\_ is mu - sic. \_\_\_

A  
door Keep bang-ing on it. On the oth-er side \_\_\_ is mu-sic. \_\_\_

T  
door Keep bang-ing on it. On the oth-er side \_\_\_

B  
*mf* On the oth-er side \_\_\_ is mu - sic. \_\_\_ is mu-sic. \_\_\_

24

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.



2. The Other Side



29 *mp* switch to contrabass clarinet

B $\flat$  Cl.

C. Bn. *mp* *f*

C Tpt. *mp*

29 timpani *mf*

Timp.

Do not photocopy.  
For perusal only.

4 log drums (1 high, 3 low) *mf*

Perc. 1

2 low toms *mf*

Perc. 2

Pho. *mp*

29 *mp*

S Mm...

A

T *mp* Mm...

B

Do not photocopy.  
For perusal only.

29 *mf* *mp* *p* *f* *pizz.*

Vln. I

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

Vln. II *arco* *mf* *mp* *p* *f*

Vla. *arco* *mf* *mp* *p* *sub.* *f*

Vc. *arco* *mf* *mp* *sub.* *f*

2. The Other Side

35

contrabass clarinet

Cb. Cl.

C. Bn.

C Tpt.

35

Timp.

Mat.

Perc. 1

Perc. 2

Pno.

35

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

No. it's the phone. You're — wrong. — No. it's the phone. You're

No. it's the phone. You're — You're wrong. — You're wrong. You're wrong.

No. it's the phone. You're — wrong. — No. it's the phone. You're

No. it's the phone. You're — wrong. — No. it's the phone. You're

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.



2. The Other Side

45

Cb. Cl. *mp*

C. Bn. *mp*

C Tpt. *mp*

45 *to marimba*

Timp.

Mar. *mf*

Perc. 1

Perc. 2 *mp* *mf*

Pno. *mf*

45 *f*

S  
You're wrong. You're \_\_ wrong. You're wrong. You're \_\_ wrong. You're \_\_ wrong.

A  
You're \_\_ wrong. You're \_\_ wrong. You're \_\_ wrong. You're \_\_ wrong.

T  
You're \_\_ wrong. You're wrong. You're \_\_ wrong. You're \_\_ wrong.

B  
You're \_\_ wrong. You're \_\_ wrong. You're \_\_ wrong. You're \_\_ wrong.

45

Vln. I *mp legato*

Vln. II *mp legato*

Vla. *p* *mp*

Vc. *mp* *p* *mp*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

2. The Other Side

50

Cb. Cl. *mf* *f* relentlessly

C. Bn. *mf* *f* relentlessly

C Tpt. *ff*

50

Timp.

Mar. *f* marimba to timpani

Perc. 1

Perc. 2

Pno. *f*

50

S

A

T

B

50

Vln. I *mf* *f* relentlessly

Vln. II *mf* *f* relentlessly

Vla. *mf* *f* relentlessly

Vc. *mf* *f* relentlessly

Do not photocopy.  
For perusal only.

joceelyn chagen

2. The Other Side

57 **D** *accel.* ♩ = 148

Cb. Cl. *mf*

C. Bn. *mf*

C Tpt.

57

Timp.

Mar.

Perc. 1 water gong (medium) *mf*

Perc. 2 2 low toms *p*  
4 log drums (1 high, 3 low) (square noteheads)

Pno.

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

S It's a noise \_\_\_\_\_ It's a noise \_\_\_\_\_ It's a noise of ma - chines,

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

T It's a noise \_\_\_\_\_ It's a noise \_\_\_\_\_ It's a noise of ma - chines,

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

It's a noise \_\_\_\_\_ It's a noise \_\_\_\_\_ It's a noise of ma - chines,

57 **D** *accel.* ♩ = 148

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Do not photocopy. For perusal only.

2. The Other Side

65

Cb. Cl.

C. Bn.

C Tpt.

65 timpani sonor effect\* with 8" triangle  
*mf* (as loud as possible)

Perc. 1

Perc. 2 2 anvils

Pho.

65

S  
e - lec - tric pant - ing, hiss - ing, lash - es.

A  
e - lec - tric pant - ing, hiss - ing, lash - es.

T  
e - lec - tric pant - ing, hiss - ing, lash - es.

B  
e - lec - tric pant - ing, hiss - ing, lash - es.

65 *pizz.*  
*mf*

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Jocelyn Chagen

2. The Other Side

71

Cb. Cl.

C. Bn.

C Tpt.

71

Timp.

Perc. 1

Perc. 2

Pno.

71

S

A

T

B

71

Vln. I

Vln. II

Vla.

Vc.

hiss - ing, e - lec - tric pant - ing, pant - ing, pant - ing,

hiss - ing, e - lec - tric pant - ing, pant - ing, pant - ing, pant - ing,

hiss - ing, e - lec - tric pant - ing, pant - ing, pant - ing,

hiss - ing, e - lec - tric pant - ing, pant - ing, pant - ing, pant - ing,

Do not photocopy. For perusal only.

mp

p

mp

mp

p

pizz.

p

2. The Other Side

77

**E**

Cb. Cl. *mp* *f*

C. Bn. *mp* *f*

C Tpt.

77

Do not photocopy  
For perusal only.

77

8va

Pno. *mf* *fp* *ff* loco

S. *f* *ff* 3 3

A. *f* *ff* 3 3

No. \_\_\_\_\_

T. *f* *f* No. \_\_\_\_\_

B. *f* *f* No. \_\_\_\_\_

**E**

77

Vln. I *arco* *fp* *mf* *p*

Vln. II *arco* *fp* *mf* *p*

Vla. *mf* *fp* *mf* *p*

Vc. *mf* *fp* *ff*

2. The Other Side

81

Cb. Cl. *f*

C. Bn. *f*

C Tpt.

81

Do not photocopy.  
For perusal only.

Timp. *mf* (as loud as possible)

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *f*

81

S. *f* *ff*

A. *ff* No. It's

T. *ff* No. It's

B. *ff* It's

Do not photocopy.  
For perusal only.

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

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

Vla. *mf* *p* *mf* *mp* *f*

Vc. *f*

2. The Other Side

88

Cb. Cl. *mf* *mp*

C. Bn. *mf* *mp*

C Tpt.

88

Timp.

Perc. 1

Perc. 2

Pno. *mf* *mp*

88

S. *mf*  
It's mu - sic. Some-one is cry - ing \_\_\_\_\_ ver - y

A. *mp*  
mu - sic. \_\_\_\_\_

T. *mf*  
It's mu - sic. Some-one is cry - ing \_\_\_\_\_ ver - y

B. *mp*  
mu - sic. \_\_\_\_\_

88

Vln. I *mf* *mp* *mf* *mournfully*

Vln. II *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Do not photocopy.  
For perusal only.

jocelyn chagen

2. The Other Side

94

Cb. Cl. *p* *pp*

C. Bn. *p* *pp*

C Tpt.

94

Do not photocopy.  
For perusal only.

Timp.

Perc. 1 *mp*

Perc. 2 *mp* *p*

Pno. *p*

94 *mp*

S  
slow - ly. cry - ing ver - y slow - ly.

A  
Some - one cry - ing cry - ing ver - y slow - ly.

T  
slow - ly. cry - ing ver - y slow - ly. *p*

B  
Some - one cry - ing cry - ing ver - y slow - ly.

94

Do not photocopy.  
For perusal only.

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*





2. The Other Side

111

Cb. Cl.

C. Bn.

C Tpt.

111

Timp.

Perc. 1

Perc. 2

Pno.

111

S

A

T

B

111

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*p*

*f*

*f*

*f*

*f*

*mp*

*mp*

*mp*

*mp*

*mf*

suspended cymbal

bass drum

8va

No.

No. No. No. No.

No. No. No. No. No. No. No. No. No. No.

