

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

Jocelyn Hagen

FULL SCORE - CHAMBER ORCHESTRA



Illustration by Liz Y. Ahmet

jocelyn hagen

Here I Am

a multimedia symphony for SATB choir, treble choir, soprano soloist, chamber orchestra, 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 Orchestra

Flute
Oboe
Clarinet in B♭ / Contrabass Clarinet
Bassoon / Contrabassoon

Horn in F
Trumpet in C
Bass Trombone

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

Harp
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 alwyas 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.

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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 Guðnadóttir, 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

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

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Here I Am

1. There is a Girl

Jocelyn Hagen

Strong ♩ = 76 **rit.**

Flute *p* *f*

Oboe *p* *f*

Clarinet in B♭ *p* *f*

Bassoon *p* *f* *mp*

Horn in F *p* *f* *mf* *p*

Trumpet in C *p* *f* *mf*

Bass Trombone *mf* *f* *mp* *p*

Timpani *p* *f* *mp*

Marimba *p* *f*

Percussion 2 crash cymbal (choke each individual note) *p* *f*

Percussion 3 Tam-Tam *mf* suspended cymbal *mf*

Harp *f*

Piano *f*

Soprano *p* *f* *p*
Ah Ah Ah Ah Oo...

Alto *p* *f* *p*
Ah Ah Ah Ah Oo...

Tenor *p* *f* *mp*
Ah Ah Ah Ah Oo...

Bass *p* *f* *mp*
Ah Ah Ah Ah Oo...

Strong ♩ = 76 **rit.**

Violin I *p* *f*

Violin II *p* *f*

Viola *p* *f* *mp*

Cello *p* *f* *mp* *p*

Double Bass *mf* *f* *mp* *p*

1. There is a Girl

Fl.
 Ob.
 B♭ Cl.
 Bsn.
 Hn.
 C Tpt.
 B. Tbn.
 Timp.
 Mar.
 Perc. 2
 Perc. 3
 Hp.
 Pno.
 S.
 A.
 T.
 B.

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

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"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.

A ♩ = 63

The musical score for measures 9-12 of 'The Swan' from 'The Nutcracker' is presented for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked as ♩ = 63. The key signature has one flat (B-flat). Measure 9 features a half note B-flat in the Violoncello and a half note B-flat in the Viola. Measure 10 shows a half note B-flat in the Violoncello and a half note B-flat in the Viola. Measure 11 contains a half note B-flat in the Violoncello and a half note B-flat in the Viola. Measure 12 begins with a half note B-flat in the Violoncello and a half note B-flat in the Viola, followed by a half note B-flat in the Violoncello and a half note B-flat in the Viola. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *pizz.* (pizzicato) for the Double Bass. The section is labeled 'A' and the measure number '9' is indicated at the bottom left.

1. There is a Girl

B

rit.

♩ = 144

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B

rit.

♩ = 144

For perusal only.

L 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.

B

rit.

♩ = 144

For perusal only.

1. There is a Girl

C

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

29

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

29

S

A

T

B

C

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

E

E

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For perusal only.

E

E

F

G

Musical score for measures 47-52 of "The Swan" from "The Nutcracker". The score is for five parts: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "a tempo". The score includes dynamic markings: *p* (piano) and *pp* (pianissimo). The score is divided into two systems by a double bar line. The first system contains measures 47-51, and the second system contains measures 52-56. The score is marked with "F" and "G" in circles, indicating the first and second endings. The tempo marking "a tempo" is placed above the second system. The score includes various musical notations such as notes, rests, and slurs.

...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

H

I

rit.

a tempo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

62

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

62

S

A

T

B

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

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

H

I

rit.

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

62

1. glassy - non vib. p

1. glassy - non vib. p

1. glassy - non vib. p

1. There is a Girl

J

$\text{♩} = 44 - 48$
with rubato

Fl. *solo mp*

Ob.

B♭ Cl. *solo p mp*

Bsn.

Hr.