Do not photocopy.  
For perusal only.

jocelyn hagen

2. The Other Side

G

Do not photocopy.  
For perusal only.

116

*Sprechstimme*

It's a stab-bing si-ren, a huge, steep tongue lick-ing the emp-ty, col-or-less sky. It's a stab-bing si-ren,

It's a stab-bing si-ren, a huge, steep tongue lick-ing the emp-ty, col-or-less sky. It's a

It's a stab-bing si-ren, a huge, steep tongue lick-ing the emp-ty, col-or-less sky. It's a

It's a stab-bing si-ren, a huge, steep tongue lick-ing the emp-ty, col-or-less sky. It's a stab-bing si-ren,

Cb. Cl. *f*

C. Bn. *f*

C Tpt. *mf* *p*

116

Timp.

Perc. 1 *mp*

Perc. 2 2 low toms *mp*

Pho. *p*

116

S

A

T

B

G

Do not photocopy.  
For perusal only.

Vln. I *mf* *p* *pizz.*

Vln. II *mf* *p* *f* *pizz.* *arco*

Vla. *f* *pizz.* *arco*

Vc. *f*

2. The Other Side

H

121

Cb. Cl.

C. Bn.

C Tpt.

*ff*

*ff*

*ff*

121

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

Pno.

*ff*

121

S

A

T

B

a huge, steep tongue lick-ing the emp-ty, col-or-less sky. No.

stab-bing si-ren, a huge, steep tongue lick-ing the emp-ty, col-or-less sky. No.

stab-bing si-ren, a huge, steep tongue lick-ing the emp-ty, col-or-less sky.

a huge, steep tongue lick-ing the emp-ty, col-or-less sky.

*ff*

*ff*

121

Vln. I

Vln. II

Vla.

Vc.

*arco*

*mf*

*pizz.*

*pizz.*

*arco*

*ff*

*arco*

*ff*

*arco*

*ff*

*ff*

Do not photocopy.

For perusal only.

H

2. The Other Side

126

Cb. Cl.

C. Bn.

C Tpt.

126

Timp.

Perc. 1

Perc. 2

Pno.

126

S

A

T

B

126

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

It's \_\_\_\_\_ fire. It's \_\_\_\_\_ fire.

It's \_\_\_\_\_ fire. It's \_\_\_\_\_ fire.

No. It's \_\_\_\_\_

No. It's \_\_\_\_\_

*ff*

*ff*

Do not photocopy.  
For perusal only.

2. The Other Side

131

Cb. Cl.

C. Bn.

C. Tpt.

131

Timp.

Perc. 1

Perc. 2

Pno.

131

S

A

T

B

131

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

jocelyn hagen

2. The Other Side

I

137

Cb. Cl. *f* *ff*

C. Bn. *f* *ff*

C Tpt. *f* *ff* *mf*

137

Timp. *p* *f* *p* *f* to glock.

Perc. 1 *f* *p* *f*

Perc. 2 *f* *ff* triangle *mf*

Pno. *ff* *f* solo

S. *fff* *mf*

A. mu - sic. *fff* *mf* No. It's

T. fire. It's fire. *fff*

B. fire. It's mu - sic. It's mu - sic. *fff*

137

Vln. I *mf* *ff* *mp* pizz.

Vln. II *f* *ff* *mp* pizz.

Vla. *f* *ff* *mp* pizz.

Vc. *f* *ff* *mp* pizz.

Do not photocopy. For perusal only.

jocelyn chagen



2. The Other Side

149  $\text{♩} = 52$

Cb. Cl.

C. Bn. *switch to bassoon*

C Tpt.

149 *breaking glass!* **ff**

149 *breaking glass!* **ff**

149 *breaking glass!* **ff**

Pho. *sharply ff* *solo mf gently*

149

S  
mu - sic.

A  
mu - sic.

T  
mu - sic.

B  
mu - sic.

149  $\text{♩} = 52$

Vln. I

Vln. II

Vla.

Vc. *arco* **p**

Do not photocopy.  
For perusal only.

joceelyn chahagen

2. The Other Side

159

Cb. Cl.

Bsn.

C Tpt.

159

Timp.

Perc. 1

Perc. 2

Pno.

159

S solo

*mf gently*

I hear your voice call-ing to me in my sleep

S

A

T

B

159

Vln. I

Vln. II

Vla.

Vc.

*arco*

*p*

*arco*

*p*

Do not photocopy.  
For perusal only.

joceelyn chagen

2. The Other Side

167

Cb. Cl. *switch to B<sup>b</sup> clarinet*

Bsn.

C Tpt.

167

Timp.

Perc. 1

Perc. 2

Pno. *f*

167

S solo

I feel your hands at my shoul-der, push-ing for me to wake.

S *mf* *p*  
wake.

A

T

B

167

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

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Do not photocopy.  
For perusal only.

jo c e l y n t h a g e n

2. The Other Side

J

B♭ Cl.

bassoon

Bsn.

*pp*

C Tpt.

174

Do not photocopy.  
For perusal only.

Timp.

Perc. 1

Perc. 2

Pno.

*mf*

174

Solo

*mp*

I hear your voice

S

*soffo voce* *p* 3

You are a - lone on the oth - er side. They don't want to let you in. They don't

A

*soffo voce* *p* 3

You are a - lone on the oth - er side. They don't want to let you in. They don't

T

*soffo voce* *p* 3

You are a - lone on the oth - er side. They don't want to let you in. They don't

B

*soffo voce* *p* 3

You are a - lone on the oth - er side. They don't want to let you in. They don't

J

Do not photocopy.  
For perusal only.

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*



2. The Other Side

K

187

B♭ Cl. Musical staff with treble clef and key signature of three flats.

Bsn. Musical staff with bass clef and key signature of three flats.

C Tpt. Musical staff with treble clef and key signature of three flats.

187

Temp. Musical staff with bass clef and key signature of three flats.

Perc. 1 Musical staff with key signature of three flats.

Perc. 2 Musical staff with key signature of three flats.

Pho. Musical staff with grand staff and key signature of three flats.

187

Colla Voce

Solo vocal line with lyrics: You are an-gry. You are an-gry. You are an-gry. Dynamics: mf

Soprano vocal line with lyrics: Use-less. You can't go in. They say. Dynamics: mp, p

Alto vocal line with lyrics: Use-less. You can't go in. They say. Dynamics: mp, p

Tenor vocal line with lyrics: Use-less. You can't go in. They say. Dynamics: mp, p

Bass vocal line with lyrics: Use-less. You can't go in. They say. Dynamics: mp, p

187

K

Vln. I Musical staff with treble clef and key signature of three flats.

Vln. II Musical staff with treble clef and key signature of three flats.

Vla. Musical staff with alto clef and key signature of three flats.

Vc. Musical staff with bass clef and key signature of three flats.

2. The Other Side

*rit.* *with renewed energy* ♩ = 108 - 112

194

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

Bsn.

C Tpt.

194

Timp.

Perc. 1

Perc. 2

Pno. *p* *f*

194

Solo *f*

S *sempre p* *f*

A *sempre p* *f*

T *sempre p* *f*

B *sempre p* *f*

You are des-p'rate that I rise. Ah...

Mm... rise.

194

*rit.* *with renewed energy* ♩ = 108 - 112

Vln. I *p*

Vln. II *p*

Vla.

Vc.

2. The Other Side

L

200

B♭ Cl.

Bsn.

C Tpt.

200

Timp.

Perc. 1

Perc. 2

Pno.

200

S solo

S

A

T

B

You say my name

Rise! Rise! Rise!

*ff*

200

Vln. I

Vln. II

Vla.

Vc.

*f* *ff* *mf*

*f* *ff* *mf*

*f* *ff* *mf*

*f* *ff*

pizz.

2. The Other Side

205

B $\flat$  Cl.

Bsn.

C Tpt.

205

Timp.

Perc. 1

Perc. 2

Pno.

205

S solo

gain and a gain. When I open my

S

a gain. (n)

A

a gain and a gain. (n)

T

a gain and a gain. When I

B

a gain. (n)

205

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*mp*

*mp*

*mp*

*f*

2. The Other Side

209

B♭ Cl.

Bsn.

C Tpt.

209

Temp.

Perc. 1

Perc. 2

Pno.

209

S solo eyes, it is me

S Oo...

A Oo...

T o - pen my eyes, it is

B Oo...

209

Vln. I

Vln. II

Vla.

Vc.

2. The Other Side

212

B $\flat$  Cl.

Bsn.

C Tpt.

212

Timp.

Perc. 1

Perc. 2

Pno.

212

S solo

S

A

T

B

me I see.

212

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

2. The Other Side

M

B♭ Cl. *mf* *no trill*

Bsn. *mf*

C Tpt.

215

Timp.

Perc. 1

Perc. 2

Pno. *mf*

215

Solo

When I open my ears,

S Oo...

A Oo...

T *mf* Oo...

B

M

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *arco*

2. The Other Side

218 *no trill*

B $\flat$  Cl.

Bsn.

C Tpt.

218

Timp.

Perc. 1

Perc. 2

Pno.

218

Solo

S

A

T

B

218

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

2. The Other Side

(N)  $\text{♩} = 88$

*rit.*

221

B♭ Cl.  $\text{bb} \text{e}^\flat$

Bsn.

C Tpt. *mp*

221

Timp.

Perc. 1

Perc. 2

Pno. *mp*

221

Solo

hear. When I am on my feet, it is our jour-ney that I con-

S *mp* Oo... Ah...

A *mp* Ah...

T

B *mp*

221

Vln. I *mp* *pizz.*

Vln. II *mp* *pizz.*

Vla. *mp*

Vc. *mp* *pizz.*

*rit.* (N)  $\text{♩} = 88$

2. The Other Side

226

B<sup>b</sup> Cl.

Bsn.

C Tpt.

226

Timp.

Perc. 1

Perc. 2

Pno.

226

Solo

tin - ue. Ah... Ah...

S

A

T

B

226

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

2. The Other Side

♩ = 60

231 *rit.*

B♭ Cl. *mp* *p* *pp*

Bsn. *mp* *p* *pp*

C Tpt. *mp* *p* *pp*

231

Timp.

Glk. *p*  
glockenspiel to marimba

Perc. 2 *mp*  
triangle

Pno. *p*

231 *mf*

Solo Ah... Ah... Ah... Ah... Mm...

S *mp* *p* *mp* *p* *mp* *p* Ah... Ah... Ah... Mm...

A *mp* *p* *mp* *p* *mp* *p* Ah... Ah... Ah... Mm...

T *pp* Oo...

B *pp* Oo...

231 *rit.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

2. The Other Side

239

B♭ Cl.

Bsn.

C. Bn.

C Tpt.

239

Timp.

Perc. 1

Perc. 2

"We must tell and retell, learn and relearn, these women's stories, and we must make it our personal mission, in our everyday lives, to pass these stories on to our daughters and sons. Because we cannot - we must not - ever forget that the rights and opportunities that we enjoy as women today were not just bestowed upon us by some benevolent ruler. They were fought for, agonized over, marched for, jailed for and even died for by brave and persistent women and men who came before us...And if we are to finish the work begun here - we must, above all else, take seriously the power of the vote and use it to make our voices heard."

~ Hillary Rodham Clinton

Pno.

239

S

Oo... Oo... Oo... Oo... Oo...

A

Oo... Oo... Oo... Oo...

T

Oo... Oo...

B

Oo... Oo...

239

Vln. I

Vln. II

Vla.

Vc.

2. The Other Side

248

B $\flat$  Cl.

Bsn.

C Tpt.

248

Timp.

Mar.

Perc. 1

Perc. 2

Pno.

248

S

A

T

B

248

Vln. I

Vln. II

Vla.

Vc.

cup mute

*pp*

marimba

*pp*

*mp*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

Oo... Oo... Oo...

Oo... Oo... Oo...

Oo... Oo...

Oo...

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

2. The Other Side

**P**

*solo mp*

*p*

*solo mp*

*p*

256

Do not photocopy.  
For perusal only.

Joe Lynn Chagen

256

"The moment we begin to fear the opinions of others and hesitate to tell the truth that is in us, and from motives of policy are silent when we should speak, the divine floods of light and life no longer flow into our souls. Every truth we see is ours to give the world, not to keep for ourselves alone, for in so doing we cheat humanity out of their rights and check our own development."  
~ Elizabeth Cady Stanton

**P**

*solo mp*

*glassy - non vib. p*

*glassy - non vib. p*

*tutti*

*tutti*

*p*



2. The Other Side

270 Q

B♭ Cl. *mp*

Bsn. *mp*

C Tpt. *mp*

270

Do not photocopy.  
For perusal only.

Timp.

Perc. 1

Perc. 2

Pno.

270 *mp*

S. *mp* Oo...

A. *mp* "It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences."  
~ Audre Lorde Oo...

T.

B.

270 Q

Vln. I

Vln. II

Vla. *arco* *p* *mf* *arco*

Vc. *arco*

2. The Other Side

277

B $\flat$  Cl.

Bsn.

C Tpt.

277

Tim.

Perc. 1

Perc. 2

Pho.

277

S

A

T

B

277

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

"Don't let anybody convince you this is the way the world is and therefore must be.  
It must be the way it ought to be."  
~ Toni Morrison

Kagen

2. The Other Side

284

B $\flat$  Cl.

Bsn.

C Tpt.

284

Timp.

Mar.

Perc. 1

Pno.

284

S.

A

T

B

284

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Jocelyn Chagen

"Humanity, take a good look at yourself. Inside, you've got heaven and earth,  
and all of creation. You're a world - everything is hidden in you."  
~ Hildegard of Bingen

2. The Other Side

290 R

B $\flat$  Cl. *p*

Bsn. *p* *arco* *p* *mp* *p*

C Tpt. *p* *p*

290

Timp.

Mar. *p* *mp* *p*

Perc. I *pp* *mp* *suspended cymbal*

Pno. *mf*

290 *p*

S. *p* Oo...

A. *p* Oo...

T. *8*

B.

"Never limit yourself because of others' limited imagination; never limit others because of your own limited imagination."  
~ Mae Jemison

290 R

Vln. I

Vln. II

Vla. *p* *mp* *p*

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

2. The Other Side

S

297

B♭ Cl. *p* *solo* *p* *mp*

Bsn.

C Tpt. *mp*

297

Timp.

Mar. *p*

Perc. 1

Pno.

297

S

A

T *p stagger breathe* Oo...

B *p stagger breathe* Oo...

"It is never too late to mend... We women who are in the background today may be in the limelight tomorrow."  
 ~ Funmilayo Ransome-Kuti

S

297

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
 For perusal only.

2. The Other Side

303

B $\flat$  Cl. *mf*

Bsn.

C Tpt.

303

Timp.

Mar.

Perc. 1 *pp* suspended cymbal

Pno.

303

S.

A. "A lot of young girls have looked to their career paths and said they'd like to be chief.  
There's been a change in the limits people see."  
~ Wilma Pearl Mankiller

T.

B.

303

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

2. The Other Side

308

B♭ Cl. *p* *mf* **T**

Bsn.

C Tpt. *mp*

308

Timp.

Mar. *mf* *fp*

Perc. 1 *mp*

Pno. *f* *fp*

308

S.

A.

T. *mf*

B. *mf*

308

Vln. I *mp* *mp* *legato* **T**

Vln. II *mp* *mp* *legato*

Vla. *mp* *fp* *pizz.*

Vc. *f*

Do not photocopy.  
For perusal only.