C Tpt. *solo mp*

B. Tbn. *p*

74

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

74

S "If we want to know who 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

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

T

B

p gently
there is a girl who

p gently
there is a girl who

p gently
there is a girl who

p gently
there is a girl who

J

$\text{♩} = 44 - 48$
with rubato

Vln. I

Vln. II

Vla. *tutti mp mf*

Vc. *1. p mp*

D.B. *mp*

74

L

9

1. There is a Girl

$\text{♩} = 60$

[illegible]

M

N

O

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

102

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

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

102

102

"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

M

N

O

Vln. I

Vln. II

Vla.

Vc.

D.B.

102

102

1. There is a Girl

Do not photocopy.
For perusal only.

P

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

125

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

125

S

A

T

B

Do not photocopy.
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jocelyn chagen

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

P

Vln. I

Vln. II

Vla.

Vc.

D.B.

125

pizz.

arco

pizz.

arco

Q

R

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

132

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

132

(8^{va})

S

A

T

B

Q

R

Vln. I

Vln. II

Vla.

Vc.

D.B.

132

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"It is not the intelligent woman vs. the ignorant women; 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

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

S

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

140

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

140

S

A

T

B

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

140

T

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

149

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

149

S

A

T

B

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

149

1. There is a Girl

accel. $\text{♩} = 168$ (in 2)

Fl. *pp* *mp* *mf* *f* *attacca*

Ob. *pp* *mf* *f* *attacca*

B♭ Cl. *pp* *mp* *mf* *f* *attacca*

Bsn. *mf* *attacca*

Hr. *pp* *mp* *mf* *f* *attacca*

C Tpt. *mf* *attacca*

B. Tbn. *fp* *mf* *attacca*

158

Timp. *pp* *f* *attacca*

Mar. *mp* *f* *attacca*

Perc. 2 *attacca*

Perc. 3 *bass drum* *p* *mf* *attacca*

Hp. *attacca*

Pno. *f* *attacca*

158

S. *attacca*

A. *attacca*

T. *attacca*

B. *attacca*

accel. $\text{♩} = 168$ (in 2)

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

Vln. II *pizz.* *attacca*

Vla. *attacca*

Vc. *attacca*

D.B. *f* *pizz.* *attacca*

158

2. The Other Side

Jocelyn Hagen

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

Flute *f* *tr* *mp*

Oboe *f*

Clarinet in B $\flat$

Bassoon *mf* *switch to contrabassoon*

Horn in F

Trumpet in C

Bass Trombone

Timpani *mf* *dry*

Marimba *f*

Percussion 2 *temple block (low)* *"knocking"* *p* *f* *mp* *p*

Percussion 3 *snare drum* *f* *mf* *mp* *f*

Harp *f* *D#*

Piano *f*

Soprano

Alto

Tenor

Bass

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

Violin I *f* *tr* *p* *mf*

Violin II *pizz.* *mf*

Viola *pizz.* *mf*

Cello *arco* *mf*

Double Bass *pizz.* *mf*

Fl.

Ob.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

5

Do not photocopy.
For perusal only.

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

5

S.

A.

T.

B.

Do not photocopy.
For perusal only.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

mf

p

f

mf

f

mp

f

mp

f

mf

mp

p

pp

pizz.

contrabassoon

B♭

G#

G♯ B♭ D♯

A

Fl.

Ob.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

11

Do not photocopy.
For perusal only.

Timp.

Mar.

Perc. 2

2 low toms

Perc. 3

Hp.

Pno.

11

S.

A.

T.

B.

Do not photocopy.
For perusal only.

Vln. I

Vln. II

Vla.

Vc.

D.B.

11

A

B

Fl.

Ob.

B♭ Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

18

Do not photocopy.
For perusal only.

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

18

S

A

T

B

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

18

No-bod - y _____ will o-pen the door for you. Keep bang-ing on it.

No-bod - y _____ will o-pen the door for you. No-bod - y _____ will o-pen the

No-bod - y _____ will o-pen the

2. The Other Side

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joceelyn chagen

2. The Other Side

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2. The Other Side

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

45

Do not photocopy.
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Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

45

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

45

Do not photocopy.
For perusal only.

D

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

53

Do not photocopy.
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to water gong

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

53

S

A

T

B

It's a noise _____

It's a noise _____

It's a noise _____

It's a noise _____

It's a noise _____

It's a noise _____

It's a noise _____

It's a noise _____

D

Vln. I

Vln. II

Vla.

Vc.

D.B.

53

f relentlessly

accel. ♩ = 148

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

63

Do not photocopy.
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timpani sona effect*
with 8" triangle

mf (as loud as possible)

water gong (medium)

mf

Perc. 1

4 log drums (1 high, 3 low)

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

Perc. 2

2 low toms

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

Perc. 3

2 anvils

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

Hp.

Pno.

63

mp *mf*

S

mp *mf*

A

mp *mf*

T

8

mp *mf*

B

It's a noise of ma - chines, e - lec - tric pant - ing, hiss - ing,

accel. ♩ = 148

Vln. I

mf *pizz.*

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

63

mp

jocelyn hagen

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

70

Do not photocopy.
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Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

70

S

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

A

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

T

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

B

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

70

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2. The Other Side

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

77

mf

fp

ff

slide

slide

slide down (phrase off)

slide down (phrase off)

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

77

mf

fp

ff

loco

8va

f

ff

f

ff

S.

No.

f

ff

A.

No.

f

ff

T.

No.

f

ff

B.

No.

f

ff

E

Vln. I

arco

fp

mf

p

mf

p

mf

Vln. II

arco

fp

mf

p

mf

p

mf

Vla.

mf

fp

mf

p

mf

p

mf

Vc.

mf

fp

ff

D.B.

mf

fp

ff

77

2. The Other Side

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

84

Do not photocopy.
For perusal only.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

84

S.

A.

T.

B.

It's mu - sic. Some - one is cry - ing

It's mu - sic. Some - one is cry - ing

It's mu - sic. Some - one is cry - ing

Vln. I

Vln. II

Vla.

Vc.

D.B.

84

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2. The Other Side

[illegible]

2. The Other Side

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joceelyn chagen

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2. The Other Side

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2. The Other Side

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joceelyn chahagen

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Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

123

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

123

S

A

T

B

col - or - less sky.

the emp - ty, col - or - less sky.

the emp - ty, col - or - less sky.

col - or - less sky.

No.

No.

No.

No.

It's _____ fire.

It's _____ fire.

No.

No.



Vln. I

Vln. II

Vla.

Vc.

D.B.

123

2. The Other Side

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jocelyn chagen

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I

I

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

144

Timp.

Glk.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

144

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

144 *mp*

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glockenspiel

f

to glass

ff breaking glass!

ff breaking glass!

ff breaking glass!

ff

ff sharply

f fire. _____ It's mu - sic. _____

f It's fire. _____ It's mu - sic. _____

f It's mu - sic. _____

f It's mu - sic. _____

pizz.

♩ = 52

Fl.

Ob.

Cb. Cl.

C. Bn.

Hn.

C Tpt.

B. Tbn.

153

Do not photocopy.
For perusal only.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

153

Soprano Solo

mf gently

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

S

A

T

B

♩ = 52

Vln. I

Vln. II

Vla.

Vc.

D.B.

153

arco

p

arco

p

J

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

166

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

166

S solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

166

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joe lyn chagen

Do not photocopy.
For perusal only.

J

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

wake. You are a-lone on the oth-er side.

You are a-lone on the oth-er side.

You are a-lone on the oth-er side.

You are a-lone on the oth-er side.

You are a-lone on the oth-er side.

arco
p
mp
pp
mp
pp
mp
pp
mp
pp
mp
pp

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

177

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

177

S solo

mp

I hear your voice _____ call-ing to me

f

You _____ are a -

S

— They don't want to let you in. They don't want to let you in. Look, a - gain, climb, _____

mf

A

— They don't want to let you in. They don't want to let you in. Look, a - gain, climb, _____

mf

T

8 — They don't want to let you in. They don't want to let you in. Look, a - gain, climb, _____

mf

B

— They don't want to let you in. They don't want to let you in. Look, a - gain, climb, _____

mf

Vln. I

Vln. II

Vla.