Jocelyn Chagen

2. The Other Side

313

B $\flat$  Cl.

Bsn.

C Tpt.

313

Timp.

Mar.

Perc. 1

Perc. 2

Pno.

313

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

"I am fighting for my future. I am here to speak for all generations to come.  
In my anger, I am not blind, and in my fear, I am not afraid of telling the world  
how I feel."  
~ Severn Cullis-Suzuki

The musical score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. It consists of 16 staves. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with a text box in the Alto part. The piano part features a complex rhythmic pattern with triplets. The string parts (Violins, Viola, Cello) have melodic lines with some triplets. The percussion parts are mostly silent.

2. The Other Side

318

B♭ Cl.

Bsn.

C Tpt.

318

Timp.

Mar.

Perc. 1

Perc. 2

Pno.

318

S

A

T

B

318

Vln. I

Vln. II

Vla.

Vc.

*mp legato*

*p*

*mf*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

"So here I stand, one girl among many. I speak not for myself, but so those without a voice can be heard. Those who have fought for their rights. Their right to live in peace. Their right to be treated with dignity. Their right to equality of opportunity. Their right to be educated."  
~ Malala Yousafzai

2. The Other Side

323

B $\flat$  Cl.

Bsn.

C Tpt.

*mp* *legato*

323

Timp.

Mar.

Perc. 1

Perc. 2

Pno.

323

S

A

T

B

323

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

2. The Other Side

U

B♭ Cl. *mp* *legato*

Bsn. *mp* *legato*

C Tpt.

328

Timp.

Mar.

Perc. 1

Perc. 2

Pno.

328

S

A

T

B

U

Vln. I

Vln. II

Vla. *p*

Vc. *f*

2. The Other Side

333

B $\flat$  Cl. *attacca*

Bsn. *attacca*

C Tpt. *attacca*

333

Timp. *attacca*

Mar. *attacca*  
do not roll

Perc. 1 *attacca*  
suspended cymbal  
*pp*  $\rightarrow$  *mp*

Perc. 2 *attacca*  
triangle  
*mp*

Pno. *attacca*  
*mp*

333

S *attacca*  
"Don't just hope for a better life. Vote for one."  
~ Margaret Thatcher

A *attacca*

T *attacca*

B *attacca*

333

Vln. I *attacca*  
*p*

Vln. II *attacca*  
*p*

Vla. *attacca*  
*mp*  
*arco*  
*p*

Vc. *attacca*  
*mp*  
*p*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

# 3. Voting for Ourselves

Jocelyn Hagen

♩ = 136 - 140

Clarinet in B♭

Bassoon

Trumpet in C

Glockenspiel

Marimba

Percussion 3

Piano

Soprano

Alto

Tenor

Bass

*f*

How dare they they they they say say they

*f*

How dare they they they they say say they

Violin I

Violin II

Viola

Cello

♩ = 136 - 140

3. Voting for Ourselves

7

B♭ Cl. *mp* *mf*

Bsn.

C Tpt. *f*

Glk.

Mar.

Perc. 3 *p* *mf*  
susp. cymbal  
medium-hard mallets

Pno. *mp* *mf*

S  
they they say say say say say say say say How dare they they they they they

A  
they they say say say say say say say say How dare they they they they they

T

B

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Joeelyn Chagen

3. Voting for Ourselves

13

B $\flat$  Cl. *f* *mf* *mp*

Bsn. *mf*

C Tpt. *p*

Do not photocopy.  
For perusal only.

13

Glk.

Mar. *mf*

Perc. 3 *p* *mf*

Pno. *f* *mf*

13

S  
say say say say say How dare they say say say say they they say say say say

A  
say say say say say How dare they say say say say they they say say say say

T

B

Do not photocopy.  
For perusal only.

13

Vln. I *p* *mp*

Vln. II *p* *mp*


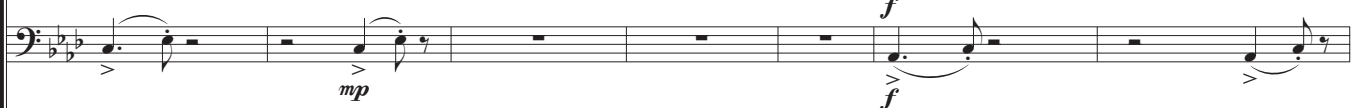

Vla. *f* *mf*


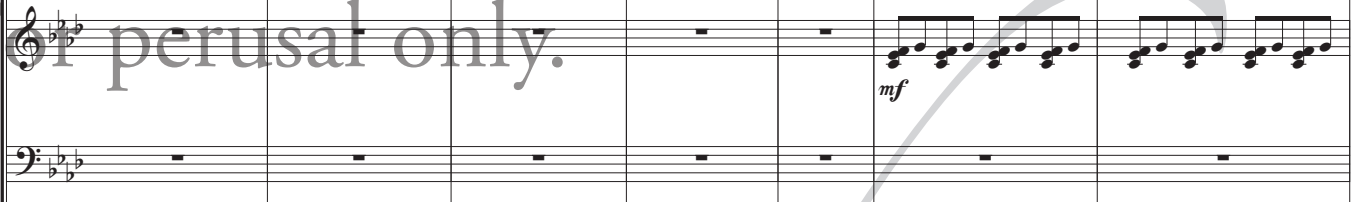
Vc. *f* *mf*

3. Voting for Ourselves

(B)

20

B $\flat$  Cl.   
Bsn.   
C Tpt. 

Glk.   
Mar. 

Perc. 3   
Pno. 

S   
A   
T   
B 

(B)

20

Vln. I   
Vln. II   
Vla.   
Vc. 

3. Voting for Ourselves

27

B $\flat$  Cl. *f*

Bsn.

C Tpt. *mf*

Glk. *f*

Mar. *f*

Perc. 3

Pno. *f*

27

S  
an - y - thing we can or can - not do with our own red and blue

A  
an - y - thing we can or can - not do with our own red and blue

T

B

27

Vln. I *arco mp*

Vln. II *arco mp*

Vla.

Vc.

3. Voting for Ourselves

33 C

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

Bsn.

C Tpt. *mf* *f* *mf*

Glk. *mf* glockenspiel

Mar. *p* *mf*

Perc. 3 *p* *mf*

Pno. *mf* 8va

S *mf*

A *mf*

T *mf*  
red and blue \_\_\_\_\_

B *mf*  
red and blue \_\_\_\_\_

33 C

Vln. I *f* *mf*

Vln. II *mf*

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

Vc. *mf* *mp* *mf*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

3. Voting for Ourselves

**D**

B♭ Cl. *mf* *mp* *mf*

Bsn. *mp* *mf*

C Tpt. *mp*

Glk.

Mar. *mf*

Perc. 3 *p* *mf*

Pno. *mp* *loco*

S *mf*  
How dare they say an - y - thing we can or can - not do

A *mf*  
How dare they say an - y - thing we can or can - not do

T *mf*  
How dare they say an - y - thing we can or can - not do

B *mf*  
How dare they say an - y - thing we can or can - not do

**D**

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *mp* *mf*

Vc. *arco* *mp* *mf*

Do not photocopy.  
For perusal only.

joceelyn chagen



3. Voting for Ourselves

E

B♭ Cl. *no dim.*

Bsn. *mp*

C Tpt.

Do not photocopy.

For perusal only.

Glk.

Mar. *sub. p*

Perc. 3 *f* triangle *p*

Pno. *sub. p lightly mp*

joce lyn chagen

51 *mf* *p*

S We are vot-ing vot-ing vot-ing vot-ing vot-ing vot-ing

A *mf* *p* We are vot-ing vot-ing vot-ing vot-ing

T *mf* *p* We are vot-ing vot-ing vot-ing vot-ing

B *mf* *p* We are vot-ing vot-ing vot-ing vot-ing

Do not photocopy.