Vc.

D.B.

177

mf

K

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

185

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

185

Colla Voce

S solo

fraid. You are an - gry. You are an - gry. You are an - gry.

S

Look, a - gain, yell. Use - less. You can't go in. They say. —

A

Look, a - gain, yell. Use - less. You can't go in. They say. —

T

Look, a - gain, yell. Use - less. You can't go in. They say. —

B

Look, a - gain, yell. Use - less. You can't go in. They say. —

K

Vln. I

Vln. II

Vla.

Vc.

D.B.

185

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

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

194

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

194

S solo

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

S

rise. Rise! Rise!

A

Mm... rise. Rise! Rise!

T

rise. Rise! Rise!

B

Mm... rise. Rise! Rise!

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

194

L

2. The Other Side

FL.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

208

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

208

S solo

o - pen my eyes, it is me

S

(n) Oo...

A

(n) Oo...

T

8 When I o - pen my eyes, it is

B

(n) Oo...

Vln. I

Vln. II

Vla.

Vc.

D.B.

208

M

M

2. The Other Side

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

216

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

216

S solo

o - pen my ears, it is me

S

Oo...

A

Oo...

T

mf

Oo...

B

Oo...

Vln. I

Vln. II

Vla.

Vc.

D.B.

216

2. The Other Side

2. The Other Side

N $\text{♩} = 88$

rit.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

220

Do not photocopy.
For perusal only.

Hp.

Pno.

220

S solo

I hear.

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

S

Oo...

Ah...

A

Ah...

T

Oo...

B

rit. **N** $\text{♩} = 88$

Vln. I

Vln. II

Vla.

Vc.

D.B.

220

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2. The Other Side

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

226

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

226

S solo

tin - ue.

Ah...

Ah...

Ah...

Ah...

Ah...

Ah...

S

Ah...

Ah...

Ah...

Ah...

Ah...

Ah...

A

Ah...

Ah...

Ah...

Ah...

Ah...

Ah...

T

8

Ah...

Ah...

Ah...

B

Ah...

Vln. I

arco

mf

f

mp

rit.

Vln. II

arco

mf

f

mp

Vla.

mf

f

mp

Vc.

arco

mf

f

mp

D.B.

pizz.

arco

mf

f

mp

226

○ ♩ = 60

50

P

"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

♩ = 132

Fl. *solo*
mp

Ob.

B♭ Cl. *p* *solo* *mp*

Bsn.

Hn. *p* *remove mute*

C Tpt. *mp* *solo* *remove mute* *p*

B. Tbn.

258

Timp.

Mar.

Perc. 2

Perc. 3

Hp. *mf* *f* *sharply*

Pno.

258

S *p* *f*
Mm... —

A *p* *f*
Mm... —

T 8

B

1 1

"You should not be afraid to offend anyone, to question everything, to reinvent yourself and to rethink the world."
~ Maya Lin

♩ = 132

Vln. I *tutti* *p*

Vln. II *tutti* *p*

Vla. *tutti* *mf* *p*

Vc. 1. *p* *tutti* *p*

D.B. *arco* *p* *p*

258

Q

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

269

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

269

S

A

T

B

8

mp

Oo...

mp

Oo...

"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

Q

Vln. I

Vln. II

Vla.

Vc.

D.B.

269

pizz.

mf

arco

p

mf

pizz.

mf

arco

pizz.

mf

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *solo*
f

C Tpt.

B. Tbn.

278

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

278

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

278

Do not photocopy.
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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

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R

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

288

Do not photocopy.
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marimba

suspended cymbal

Perc. 2

Perc. 3

Hp.

Pno.

288

S

A

T

B

"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 limelight tomorrow."
~ Funmilayo Ransome-Kuti

R

Vln. I

Vln. II

Vla.

Vc.

D.B.

288

S

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

299

p

solo

p

mp

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

299

S

A

T

B

p stagger breathe

Oo...

p stagger breathe

Oo...

"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

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

299

2. The Other Side

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

307

Do not photocopy.
For perusal only.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

307

S.

A.

T.

B.

Do not photocopy.
For perusal only.

Vln. I

Vln. II

Vla.

Vc.

D.B.

307

2. The Other Side

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

315

Do not photocopy.
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mp legato

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

315

"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

S.

A.

T.

B.

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Vln. I

Vln. II

Vla.

Vc.

D.B.

315

mf

mf

2. The Other Side

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jocelyn thagen

Do not photocopy.
For perusal only.

326

S

A

T

B

8

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For perusal only.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

331

Timp.

Mar.

Perc. 2

Perc. 3

Hp.

Pno.

331

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

331

Do not photocopy.
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jocelyn chahagen

Do not photocopy.
For perusal only.

mp
arco
mp

2. The Other Side

Fl. *mp* *attacca*

Ob. *attacca*

B♭ Cl. *attacca*

Bsn. *attacca*

Hn. *attacca*

C Tpt. *attacca*

B. Tbn. *attacca*

335

Timp. *attacca*

Mar. *attacca*

Perc. 2 *pp* *mp* *attacca*

Perc. 3 *triangle* *mp* *attacca*

Hp. *attacca*

Pno. *attacca*

335

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

A *attacca*

T *attacca*

B *attacca*

Vln. I *attacca*

Vln. II *attacca*

Vla. *attacca*

Vc. *attacca*

D.B. *arco* *mp* *p* *attacca*

335

3. Voting for Ourselves

Jocelyn Hagen

$\text{♩} = 136 - 140$

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Bass Trombone

Timpani

Glockenspiel

Marimba

Percussion 3

Harp

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

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jocelyn hagen

f

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

f

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

$\text{♩} = 136 - 140$

jh music

3. Voting for Ourselves

Do not photocopy.
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jocelyn chagen

Do not photocopy.
For perusal only.

B

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mf* *mp* *f*

Hn. *mf* *mp*

C Tpt.

B. Tbn. *mf* *f*

18

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For perusal only.

joecelyn chagen

18

Hp. *mf* *mp* *f*

Pno. *f*

S. *mf* *f* say

A. *mf* *f*

T. 8

B.

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B

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

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

18

65

3. Voting for Ourselves

C

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

27

Do not photocopy.
For perusal only.

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

27

S

A

T

B

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

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

8

red and blue

red and blue

Vln. I

Vln. II

Vla.

Vc.

D.B.

27

arco

mp

arco

mp

mf

mp

p

mf

mp

pizz.

mf

mp

66

3. Voting for Ourselves

D

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

36

Do not photocopy.
For perusal only.

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

36

S

A

T

B

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

67

3. Voting for Ourselves

[illegible]

3. Voting for Ourselves

F

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

52

Do not photocopy.
For perusal only.

Timp.

Glk.

Mar.

Perc. 3

triangle

Hp.

Pno.

52

S

vot - ing vot - ing vot - ing vot - ing vot - ing vot - ing vot - ing for our - selves

A

vot - ing vot - ing vot - ing vot - ing vot - ing vot - ing for our selves

T

vot - ing vot - ing vot - ing vot - ing vot - ing vot - ing vot - ing for our - selves

B

vot - ing vot - ing vot - ing vot - ing vot - ing vot - ing vot - ing for our - selves

Vln. I

pizz.

p

mp

arco

pp

Vln. II

pizz.

p

mp

arco

pp

Vla.

pizz.

p

mp

Vc.

pizz.

p

mp

D.B.

arco

sub.

p

mp

pizz.

52

69

3. Voting for Ourselves

G

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

59

Do not photocopy.
For perusal only.

small gong

mf

Hp.

Pno.

59

S

A

T

B

Do not photocopy.
For perusal only.

“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

G

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

Do not photocopy.
For perusal only.

arco

pp

arco

p

arco

p

H

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

69

Do not photocopy.
For perusal only.