E

For perusal only.

Vln. I *pizz. p*

Vln. II *pizz. p*

Vla. *pizz. p*

Vc. *pizz. p*

3. Voting for Ourselves

56 **F**

B $\flat$  Cl. *p*

Bsn. *mf* *p*

C Tpt. *mp*

Glk.

Mar. *mp* *p*

Perc. 3 *mf*

Pno. *mf* *mp*

56 *mp*

S  
for our - selves

A  
for our - selves

T  
for our - selves

B  
for our - selves

"Do not think your single vote does not matter much.  
The rain that refreshes the parched ground is made up of single drops."  
~ Kate Sheppard

56 **F** *arco*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp*

Vc. *mp*

3. Voting for Ourselves

**G**

B $\flat$  Cl.

Bsn. *mp*

C Tpt.

Glk.

Mar.

Perc. 3  
small gong  
*mf*

Pno. *mp* *p*

62

S

A

T

B

**G**

Vln. I *p*

Vln. II

Vla. *arco* *pp*

Vc. *arco* *p*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

3. Voting for Ourselves

69

B♭ Cl. *p* *mp*

Bsn. *mf* *p*

C Tpt.

(H)

Do not photocopy.  
For perusal only.

Glk.

Mar. *p*

Perc. 3 *p* *mf* *mf* *mp*

Pno. *mf* *mp*

joceelyn chagen

69

S "Women, wake up; the tocsin of reason sounds throughout the universe; recognize your rights."  
~ *Olympe de Gouges*

A

T

B

Do not photocopy.  
For perusal only.

69

Vln. I

Vln. II

Vla.

Vc. *mf* *p*

(H)

3. Voting for Ourselves

75

B♭ Cl. *mp* *mp*

Bsn. *mf* *p*

C Tpt. *p*

Glk. *p*

Mar. *p*

Perc. 3

Pno. *mp* *mf*

S. "You will hear thunder and remember me, and think: she wanted storms." ~ Anna Akhmatova

A. "Truth is powerful and it prevails." ~ Sojourner Truth

T. 8

B.

75 *pizz.* *mp*

Vln. I *mp*

Vln. II *pizz.* *mp*

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

Vc. *pizz.* *mp* *arco* *mf* *p*

I

Do not photocopy. For perusal only.

Do not photocopy. For perusal only.

3. Voting for Ourselves

J

82

B $\flat$  Cl. *tr*

Bsn.

C Tpt. *p*

Do not photocopy.  
For perusal only.

Glk.

Mar.

Perc. 3 *bass drum* *p mp p*

Pno. *p mp mf*

82

S *mf*  
We are vot-ing for our

A *mf*  
"With your strength, my lady,  
teeth can crush flint."  
~ Enheduanna  
We are vot-ing for our

T *mf*  
We are vot-ing for our

B *mf*  
We are vot-ing for our

Do not photocopy.  
For perusal only.

J

82

Vln. I *arco* *tr* *mp*

Vln. II *arco* *3* *lightly* *p* *mf mp*

Vla. *lightly* *f mf*

Vc. *lightly* *3* *3* *3* *mf mp*

3. Voting for Ourselves

88

B $\flat$  Cl.

Bsn.

C Tpt.

Glk.

Mar. *mp*

Perc. 3

Pno.

88

S  
pride and our free-dom. We are vot-ing for our chil-dren and our rights. We are vot-ing vot-ing for the

A  
pride and our free-dom. We are vot-ing for our chil-dren and our rights. We are We are vot-ing

T  
pride and our free-dom. We are vot-ing for our chil-dren and our rights. We are vot-ing vot-ing for the

B  
pride and our free-dom. We are vot-ing for our chil-dren and our rights. We are We are vot-ing

88

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

joceelyn thagen

Do not photocopy.  
For perusal only.

3. Voting for Ourselves

93 (K)

B $\flat$  Cl. *p*

Bsn. *p*

C Tpt. *p*

Glk.

Mar. *mp*

Perc. 3 *p*

Pno. *p*

93

S  
loves of our lives. We are vot-ing our in - sight. We are

A  
vot-ing for the loves of our lives. vot-ing our in - sight. We are

T  
loves of our lives. We are vot-ing our in - sight. We are

B  
vot-ing for the loves of our lives. vot-ing our in - sight. We are

93 (K)

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.  
jocelyn chagen

3. Voting for Ourselves

99

B $\flat$  Cl.   
Bsn.   
C Tpt. 

Glk.   
Mar.   
Perc. 3   
Pno. 

99

S   
A   
T   
B   
vot - ing for our free - dom, our pride, the

99

Vln. I   
Vln. II   
Vla.   
Vc. 

3. Voting for Ourselves

106

B $\flat$  Cl. *mp*

Bsn. *mp*

C Tpt. *mp*

(L)

Do not photocopy.  
For perusal only.

Mar. *mf*

Perc. 3 *p* susp. cymbal

Pno. *f* *mf*

joce lyn n h a g e n

106

S loves of our lives. our pride,

A loves of our lives. our pride,

T loves of our lives. our pride,

B loves of our lives. our pride,

Do not photocopy.

106

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

(L)

For perusal only.

3. Voting for Ourselves

114

B♭ Cl. *mf* *f > p* *f*

Bsn. *mf* *f > p* *mf*

C Tpt. *mf*

Glk. *f*

Mar. *f*

Perc. 3 *f* *mp* *mf* triangle

Pno. *f* *ff*

S. *f* our free - dom.

A. *f* our free - dom.

T. *f* our free - dom.

B. *f* our free - dom.

Vln. I *f* *ff > mf*

Vln. II *f* *ff*

Vla. *f* *ff > mf*

Vc. *f* *ff > mf*

(M)

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

3. Voting for Ourselves

121

B♭ Cl. *p* *f* *p* *f*

Bsn. *mp*

C Tpt. *f*

Do not photocopy.  
For perusal only.

Joeelyn Chagen

Glk.

Mar.

Perc. 3

Pno.

121

S

A

T

B

Do not photocopy.  
For perusal only.

121

Vln. I

Vln. II

Vla.

Vc.

**N** *Buoyantly*

B $\flat$  Cl. *p*

Bsn.

C Tpt. *p*

Glk.

Mar.

Perc. 3 *mp*

Pno.

127 *mp* *p*

S  
Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am.

A  
*p*  
Here I am. Here I am. Here I am. Here I am.

T  
*p*  
Here I

B  
*p*  
am.

**N** *Buoyantly*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

3. Voting for Ourselves

137

B♭ Cl.

Bsn.

C Tpt.

Do not photocopy.  
For perusal only.

Glk.

Mar.

Perc. 3

Pno.

joceelyn chagen

137

S Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. *mp*

A Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. *mp*

T I am. Here I am. I am. Here I am. I am. Here I am. I am. Here I am. I am. Here I am. *mp*

B Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. Here I am. *mp*

137

Vln. I

Vln. II

Vla.

Vc.

3. Voting for Ourselves

146  $\text{O} \text{ } \text{♩} = 66 \text{ (} \text{♩} = \text{♩)}$

B $\flat$  Cl.

Bsn.

C Tpt.

Glk.

Mar.

Perc. 3

Pno.

146 *mf* *mp*

S Here I am. Here I Ah

A Here I am. Ah

T

B

146  $\text{O} \text{ } \text{♩} = 66 \text{ (} \text{♩} = \text{♩)}$

Vln. I

Vln. II

Vla.

Vc.

3. Voting for Ourselves

P

153


B $\flat$  Cl.   
Bsn.   
C Tpt. 

Do not photocopy.

For perusal only.

Glk.   
Mar.   
Perc. 3   
Pno. 

153

S   
A   
T   
B 

Do not photocopy.

P

For perusal only.

153

Vln. I   
Vln. II   
Vla.   
Vc. 