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

69

susp. cymbal
medium-hard mallets

triangle

small gong

p *mf* *mf* *mp*

mf *p*

mf *mp*

"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

Vln. I

Vln. II

Vla.

Vc.

D.B.

69

71

pizz. *mp* *pizz.* *mp*

mf *p* *mf* *p*

I

Fl. *mp*

Ob. *mp*

B♭ Cl.

Bsn.

mf *p*

Hn.

C Tpt. *p*

B. Tbn.

78

Timp.

Glk. *p*

Mar.

Perc. 3 *p* *mp*

Hp. *mp* *mf* *D♭* *D♯*

Pno. *mp* *mf* *mp*

78

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

A "With your strength, my lady, teeth can crush flint." ~ Enheduanna

T 8

B

I

Vln. I *arco* *tr*

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

Vla. *arco* *p* *lightly*

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

D.B. *lightly*

78 *mf* *p*

3. Voting for Ourselves

K

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

94

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

94

S

A

T

B

94

Vln. I

Vln. II

Vla.

Vc.

D.B.

94

Do not photocopy.
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jocelyn chagen

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For perusal only.

We are vot-ing our in - sight. _____ We are vot - ing _____ for our free - dom, _____ our

lives. vot-ing our in - sight. _____ We are vot - ing _____ for our free - dom, _____ our

8 We are vot-ing our in - sight. _____ We are vot - ing _____ for our free - dom, _____ our

lives. vot-ing our in - sight. _____ We are vot - ing _____ for our free - dom, _____ our

K

mf

mf

mf

mf

mf

mf

3. Voting for Ourselves

[illegible]

M

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jocelyn hagen

N Buoyantly

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

125

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

125

S

A

T

B

N

Vln. I

Vln. II

Vla.

Vc.

D.B.

125

p

p

p

mp

pp

mp

mp *p*

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. Here I am.

p

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

p

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

p

am. Here

p

p

p

p

p

3. Voting for Ourselves

[illegible]

3. Voting for Ourselves

[illegible]

Q

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

157

Timp.

Glk.

Mar.

Perc. 3

Hp.

Pno.

157

S

A

T

B

Q

Vln. I

Vln. II

Vla.

Vc.

D.B.

157

3. Voting for Ourselves

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joelyn chagen

Do not photocopy.
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Ⓢ (*feel in large 2*)

82

3. Voting for Ourselves

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

173

Timpani

Glk.

Mar.

Perc. 3

Harp

Piano

173

S.

A.

T.

B.

Violin I

Violin II

Viola

Violoncello

Double Bass

173

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joe lyn chagen

3. Voting for Ourselves

U ♩ = 116

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

176

Timp.

Glk.

Perc. 1

Perc. 3

Hp.

Pno.

176

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

176

mf

rit.

f

f

snare drum

mf

f

f

f

f

arco

f

See what

See what

See what

See what

See what

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mf* *f* *mp* *mf*

Hn. *mp*

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

B. Tbn. *mf* *f* *mp* *mf*

180

Timp. *mf* *mp* *mf*

Glk. *mp*

Perc. 1 *p* *mf*

Perc. 3 *p* *mf* susp. cymbal

Hp. *mp*

Pno. *mp*

180

S we can do _____ with our red and blue. _____ See what we can do _____ with our

A we can do _____ with our red and blue. _____ See what we can do _____ with our

T we can do _____ with our red and blue. _____ See what we can do _____ with our

B we can do _____ with our red and blue. _____ See what we can do _____ with our

Vln. I *mp* *mf*

Vln. II *mp* *mf*

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

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

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

180

V

V

3. Voting for Ourselves

[illegible]

3. Voting for Ourselves

[illegible]

3. Voting for Ourselves

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

227

Timp.

Glk.

Perc. 1

Perc. 3

Hp.

Pno.

227

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

227

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jocelyn thachen

4. Write the Story

Jocelyn Hagen

♩ = 48

Flute

Oboe
mp (balanced with clarinet)

Clarinet in B♭
mp (balanced with oboe)

Bassoon

Horn in F

Trumpet in C

Bass Trombone

Glockenspiel
- PERCUSSION 1
no roll

Marimba
PERCUSSION 2
mp rolling through m. 8
player 1 moves to glock.

Percussion 3

Harp
mf

Piano

Soprano Solo

Treble Choir

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

♩ = 48

Violin I

Violin II

Viola
1.
p

Cello
1. *pizz.*
mp
arco
p

Double Bass

A

4. Write the Story

Do not photocopy.
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Joelyn Hagen

Do not photocopy.
For personal use only.

Cheering your voice.

And just so proud of you.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

30

Glk.

Mar.

Perc. 3

Hp.

Pno.

30

S

A

T

B

8

mp

p

mp

p

So you use that voice.

and be strong," ~ Kamala Harris

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

30

p

p

tutti arco

p

tutti

p

tutti pizz.

mf

tutti pizz.

mf

♩ = 130

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joceelyn chagen

4. Write the Story

The image shows a page from a musical score, likely for a concert band or orchestra. The score is written for various instruments, including woodwinds (Flute, Oboe, B♭ Clarinet, Bassoon), brass (Horn, C Trumpet, Baritone Trombone), percussion (Glockenspiel, Maracas, Percussion 3), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and piano/harp. The key signature is G major (one sharp) and the time signature is 4/4. The score features a large, diagonal watermark reading "jocelyn chagen".

Two text boxes are present, containing lyrics or program notes:

- A box near the Soprano staff contains the lyrics: "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.
- A box near the Soprano staff contains the lyrics: "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.

The score includes dynamic markings such as *mp*, *f*, *p*, *mf*, and *tutti*. There are also performance instructions like "melody", "arcato", and "pizz.". The page number "36" appears at the bottom left corner.

©

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

45

Glk.

Mar.

Perc. 3

Hp.

Pno.

45

S

A

T

B

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jocelyn chagen

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

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

~ Millicent Fawcett

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©

45

D

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

54

Glk.

Mar.

Perc. 3

Hp.

Pno.

54

S

A

T

B

D

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

E

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

63

Glk.

Mar.

Perc. 3

Hp.

Pno.

63

S

A

T

B

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

63

Vln. I

Vln. II

Vla.

Vc.

D.B.

63

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

72

Glk.

Mar.

Perc. 3

Hp.

Pno.

72

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

72

F

rit.

F

For perusal only.

rit. a tempo

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

94

Glk.

Perc. 1

Perc. 2

Perc. 3

A musical score for Harp (Hp.) and Piano (Pno.) featuring the name 'jocelyn chagen' in a large, stylized font across the staves. The score is written for two staves, each with a treble and bass clef, and a key signature of three sharps (F#, C#, G#). The name 'jocelyn chagen' is written in a large, elegant, lowercase serif font, spanning across the staves. The background is a light gray with a subtle, abstract pattern.

Soprano Solo

Soprano Solo

S solo

mp

I ___ have ___ so man-y sto-ries ___ to tell... ___ and when you lis-ten ___ to my ___ sto - ry ___

mf

you ___ give birth ___ to my

S

A

T

B

8

Do not photocopy.
For perusal only.

rit. a tempo

94

4. Write the Story

©

[illegible]

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

118

Glk.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

118

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

118

Do not photocopy.
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jocelyn thagen

Do not photocopy.
For perusal only.

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

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

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

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

mp

rit. a tempo

H

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

129

Do not photocopy.
For perusal only.

Glk.

Perc. 2

Perc. 3

Hp.

Pno.

129

S

A

T

B

ah... wa-ter it sing to it and show it sun - light. grow a beau-ti-ful

ah... wa-ter it and sing to it and show it sun light. grow a beau-ti-ful

ah... Mm... and show it sun light. grow a beau-ti-ful

ah... Mm... and show it sun - light. grow a beau-ti-ful

rit. a tempo

H

Vln. I

Vln. II

Vla.