3. Voting for Ourselves

158 Q

B $\flat$  Cl.

Bsn.

C Tpt.

Glk.

Mar.

Perc. 3

Pno.

158 *mp* *p* *mp* *p* *mp* *p* *mp* *p*

S  
Here \_\_\_\_\_ Here \_\_\_\_\_

A  
*mp* *p* *mp* *p* *mp* *p* *mp* *p*  
Here \_\_\_\_\_ Here \_\_\_\_\_ Here \_\_\_\_\_ Here \_\_\_\_\_

T  
*mp* *p* *mp* *p* *mp* *p* *mp* *p*  
Here \_\_\_\_\_ Here \_\_\_\_\_ Here \_\_\_\_\_ Here \_\_\_\_\_

B  
*mp* *p* *mp* *p* *mp* *p* *mp* *p*  
Here \_\_\_\_\_ Here \_\_\_\_\_ Here \_\_\_\_\_

158 Q

Vln. I  
*pizz.* *mp*

Vln. II  
*pizz.* *mp*

Vla.

Vc.

Do not photocopy.  
For perusal only.

joce lyn thagen

3. Voting for Ourselves

**R**

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

Bsn. *mp*

C Tpt. *mf*

Glk. *mp*

Mar. *mp*

Perc. 3

Pno. *mp*

163

S. *mp* *mf*  
I am. Here

A. *mp* *mf*  
I am. Here

T. *mf*  
Here

B. *mf*  
Here

**R**

Vln. I *arco*

Vln. II *arco* *mp*

Vla. *mp*

Vc. *mp*

Do not photocopy.  
For perusal only.

jocelyn chaggen

3. Voting for Ourselves

168 S (feel in large 2)

B♭ Cl. *mf*

Bsn. *mf*

C Tpt. *f*

Do not photocopy.  
For perusal only.

Glk. *f*

Mar. *f*

Perc. 3

Pno. *f legato*

168

S *f*

A *f*

T *f*

B *f*

I am. Here I am.

I am. Here I am.

I am. Here I am.

I am. Here I am.

I am. Here I am.

I am. Here I am.

168 S

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Do not photocopy.  
For perusal only.

3. Voting for Ourselves

172

B $\flat$  Cl.

Bsn.

C Tpt.

Glk.

Mar.

Perc. 3

Pno.

172

S.

A.

T.

B.

172

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

to snare drum

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

The image shows a page of a musical score for a piece titled "3. Voting for Ourselves". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are B $\flat$  Clarinet, Bassoon, C Trumpet, Glockenspiel, Maracas, Percussion 3, Piano, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, and Violoncello. The score is divided into three systems, each starting at measure 172. The first system includes dynamics markings for piano (*p*) and mezzo-forte (*mf*). The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent in this section. There are large, semi-transparent watermarks overlaid on the score that read "Do not photocopy. For perusal only." and "Jocelyn Chagen".

3. Voting for Ourselves

**T**

B $\flat$  Cl. *f*

Bsn. *mf*

C Tpt. *f* *mp*

Glk. *f* to timpani

Perc. 1

Perc. 3

Pno.

175

S

A

T

B

**T**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Do not photocopy.  
For perusal only.

Jocelyn Chagen

Do not photocopy.  
For perusal only.

3. Voting for Ourselves

U ♩ = 116

rit.

178

B♭ Cl. *mp*

Bsn. *mf* *f*

C Tpt. *mf* *mp*

178

Timp. *f* *mf*

Perc. 1 *mf* (snare drum)

Perc. 3

Pno. *f*

178

S *f*

A *f*

T *f*

B *f*

See what we can do \_\_\_\_\_ with our red

See what we can do \_\_\_\_\_ with our red

See what we can do \_\_\_\_\_ with our red

See what we can do \_\_\_\_\_ with our red

U ♩ = 116

rit.

178

Vln. I

Vln. II

Vla. *mf* *f*

Vc. *f* *mf* *f*

3. Voting for Ourselves

184

B♭ Cl.

Bsn.

C Tpt.

Do not photocopy.  
For perusal only.

184

Timp.

Perc. 1

Perc. 3

Pno.

Jocelyn Chagnon

184

S

A

T

B

Do not photocopy.  
For perusal only.

184

Vln. I

Vln. II

Vla.

Vc.

3. Voting for Ourselves



193

B $\flat$  Cl. *mp*

Bsn. *mp* *mf* *mp*

C Tpt. *mp* *mf* *mp*

Do not photocopy.  
For perusal only.

193

Timp. *mp* *mf* *mp*

Perc. 1 *p* *mf* *p* *mf*

Perc. 3 *mp* *mf* *mp*

Pno. *mp*

Jocelyn Chagen

193

S *sub. mp* *mf*

A *sub. mp* *mf*

T *sub. mp* *mf*

B *sub. mp* *mf*

and blue. We are vot - ing We are vot - ing

Do not photocopy.  
For perusal only.



193

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

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

Vla. *mp* *mf* *mp*

Vc. *mp* *mf*

3. Voting for Ourselves

203 W rit.

B♭ Cl. *f*

Bsn. *mf* *f*

C Tpt. *f*

203

Timp. *mf* *f*

Perc. 1 *f*

Perc. 3 *mf* *p* *mf*

Pno. *mf* *f*

joceelyn chagen

203 *ff*

S *ff* We are vot - ing for our free -

A *ff* We are vot - ing for our free -

T *ff* We are vot - ing for our free -

B *ff* We are vot - ing for our free -

Do not photocopy.

For perusal only.

203 W rit.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

3. Voting for Ourselves

X

♩ = 112

accel.

212

B♭ Cl. staff with notes and dynamics (p)

Bsn. staff with notes and dynamics (mf)

C Tpt. staff with notes and dynamics (mf)

212 Timp. staff with notes and dynamics (mf)

Perc. 1 staff with notes and dynamics (p)

Perc. 3 staff with notes and dynamics (p < mf)

Pno. grand staff with notes and dynamics (mf, mp, mf)

Do not photocopy. For perusal only. JOCELYN CHAGEN

212

f

mf

S. vocal staff with lyrics: dom, our pride, We are vot-ing vot-ing vot-ing

A. vocal staff with lyrics: dom, our pride, We are vot-ing vot-ing

T. vocal staff with lyrics: dom, our pride, We are vot-ing vot-ing vot-ing

B. vocal staff with lyrics: dom, our pride, We are vot-ing vot-ing vot-ing

X

♩ = 112

accel.

212

Vln. I staff with notes and dynamics (mf, sub. p)

Vln. II staff with notes and dynamics (mf, sub. p)

Vla. staff with notes and dynamics (mf, sub. p)

Vc. staff with notes and dynamics (mf, sub. p)

3. Voting for Ourselves

Y

♩ = 132

221

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. *f* *ff*

221

Do not photocopy.  
For perusal only.

Timp. *ff*

Perc. 1 *mf* *ff*

Perc. 3 *p* *f* *mf* *ff*

Pno. *f* *ff*

221 *f* *ff*

S  
for our selves.

A  
for our selves.

T  
vot - ing for our selves.

B  
vot - ing for our selves.

Do not photocopy.  
For perusal only.

Y

♩ = 132

221

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

# 4. Write the Story

Jocelyn Hagen

♩ = 48

Clarinet in B♭ *mp* (balanced with trumpet)

Bassoon

Trumpet in C muted *mp* (balanced with clarinet)

Do not photocopy. For perusal only.

PERCUSSION 1 no roll

PERCUSSION 2 *mp* rolling through m. 8

Marimba

Percussion 3

Piano *mf*

Soprano Solo

Treble Choir

jocelyn hagen

Soprano "One of the functions of art is to give people the words to know their own experience... Storytelling is a tool for knowing who we are and what we want." ~ Ursula K. Le Guin

Alto "When we deny our stories, they define us. When we run from struggle, we are never free. So we turn toward truth and look it in the eye. We will not be characters in our stories. Not villains, not victims, not even heroes. We are the authors of our lives." ~ Brené Brown

Tenor

Bass

Do not photocopy. For perusal only.