Vc.

D.B.

129

Do not photocopy.
For perusal only.

jocelyn chagen

I

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Bsn. *p*

Hn. *mp* *p*

C Tpt. *mp* *p*

B. Tbn. *mp* *p*

141

Glk.

Mar.

Perc. 3

Hp.

Pno.

141

S *mf* *mp* *mf*

gar - den from your ach - ing and teach your-self how to thrive teach your-self how to thrive teach your-self how to thrive

A *mf* *mp* *mf*

gar - den from your ach - ing and teach your-self how to thrive teach your-self how to thrive teach your-self how to thrive

T *mf* *mp* *mf*

gar - den from your ach - ing and teach your-self how to thrive teach your-self how to thrive teach your-self how to thrive

B *mf* *mp* *mf*

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

I

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

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

Vla. *p* *pp* *p* *mp*

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

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

141

Do not photocopy.
For perusal only.

Joeelyn Chagen

Do not photocopy.
For perusal only.

K

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Glk.

Mar.

Perc. 3

165

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

Hp.

Pno.

165

mp

TRIO steps forward

S

S

A

T

B

solo *mf*

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

Optional:
1 on a part
(through m. 194)

K

Vln. I

Vln. II

Vla.

Vc.

D.B.

165

pp *pp* *pp* *pp*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

171

Glk.

Mar.

Perc. 3

Hp.

Pno.

171

S

solo *mf*

who per-se-vere a-against the fears. —

S

moth-ers, — the daugh-ters who rise — a - gainst the odds, We are the keep-ers of the sto-ries — We are the

A

f

We are the keep-ers of the sto-ries — We are the

T

8

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

171

107

L

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

177

Glk.

Mar.

Perc. 3

Hp.

Pno.

177

S

S

A

T

B

8

L

Vln. I

Vln. II

Vla.

Vc.

D.B.

177

M

M

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jocelyn chagen

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Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

196

Glk.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

196

Treble Choir

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

196

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jocelyn chaguen

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111

FL.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

204

Glk.

Mar.

Perc. 3

Hp.

Pno.

204

Treble Choir

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

204

4. Write the Story

Fl.

Ob.

B♭ Cl.

Bsn.

mp

Hn.

C Tpt.

legato

B. Tbn.

214

Glk.

Mar.

Perc. 3

Hp.

Pno.

214

S solo

mf

Here I am.

Treble Choir

mf

Here I am.

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

S

mp

Here I am.

A

mp

Here I am.

T

p

8

write your sto-ry.

pp

Oo...

B

p

write your sto-ry.

pp

Oo...

Vln. I

mp legato

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

214

4. Write the Story

(Musical score continues)

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Glk.

Mar.

Perc. 3

Hp.

Pno.

S solo

Treble Choir

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

4. Write the Story

229

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

229

Glk.

Mar.

Perc. 3

Hp.

Pno.

229

S solo

Treble Choir

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

229

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

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

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Jocelyn Hagen



Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt.

Beginning in 2019, choirs and orchestras across the country premiered her multimedia symphony *The Notebooks of Leonardo da Vinci*, which includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Her dance opera collaboration with choreographer Penelope Freeh, *Test Pilot*, received the 2017 American Prize in the musical theater/opera division as well as a Sage Award for “Outstanding Design.” The panel declared the work “a tour de force of originality.” Her second opera *The Song Poet*, the first Hmong story brought to the operatic stage, was commissioned and premiered by Minnesota Opera in 2023, selling out its run six months prior to the premiere date.

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

Hagen’s commissions include Conspire, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, the American Choral Directors Association of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers Association, Voces8, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, ECS Publishing, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.t

Independently published works by Jocelyn Hagen:

Music for band

the boat that brings them home	symphonic band
To Gold in Broadest Blue	wind ensemble
Salute	wind ensemble
Gloria	symphonic band
Hymn to St. Teresa	symphonic band
Challey Fanfare	double brass quintet or brass ensemble
Shieldmaiden	symphonic band

Music for choir

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

Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
amass (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
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