♩ = 48

Violin I

Violin II

Viola

Cello *pizz.* *mp*

4. Write the Story

7

B $\flat$  Cl.

Bsn.

C Tpt.

7

Mar.

Perc. 3

Pno.

7

S

A

T

B

7

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

player 1 moves to glock.

"When you know someone's story,  
it becomes much harder to hate them."  
~ Sarah McBride

*mf*

*mf*

*f*

*p*

*arco*

*p*

*mp*

*pp*

*pp*

*pp*

4. Write the Story

A

15

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

C Tpt. *mp* *p* take mute off

15

Mar. *mp* *p*

Perc. 3

Pno. *mf*

15

S "To the girls, to the women, to the mothers, to the daughters who hear the music bubbling within -- please speak up. We need to hear your voices." ~ Hildur Guðnadóttir

A "I never paint dreams or nightmares. I paint my own reality." ~ Frida Kahlo

T

B

A

15

Vln. I *mp* *p* solo *mp*

Vln. II *p* *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *p* *pp* *mp*

4. Write the Story

22

B♭ Cl. *solo* *mf* *p* **B** *tr*

Bsn. *melody* *mp* *p*

C Tpt. *melody* *mp* *p*

22

Glk. *mf* *mp*

Mar. *mf*

Pho. *p* (use both hands)

22

S. *p* *Oo...*

A. *p* *Oo...*

T. *Oo...* **Cheering your voice.**

B.

22

Vln. I *p* **B**

Vln. II *pizz.* *p*

Vla. *p*

Vc. *tr* *p*

Do not photocopy.  
For perusal only.

joceelyn chagen

4. Write the Story

29

B♭ Cl.

Bsn.

C Tpt.

29

Glk.

Mar.

Pho.

Do not photocopy.  
For perusal only.

29

S

A

T

B

joceelyn chahagen

mp

doo doo doo doo

mp

doo doo doo doo

And just so proud of you.

So you use that voice.

and be strong." ~ Kamala Harris

29

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

p

4. Write the Story

32  $\text{♩} = 130$

B $\flat$  Cl.

Bsn.

C Tpt.

32

Glk.

Mar.

Pno.

32

S

A

T

B

32  $\text{♩} = 130$

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

"I was born with a song on my tongue."  
~ Marina Tsvetayeva

*p*

*arco*

*p*

*pizz.*

*mf*

*pizz.*

*mf*

4. Write the Story

36

B $\flat$  Cl. *mp*

Bsn. *mp*

C Tpt. *mp*

36

Glk.

Mar.

Perc. 3

Pno. *mf* somewhat short, mimicking pizz. D.B.

36

S. *mp*

A. *p* *mp*

T.

B.

36

Vln. I

Vln. II

Vla. *arco* *p* *mf* *melody*

Vc. *arco* *mp*

Do not photocopy.  
For perusal only.

Jocelyn Chanson

"Just don't give up trying to do what you really want to do. Where there is love and inspiration, I don't think you can go wrong."  
~ Ella Fitzgerald

"Forget conventionalisms; forget what the world thinks of you stepping out of your place; think your best thoughts speak your best words, work your best works, looking to your own conscience for approval."  
~ Susan B. Anthony

4. Write the Story

©

43

B♭ Cl.

Bsn.

C Tpt.

43

Glk.

Mar.

Perc. 3

Pno.

43

A

T

B

Do not photocopy.  
For perusal only.

Jocelyn Chagen

"Courage calls to courage everywhere,  
and its voice cannot be denied."  
~ Millicent Fawcett

43

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

©

4. Write the Story

50

B♭ Cl.

Bsn.

C Tpt.

50

Glk.

Mar.

Perc. 3

Pno.

50

S.

A.

T.

B.

50

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Jocelyn Chagen

"Devote today to something so daring even you can't believe you're doing it."  
~ Oprah Winfrey

*p*

*p*

*mf*

*mp*

*p*

Oo...

Oo...

**D**

B $\flat$  Cl. *p*

Bsn.

C Tpt. *p* *mp*

56

Glk.

Mar. *p* *mp* *p*

Perc. 3 *pp* *mp* susp. cymbal

Pno. *mf*

S. 56

A.

T. "My emotions  
My intuition  
My imagination  
My courage  
Those are the keys to freedom.  
Those are who we are.

B.

*Do not photocopy.  
For perusal only.*

*Jocelyn Chagen*

**D**

Vln. I

Vln. II

Vla. *p* *mp* *p*

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

*Do not photocopy.  
For perusal only.*



4. Write the Story

70

B $\flat$  Cl.

Bsn.

C Tpt.

70

Glk.

Mar.

Perc. 3

Pno.

70

S

A

T

B

70

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Jocelyn Chagen

4. Write the Story

76

B♭ Cl.

Bsn.

C Tpt.

76

Glk.

Mar.

Perc. 3

Pno.

76

S

A

T

B

76

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Jocelyn Hagen

"The world has to be ready to listen, and we have to be ready to sing."  
~ Jocelyn Hagen

4. Write the Story

83 ♩ = 52 - 56 *rit.* **F** *Tenderly*  
*a tempo*

B♭ Cl. *pp*

Bsn. *mp* *p*

C Tpt.

83

Do not photocopy.  
For perusal only.

Glk.

Mar.

Perc. 3

Pno.

83

Joceelyn Chagen

S.

A.

T.

B.

83 ♩ = 52 - 56 *rit.* **F** *Tenderly*  
*a tempo*

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

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

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

Vc. *mf* *mp* *p*

Do not photocopy.  
For perusal only.

92 *rit. a tempo*

B $\flat$  Cl.

Bsn.

C Tpt.

92

Flk.

Mar.

Perc. 3

Pno.

92 *Soprano Solo mp*

I \_\_\_ have \_\_\_ so man-y sto-ries \_\_\_ to tell... \_\_\_ and when you lis-ten

S

A

T

B

92 *rit. a tempo*

Vln. I

Vln. II

Vla.

Vc.



4. Write the Story

(G)

109

B $\flat$  Cl. *p*

Bsn. *p*

C Tpt. *p*

109

Glk. *mp*

Mar. *mp*

Perc. 3 *p* *mp* susp. cymbal

Pno.

109

song. \_\_\_\_\_

S *mp* write the sto-ry. — push your

A *mp* write the sto-ry. — push your

T *mp* write the sto-ry. — push your

B *mp* write the sto-ry. — push your

109

Vln. I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *p*

4. Write the Story

118

B $\flat$  Cl.

Bsn.

C Tpt.

118

Glk.

Mar.

Perc. 3

Pno.

118

S

*mf* hands in-to the dirt-i-est parts of your - self. *mp* take the rot and de-cay and turn it in - to

A

*mf* hands in-to the dirt-i-est parts of your - self. *mp* take the rot and de-cay and turn it in - to

T

*mf* hands in-to the dirt-i-est parts of your - self. *mp* take the rot and de-cay and turn it in - to

B

*mf* hands in-to the dirt-i-est parts of your - self. *mp* take the rot and de-cay and turn it in - to

118

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Jocelyn Chagen

Do not photocopy.  
For perusal only.

126

*rit. a tempo*

B♭ Cl.

Bsn.

C Tpt.

126

Glk.

Mar.

Perc. 3

Pno.

126

S

A

T

B

nour-ish-ment and life. ah... wa-ter it sing to

nour-ish-ment and life. ah... wa-ter it and sing to it.

nour-ish-ment and life. ah... ah... Mm...

nour-ish-ment and life. ah... ah... Mm...

126

*rit. a tempo*

Vln. I

Vln. II

Vla.

Vc.

4. Write the Story

134 (H)

B♭ Cl. *mp* *mf* *mp* *p*

Bsn. *mp* *mf* *p*

C Tpt. *mp* *mf* *mp*

134

Glk. *f*

Perc. 2 bass drum *p* *mf* to marimba

Perc. 3 susp. cymbal *mp* *f*

Pno. *mf* *f*

134 *mf* *f* *mf*

S it and show it sun light. grow a beau-ti-ful gar-den from your

A and show it sun light. grow a beau-ti-ful gar-den from your

T and show it sun light. grow a beau-ti-ful gar-den from your

B and show it sun light. grow a beau-ti-ful gar-den

*mf* *f* *mf*

134 (H)

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

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

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

I

143

B $\flat$  Cl.

Bsn.

C Tpt.

143

Glk.

Perc. 2

Perc. 3

Pno.

*p*

143

S

A

T

B

*mp*

*mf*

*mp*

ach - ing and teach your-self how to thrive teach your-self how to thrive

ach - ing and teach your-self how to thrive teach your-self how to thrive

ach - ing and teach your-self how to thrive teach your-self how to thrive

ach - ing and teach your-self how to thrive teach your-self how to thrive

I

143

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

4. Write the Story

(J)

150

B♭ Cl. *p*

Bsn. *p*

C Tpt.

150

Glk. *mp*

Mar. *mp* *p*

Perc. 3

Pno. *mp*

150

S *mf* *mp*  
teach your-self how to thrive from it. write your sto - ry.

A *mf* *mp*  
teach your-self how to thrive from it. write your sto - ry.

T *mf* *mp*  
teach your-self how to thrive from it. write

B *mf* *mp*  
teach your-self how to thrive from it.

(J)  
Do not photocopy.  
For perusal only.

150

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

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

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

4. Write the Story

159

B♭ Cl. *mp*

Bsn. *p* *pp*

C Tpt. *mp*

159

Glk.

Mar. *mp*

Perc. 3

Pno.

159

S. *TRIO steps forward*  
write your sto - ry. \_\_\_\_\_

A. \_\_\_\_\_  
write your sto - ry. \_\_\_\_\_

T. \_\_\_\_\_  
your sto - ry.

B. \_\_\_\_\_  
write \_\_\_\_\_ your sto ry.

159

Vln. I *mp*



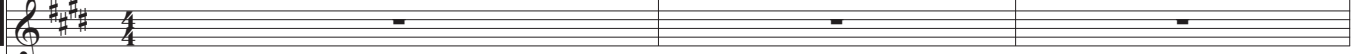
Vln. II *mp* *p* *pp*

Vla. *pp*



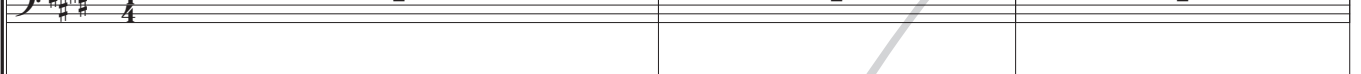

Vc. *pp*

4. Write the Story

K

B $\flat$  Cl.   
Bsn.   
C Tpt. 

168



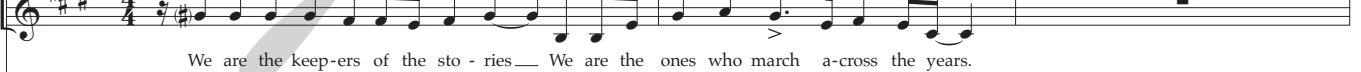
Glk.   
Mar.   
Perc. 3   
Pno. 

Do not photocopy.

For perusal only.

Jocelyn Chagen

168

S.   
S.   
A. 

K

Vln. I   
Vln. II   
Vla.   
Vc. 

Do not photocopy.

For perusal only.



4. Write the Story

176

B $\flat$  Cl. *mf* *p*

Bsn. *mp*

C Tpt.

176

Glk.

Már. *mp*

Perc. 3

Pno.

176

S *f* We are the grand-moth-ers, the

S *f* We are the keep-ers of the sto - ries — We are the ones who march a-cross the years. — We are the grand-moth-ers, the

A *f* We are the keep-ers of the sto - ries — We are the ones who march a-cross the years. — We are the grand-moth-ers, the

176

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

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Do not photocopy.  
For perusal only.

Jocelyn Chagen

Do not photocopy.  
For perusal only.

L



M

183

B $\flat$  Cl. *mp*

Bsn. *p* *mp* *p*

C Tpt.

183

Glk.

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

Perc. 3

Pno.

183 *Treble Choir* *mf*

Treble Choir *We will be the ones stand-ing to -*

S *mf*  
rise \_\_\_\_\_ Nn... \_\_\_\_\_

S *mf*  
rise \_\_\_\_\_ Nn... \_\_\_\_\_

A *mf*  
rise \_\_\_\_\_ Nn... \_\_\_\_\_

183

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*Do not photocopy. For perusal only.*

4. Write the Story

188

B $\flat$  Cl.

Bsn.

C Tpt.

188

Glk.

Már.

Perc. 3

Pno.

188

Treble Choir

geth-er \_\_\_\_\_ with words the world won't hear from our lips, raised high \_\_\_\_\_ in our hands. \_\_\_\_\_ We will be the ones march-ing

S

S

A

188

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

4. Write the Story

192 (N)

B $\flat$  Cl. *mp*

Bsn.

C Tpt. *mp* *gently*

192

Glk.

Már. *mp*

Perc. 3

Pno. *mp*

192

Treble Choir  
down \_\_\_\_\_ the rag-ged roads of his-to-ry, \_\_\_\_\_ pav-ing it for gen-er-a-tions \_\_\_\_\_ to come. \_\_\_\_\_ So that

S *tutti* *mf*  
So that

A *tutti* *mf*  
So that

T

B

192

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

4. Write the Story

196

B $\flat$  Cl.

Bsn.

C Tpt.

196

Glk.

Mär.

Perc. 3

Pno.

196

Treble Choir

wom-en, — all wom-en, — may dis-cov-er that words si-lenced do not die

S

wom-en, — all wom-en, — may dis-cov-er that words si-lenced do not die

A

wom-en, — all wom-en, — may dis-cov-er that words si-lenced do not die

T

B

196

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.





4. Write the Story

215

B $\flat$  Cl.  
Bsn.  
C Tpt.

215

Glk.  
Mar.  
Pno.

215

Treble Choir  
S  
A  
T  
B

Here I am. Here I am. Here I am. write your sto - ry. Oo... write your sto - ry. Oo...

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

215

Vln. I  
Vln. II  
Vla.  
Vc.

*mp legato*

4. Write the Story

220

B $\flat$  Cl.

Bsn.

C Tpt.

220

Glk.

Mar.

Pno.

220

Treble Choir

We will be the ones stand-ing to-geth-er

S

We are the keep-ers of the sto-ries

A

We are the keep-ers of the sto-ries

T

B

220

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp gently*

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

*gently*  
my sto-ry



4. Write the Story

229

B $\flat$  Cl.  
Bsn.  
C Tpt.

229

Glk.  
Mar.  
Pno.

229

Treble Choir  
S  
A  
T  
B

*mp* *floating* *tiny*  
song. *floating* *tiny*  
song. *floating* *tiny* (optional B)  
song. *floating* *tiny*

229

Vln. I  
Vln. II  
Vla.  
Vc.

Do not photocopy.  
For perusal only.

joceelyn chagen



Do not photocopy.  
For perusal only.

# 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
Here I Am (45’)	SATB choir, treble choir, S solo, chamber ensemble & illuminated portraits
The Notebooks of Leonardo da Vinci (35’)	SATB choir, orchestra or chamber orchestra, video projections
Songs for Muska (70’)	SATB choir, soloists, violin, cello, mandolin, harp, 2 percussionists
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion