

Here I Am
SATB choir, treble choir, S solo,
chamber orchestra or chamber ensemble
& illuminated portraits
JH - LE07.1

Jocelyn Hagen

Here I Am

Illustration by Liz Y. Ahmet

jocelyn hagen



Here I Am

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

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*

let me tell you a sad story

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

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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.

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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 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

Choral Score 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

Here I Am

1. There is a Girl

Jocelyn Hagen

Do not photocopy.

For perusal only

Strong ♩ = 76

p *f*

Soprano
Ah Ah Ah Ah

Alto
Ah Ah Ah Ah

Tenor
Ah Ah Ah Ah

Bass
Ah Ah Ah Ah Oo...

Piano
p *f*

Do not photocopy.
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Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com

jh music

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1. There is a Girl

A

♩ = 63

5 *rit.*
p

S
A
T
B

Do not photocopy.
For perusal only.

"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.

mp

5 *mp*

joceelyn chagen

12 *p*

S
A
T
B

Do not photocopy.
For perusal only.

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

12

Do not photocopy.
For perusal only.

1. There is a Girl

B

rit.

18

S

A

T

B

Do not photocopy.
For perusal only.

p

Oo...

18

24

$\text{♩} = 144$

jocelyn chagen

S

A

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.

24

mf

mp

29

pizz.

1. There is a Girl

33

37 For perusal only.

41

♩ = 60

S

A

T

B

...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

Do not photocopy.

Oo...

45

1. There is a Girl

F *rit.* **G** *a tempo*

S
A
T
B

Do not
For perusal only.

"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."

53

pp

joceelyn chagen

H *rit.* *p* *a tempo*

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

Do not photocopy.
For perusal only.

62

1. There is a Girl

I

70

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

A Do not photocopy.
For perusal only. "Women need not always keep
their mouths shut and their
wombs open."
~ Emma Goldman

T

B

70

joce lyn chagen

J

77

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

T

B

Do not photocopy.
For perusal only.

77

1. There is a Girl

$\text{♩} = 44 - 48, \text{ with rubato}$

(K)

84 *p* gently

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

A *p* gently *pp* *p*
there is a girl who sings on-ly shut. like most girls, she's been

T *p* gently *pp* *p*
there is a girl who sings on-ly shut. like most girls, she's been

B *p* gently *pp* *p*
there is a girl who sings on-ly shut. like most girls, she's been

84

84

jocelyn chagen

(L)

88 *mp* *p*

S learn-ing the trait of si-lence since birth. eve-ry-one un-der-es-ti-mates how im-

A *mp* *p*
learn-ing the trait of si-lence since birth. eve-ry-one un-der-es-ti-mates how im-

T *mp* *p*
learn-ing the trait of si-lence since birth. eve-ry-one un-der-es-ti-mates how

B *mp* *p*
learn-ing the trait of si-lence since birth. eve-ry-one un-der-es-ti-mates how

88

1. There is a Girl

93 *mf* *mp*

S por-tant her voice is, and the great - est trag-e-dy of all is that she does, too.

A por-tant her voice is, and the great - est trag-e-dy of all too.

T im-por-tant her voice is, great - est trag-e-dy of all too.

B great - est trag-e-dy of all too.

93

Jocelyn Chagen

97 *p* $\text{♩} = 60$ (M)

S she does, too.

A *pp*

T *pp*

B *pp*

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97 *mp*

1. There is a Girl

N

105

S
A
T
B

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

Do not
For perusal only.

105

mp

joceelyn chagen

S
A
T
B

p
Oo...
p
Oo...
Oo...
Oo...
"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

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112

p

For perusal only.

1. There is a Girl

119 ♩ = 144

S

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

119

mf *mp*

123

(P)

p

127

S

A

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

127

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1. There is a Girl

132 Q

S

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

132

For perusal only.

The first system of the musical score consists of three parts: a Soprano vocal line, an Alto vocal line with a text box, and a piano accompaniment. The Soprano line starts at measure 132 with a whole rest. The Alto line has a text box containing a quote by Lucretia Mott. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *f* at the end.

137 R

S

A

Joceelyn Chagnon

"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

137

mf *mp* *p*

The second system of the musical score includes a Soprano vocal line, an Alto vocal line with a text box, and a piano accompaniment. The Soprano line has a whole rest. The Alto line has a text box with a quote by Anna Julia Cooper. The piano accompaniment features a melody in the right hand with triplets and a bass line in the left hand, with dynamic markings of *mf*, *mp*, and *p*.

142 S

For perusal only.

The third system of the musical score shows the piano accompaniment for measures 142-146. It features a melody in the right hand with triplets and a bass line in the left hand.

1. There is a Girl

149

mf

T

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156

f

accel.

160

f

attacca

$\text{♩} = 168$

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2. The Other Side

Jocelyn Hagen

♩ = 96

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tr
(pizz. strings)
p
mf

Musical notation for measures 1-2. Treble clef, 4/4 time signature. Measure 1 starts with a trill on G4. Bass clef, 4/4 time signature. Dynamics include piano (p) and mezzo-forte (mf).

3

Musical notation for measures 3-4. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature.

6

Musical notation for measures 5-6. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature.

9

Musical notation for measures 7-10. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Measure 7 has a 3/4 time signature change. Measure 8 has a 4/4 time signature change. Measure 9 has a 3/4 time signature change. Measure 10 has a 4/4 time signature change.

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



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2. The Other Side

13 **A**

f *mp*

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17

B joce l yn Ch a gen

mf 3

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

mf 3

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

T

B

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21

2. The Other Side

23

S

Keep bang-ing on it.

A

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

T

mf No - bod - y will o - pen the door Keep bang-ing on it.

B

23

25

S

On the oth - er side is mu - sic.

A

On the oth - er side

T

On the oth - er side

B

mf On the oth - er side is mu - sic.

25

2. The Other Side

28

mp

S Mm...

A is mu - sic.

T Mm...

B is mu - sic.

28

mf *mp* *p*

S

A

T

B

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32

sub. *f*

2. The Other Side

36 *f*

S No. it's the phone. You're _____ wrong. _____

A No. it's the phone. You're _____ You're wrong. _____

T No. it's the phone. You're _____ wrong. _____

B No. it's the phone. You're _____ wrong. _____



36



joceelyn chagen


39

S No. it's the phone. You're _____ wrong.

A _____ You're _____ wrong. You're _____ wrong. You're wrong. You're wrong.

T No. it's the phone. You're _____ wrong.

B No. it's the phone. You're _____ wrong.



39



2. The Other Side

42

S *p* *f* *p* *f* *p*

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

A *p* *f* *p* *f* *p*

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

T

B

42

joceelyn chagen

45 *f*

S You're ___ wrong. You're ___ wrong. You're ___ wrong. You're ___ wrong. _____

A *f* You're ___ wrong. _____ You're ___ wrong. You're ___

T *f* You're ___ wrong. You're ___ wrong. You're ___ wrong.

B *f* You're ___ wrong. _____ You're ___ wrong. You're ___ wrong. _____

45

mp legato

2. The Other Side

48

S
You're wrong.

A
wrong. You're wrong.

T
8 You're wrong.

B
You're wrong.

48

mf

joce lyn chagen

51

f relentlessly

54

4/4

2. The Other Side

D

S *p* It's a noise _____ *pp* It's a noise _____

A *p* It's a noise _____ *pp* It's a noise _____

T *p* It's a noise _____ *pp* It's a noise _____

B *p* It's a noise _____ *pp* It's a noise _____

58

accel. *mp* *mf* = 132

S It's a noise of ma - chines,

A It's a noise of ma - chines,

T It's a noise of ma - chines,

B It's a noise of ma - chines,

62

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2. The Other Side

66

S e - lec - tric pant - ing,

A e - lec - tric pant - ing,

T e - lec - tric pant - ing,

B e - lec - tric pant - ing,

66

joceelyn chagen

69

S hiss - ing, lash - es. hiss - ing, —

A hiss - ing, lash - es. hiss - ing, —

T hiss - ing, lash - es. hiss - ing, —

B hiss - ing, lash - es. hiss - ing, —

69

2. The Other Side

72

S
e - lec - tric pant - ing,

A
lec - tric pant - ing,

T
e - lec - tric pant - ing,

B
e - lec - tric pant - ing,

72

Piano accompaniment for measures 72-74, featuring treble and bass clefs with various rhythmic patterns and dynamics.

joceelyn chagen

75

S
pant - ing, pant - ing, *mp*

A
pant - ing, pant - ing, pant - ing, *p*

T
pant - ing, pant - ing, *mp*

B
pant - ing, pant - ing, pant - ing, *p*

75

Piano accompaniment for measures 75-77, featuring treble and bass clefs with dynamics *p* and *mf*.

2. The Other Side

E

S *f* *ff* *No.* *f* *ff* *No.*

A *f* *ff* *No.*

T *f* *No.*

B *f* *No.*

78 *fp* *ff* *f* *loco*

Jocelyn Chagen

S *f* *ff* *No.*

A *f* *ff* *No.*

T *ff*

B *ff*

81 *ff* *f* *ff*

2. The Other Side

84

S

A

T

B

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It's

84

f

mf

jocelyn chagen

88

S

A

T

B

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

mu - sic.

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

mu - sic.

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mf

mp

mp

88

mp

2. The Other Side

92

S
ver - y slow - ly.

A
Some - one

T
ver - y slow - ly.

B
Some - one

mp

92

jocelyn chagen

96

S
cry - ing ver - y slow - ly.

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

T
cry - ing ver - y slow - ly.

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

mp *p*

96

F

2. The Other Side

S *p* No. No. No. No. No. No. No. *mp* No. No.

A *p* No. No. No. No. No. No. No. No. No. No. *mp* No. No. No. No.

T *mp* No. No. No. No. No.

B *p* No. No. No. No. No. *mp* No. No. No.

100 (pizz. strings) *mp*

joceelyn chagen

S No. No. No. No. No. No. No. No. No. No.

A No. No. No. No. No. No. No. No. No. No. No. No.

T No.

B No. No. No. No.

105

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2. The Other Side

108 *mf*

S No. No.

A *mf*
No. No. No. No. No. No. No. No.

T *p* *poco a poco cresc.*
No.

B *p* *poco a poco cresc.*
No.

108

113 *f* *Sprechstimme*

S It's a stab-bing si-ren,

A No. No. No. No. No. No. No. No. No. No. It's a stab-bing si-ren,

T *f* It's a stab-bing si-ren,

B *f* It's a stab-bing si-ren,

113

2. The Other Side

117

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

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

T a huge, steep tongue lick - ing the emp - ty, col - or - less sky. It's a

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

117

121

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

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

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

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

121

H

2. The Other Side

ff

S No. It's _____ fire. It's _____

ff

A No. It's _____ fire. It's _____

T

B

125

ff

Jocelyn Chagen

129

S fire. _____

A fire. _____

ff

T No. It's _____ fire.

ff

B No. It's _____ fire.

129

2. The Other Side

132

S No. It's _____ fire. It's _____

A It's mu - sic. It's mu - sic. It's mu - sic. It's

T It's _____ fire. No.

B It's _____ fire. No.

132

mp 3 3 3 3 3 3 3

joceelyn chagen

136

S fire. _____

A mu - sic. It's mu - sic. _____

T It's _____ fire. It's _____ fire. _____

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

136

f 3 3 3 3 3 3 3

2. The Other Side

I

140 *fff* *mf*

S _____

A *fff* *mf* No. _____

T *fff* No. _____ It's fire. _____

B *fff* _____

140 *ff* *mp legato*

Jocelyn Chagen

144 *f*

S _____ fire. _____

A _____ It's fire. _____ *f* It's fire. _____

T _____

B _____ Do not photocopy.

144

2. The Other Side

148

S
A
T
B

It's mu - sic.

f

f

148

ff
sharply

♩ = 52

Jocelyn Chagen

S solo

mf gently

I hear your voice

p *mf* gently

S solo

163

call - ing to me in my sleep. I feel your

2. The Other Side

169

S solo

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

f

S

Soprano Section

mf *p*

wake.

169

J

S solo

sotto voce *p*

S

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

A

sotto voce *p*

T

sotto voce *p*

B

sotto voce *p*

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

174

p

2. The Other Side

179

mp

S solo

I hear your voice _____ call - ing to me _____

S

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

A

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

T

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

B

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

179

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Colla Voce

183

f

S solo

You _____ are a - fraid. You are an - gry. You ³ _____

S

mf

Look, a - gain, _____ yell. _____ Use - less. _____

A

mf

Look, a - gain, _____ yell. _____ Use - less. _____

T

mf

Look, a - gain, _____ yell. _____ Use - less. _____

B

mf

Look, a - gain, _____ yell. _____ Use - less. _____

2. The Other Side

K

189

S solo

mf

are an - gry. You are an - gry.

S

mp

p

You can't go in. They say.

A

mp

p

You can't go in. They say.

T

mp

p

You can't go in. They say.

B

mp

p

You can't go in. They say.

jocelyn chagen

rit.

194

S solo

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

S

sempre p

rise.

A

sempre p

Mm... rise.

T

sempre p

rise.

B

sempre p

Mm... rise.

2. The Other Side

with renewed energy ♩ = 108 - 112

198

S solo

S

A

T

B

198

f

f

f

f

f

p

f

Rise!

Rise!

Rise!

Rise!

locelyn hagen

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2. The Other Side

201

S solo

You say my _____

S

Rise!

A

Rise! Rise!

T

Rise! Rise!

B

Rise! Rise!

201

The musical score is for a piece titled "2. The Other Side". It begins at measure 201. The vocal solo part (S solo) starts with a rest, followed by the lyrics "You say my _____". The choir parts (S, A, T, B) enter with the word "Rise!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The score is marked with a large watermark "Jocelyn Chagen".

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2. The Other Side

L

S solo

ff
name _____ a - gain _____ and a - gain. _____

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S

a - gain. _____

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A

ff
a - gain _____ and a - gain. _____

T

ff
a - gain _____ and a - gain. _____

B

ff
a - gain. _____

Joceelyn Chagen

204
ff *f*

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2. The Other Side

207 *f*

S solo

When I o - pen my eyes,

S *f* Oo...

A *f* (n) Oo...

T *f* When I o - pen my

B *f* (n) Oo...

207

loce lyn chagen

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2. The Other Side

210

S solo

it is me I

S

A

T

8 eyes, it is me

B

210

3

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213

S solo

see. When I

S

Oo...

A

T

I see.

B

213

mf

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2. The Other Side

216

S solo

o - pen my ears, it is

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S

Ob...

A

Oo...

T

Oo...

B

Joce l yn ch a gen

216

The musical score is for a piece titled '2. The Other Side'. It features five vocal parts: Soprano solo (S solo), Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The lyrics are 'o - pen my ears, it is'. The vocal parts include various musical notations such as triplets, slurs, and fermatas. A large, semi-transparent watermark reading 'Joce l yn ch a gen' is overlaid across the score. The page number '216' is printed at the top left and bottom left of the score area.

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2. The Other Side

219

S solo

me I hear.

S

Oo... Oo...

A

Oo...

T

Oo...

B

Oo...

219

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2. The Other Side

222 *rit.* **N** ♩ = 88 *mf*

S solo

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

S *mp* Ah...

A *mp* Ah...

T *mf* Ah...

B *mf* Ah...

222 *mp* *mf*

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2. The Other Side

227

S solo

Ah... Ah... Ah...

f *mf*

S

Ah... Ah...

mf *f* *mf* *mp*

A

Ah... Ah...

mf *f* *mf* *mp*

T

f *mf*

B

227

f *mp*

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2. The Other Side

rit.

232

S solo

Ah... Ah... Mm...

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

Ah... Ah... Mm...

Ah... Ah... Mm...

232

♩ = 52

S

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

A

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

T

Oo... Oo...

B

Oo... Oo...

pp *pp* *pp* *pp*

"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

2. The Other Side

244

S
A
T
B

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

250

S
A
T
B

p *pp*
Oo... Oo...
p *pp*
Oo... Oo...
p *pp*
Oo...
p *pp*
Oo...

250

pp

2. The Other Side

P

S

A "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

256

S 262 "You should not be afraid to offend anyone, to question everything, to reinvent yourself and to rethink the world."

~ Maya Lin

A

262

S 268 $\text{♩} = 132$

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

~ Audre Lorde

268

2. The Other Side



273

S *mp*

A *mp* Oo...

Oo...

Do not photocopy.

273

mf

277

S "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

joceelyn chagen

277

282

A "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

282

2. The Other Side

287

S *p* Oo... —

A *p* Oo... —

287

joceelyn chagen

R

S *stagger breathe*

A *stagger breathe*

T "Never limit yourself because of others' limited imagination; never limit others because of your own limited imagination."
~ Mae Jemison

B

291

mf

2. The Other Side

296

S
A
T
B

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

296

mp *p*

joceelyn chagen

300

S
A
T
B

"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

p stagger breathe
Oo...
p stagger breathe
Oo...

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300

mp

2. The Other Side

305

T

B

mf

mf

Do not photocopy.

305

mf

"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

310

T

B

Jocelyn Chagen

310

f

Do not photocopy.

314

For perusal only.

2. The Other Side

"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

318

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323

U

329

Do not photocopy.
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"Don't just hope for a better life. Vote for one."

~ Margaret Thatcher

333

attacca

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3. Voting for Ourselves

Jocelyn Hagen

♩ = 136 - 140

Soprano *f* How dare they

Alto *f* How dare they

Piano *mf*

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S 5 they they they they say say they they they say say say say say say say say say

A 5 they they they they say say they they they say say say say say say say say say

S 10 How dare they they they they they say say say say say

A 10 How dare they they they they they say say say say say

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3. Voting for Ourselves

A

15

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

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

15

f *mf*

B

20

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

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

20

mf *f* *mf* *f*

mp *p* *f*

26

S say say say say an - y - thing we can or can - not do

A say say say say an - y - thing we can or can not do

26

3. Voting for Ourselves

31

S with our own red and blue *mf*

A with our own red and blue *mf*

T *mf* red and blue

B *mf* red and blue

31

mp *mf* *mp*

C

mf

D

S *mf* How dare they say an - y - thing we can

A *mf* How dare they say an - y - thing we can

T *mf* How dare they say an - y - thing we can

B *mf* How dare they say an - y - thing we can

39

mp *mf*

3. Voting for Ourselves

43

S *f*
— or can - not do with our own red and blue

A *f*
— or can - not do with our own red and blue

T *f*
— or can - not do with our own red and blue

B *f*
— or can - not do with our own red and blue

43

joce lyn chagen

49

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

A *mf* *p*
We are 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

49

3. Voting for Ourselves

54

S *mp*
vot - ing vot - ing vot - ing vot - ing for our - selves

A *mp*
vot - ing vot - ing vot - ing for our - selves

T *mp*
vot - ing vot - ing vot - ing vot - ing for our - selves

B *mp*
vot - ing vot - ing vot - ing vot - ing for our - selves

54

F

S "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

A

58

p

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G

pp

3. Voting for Ourselves

H

70

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

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

T

B

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70

p *mp* *mf* *p*

joce l y n Ch a g e n

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

B

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78

mp

3. Voting for Ourselves

J

85

S *mf*
We are vot-ing for our pride and our free-dom.

A *mf*
We are vot-ing for our pride and our free-dom.

T *mf*
We are vot-ing for our pride and our free-dom.

B *mf*
We are vot-ing for our pride and our free-dom.

85

lightly *tr* *mf*

89

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

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

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

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

89

3. Voting for Ourselves

93

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

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

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

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

93

Piano accompaniment for measures 93-97, featuring a complex rhythmic pattern with frequent changes in time signature (4/4, 3/4, 2/4, 4/4, 3/4, 4/4).

joce lyn chagen

K

S We are vot - ing _____ for our free - dom, _____ our pride, _____

A We are vot - ing _____ for our free - dom, _____ our pride, _____

T We are vot - ing _____ for our free - dom, _____ our pride, _____

B We are vot - ing _____ for our free - dom, _____ our pride, _____

98

Piano accompaniment for measures 98-102, including a *mf* dynamic marking and a *7* fingering instruction.

3. Voting for Ourselves

L

105

S — the loves of our lives. — our pride, —

A — the loves of our lives. — our pride, —

T — the loves of our lives. — our pride, —

B — the loves of our lives. — our pride, —

105

S — our free - dom. —

A — our free - dom. —

T — our free - dom. —

B — our free - dom. —

jocelyn chagen

112

S — our free - dom. —

A — our free - dom. —

T — our free - dom. —

B — our free - dom. —

3. Voting for Ourselves

M

ff

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123

N *Buoyantly*

mp seamless *p*

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

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

T

B

127

p

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3. Voting for Ourselves

133

S 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 am. Here

B am. Here I am.

133

140

S Here I 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. *mp*

T I am. *mp*

B Here I am. *mp*

140

3. Voting for Ourselves

145

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

A am. Here I am. Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah Ah

T

B

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145

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mp

S Ah

A Ah

T

B

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151

mp

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3. Voting for Ourselves

P

S
A
T
B

mp *p* *mp* *p*

Here _____ Here _____

Here _____ Here _____

155

p

Q

S
A
T
B

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

Here _____ Here _____

Here _____ Here _____

Here _____ Here _____

Here _____ Here _____

159

3. Voting for Ourselves

R

S *mp* I am.

A *mp* I am.

T 8

B

163



mf

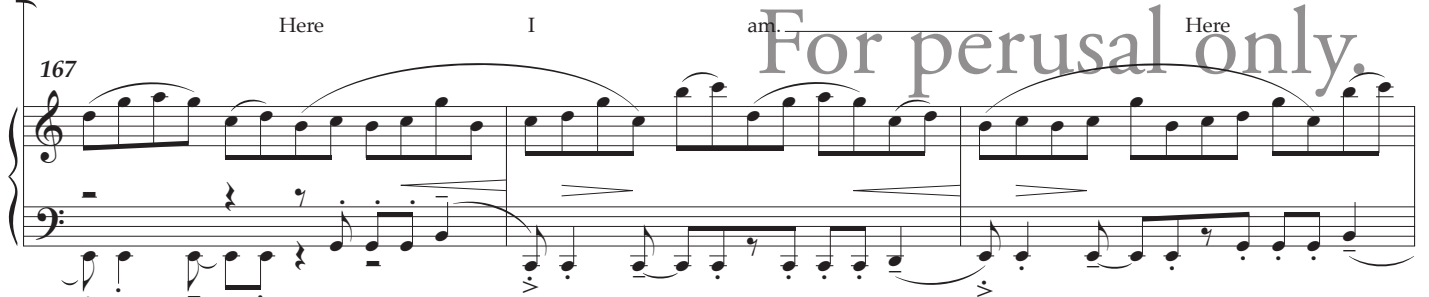
S Here I am. Here

A Here I am. Here

T 8 Here I am. Here

B Here I am. Here

167



3. Voting for Ourselves

S (feel in large 2)

170 *f*

S
Do not photocopy.
am.

A
For perusal only.
f
I am.

T
f
I am.

B
f
I am.

170
j o c e l y n t h a g e n

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3. Voting for Ourselves

173

T

f

176

mf

rit.

U

$\text{♩} = 116$

S
A
T
B

See what we can do with our red and blue.

See what we can do with our red and blue.

See what we can do with our red and blue.

See what we can do with our red and blue.

179

f mp

f

"The March of the Women"

3. Voting for Ourselves

186

S See what we can do _____ with our

A See what we can do _____ with our

T See what we can do _____ with our

B See what we can do _____ with our

186

192

S red and blue. _____

A red and blue. _____

T red and blue. _____

B red and blue. _____

192

V

3. Voting for Ourselves

S *sub. mp* We are vot - ing _____ *mf* We are vot - ing _____

A *sub. mp* We are vot - ing _____ *mf* We are vot - ing _____

T *sub. mp* We are vot - ing _____ *mf* We are vot - ing _____

B *sub. mp* We are vot - ing _____ *mf* We are vot - ing _____

196

mp *mf*

W

rit.

205

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 -

205

f

3. Voting for Ourselves

(X)

212 *f* $\text{♩} = 112$ *accel.* *mf*

S dom, our pride, We are vot - ing

A dom, our pride, We are vot - ing

T dom, our pride, We are vot - ing

B dom, our pride, We are vot - ing

212 *mf* *sub. p*

joce lyn chagen

219 *f*

S vot - ing vot - ing for our - - -

A - - - vot - ing for our - - -

T vot - ing vot - ing vot - - - ing for our - -

B vot - ing vot - ing vot - - - ing for our - -

219 *f*

3. Voting for Ourselves

Y ♩ = 132

Musical score for voices (Soprano, Alto, Tenor, Bass) and piano. The score is in G major and 4/4 time. The tempo is marked as ♩ = 132. The dynamic is *ff*. The lyrics are "selves." followed by a blank line. The piano part starts at measure 224. The score includes a large watermark: "Do not photocopy. For perusal only." and the name "joceelyn chagen".

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4. Write the Story

Jocelyn Hagen

♩ = 48

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

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Alto

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Piano

mf

4

S

A

"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

4

9

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4. Write the Story

13

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

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

13

f *mf*

(A)

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 Gudnadottir

A

18

mp

22

S

A

T "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.

B

22

mp

4. Write the Story

27 **B**

S *p* Oo... *mp* doo doo doo doo

A *p* Oo... *mp* doo doo doo doo

T For perusal only. Cheering your voice. And just so proud of you. So you use that voice. and be strong." ~ Kamala Harris

B

27 *p* *mf*

p *mf*

joceelyn chagen

32 $\text{♩} = 130$ *p*

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

A doo doo doo doo *p*

T

B

32 *p* *mf*

p *mf*

4. Write the Story

36

S

A

"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

mp

p *mp*

Oo... Oo...

36

41

S

A

"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

o - c e r - y n - c h a g e n

41

41

46

S

A

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

46

(C)

46

4. Write the Story

52

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

A Do not photocopy.

T For perusal only.

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

D

p

Oo...

p

Oo...

52

mf

p

58

S

A

58

mp

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4. Write the Story

63

S Oo...

A Oo...

T 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

B

63

S Oo...

A Oo...

T *p* Oo...

B *p* Oo...

69

S Oo...

A Oo...

T *p* Oo...

B *p* Oo...

69

79

E

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4. Write the Story

73

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

A Do not photocopy.
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T Oo...

B Oo...

mf

73

f *mf*

Jocelyn Hagen

79

S *mp* *p* = 52 - 56

A *mp* *p* Do not photocopy.

79

mp *mf* For perusal only.

4. Write the Story

F

85 *rit.* *a tempo*

mp *p* *mp*

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92 *rit.* *a tempo*

Soprano Solo *mp*

S solo

I ___ have ___ so man - y sto - ries ___ to tell... ___

98 *mf*

S solo

— and when you lis - ten ___ to my ___ sto - ry ___ you ___ give birth ___

105

S solo

— to my song. — you ___ give birth to my song. —

p

4. Write the Story



112 *mp* *mf*

S write the sto-ry.— push your hands in-to the dirt-i-est parts of your-

A write the sto-ry.— push your hands in-to the dirt-i-est parts of your-

T write the sto-ry.— push your hands in-to the dirt-i-est parts of your-

B write the sto-ry.— push your hands in-to the dirt-i-est parts of your-

112

120 *mp*

S self. take the rot and de-cay and turn it in - to nour-ish-ment and

A self. take the rot and de-cay and turn it in - to nour-ish-ment and

T self. take the rot and de-cay and turn it in - to nour-ish-ment and

B self. take the rot and de-cay and turn it in to nour-ish-ment and

120

4. Write the Story

rit.

a tempo

127

S *mf* life. ah... *mp* wa-ter it *p* *mp*

A *mf* life. ah... *mp* wa-ter it and *p* *mp*

T *mf* life. ah... *mp* floating ah... *p* Mm...

B *mf* life. ah... *mp* ah... *p* Mm...

127

mp *p*

133

S *mf* *f* sing to it and show it sun - light. grow a

A *mf* *f* sing to it and show it sun - light. grow a

T *mf* *f* and show it sun - light. grow a

B *mf* *f* and show it sun - light. grow a

133

mp *f*

4. Write the Story

140

S beau-ti-ful gar-den from your ach- ing and teach your-self how to

A beau-ti-ful gar-den from your ach- ing and teach your-self how to

T beau-ti-ful gar-den from your ach- ing and teach your-self how to

B beau-ti-ful gar-den ach- ing and teach your-self how to

mf *mp* *mf* *mp* *mf* *mp*

I

140

p *pp*

147

S thrive teach your-self how to thrive teach your-self how to thrive from it.

A thrive teach your-self how to thrive teach your-self how to thrive from it.

T thrive teach your-self how to thrive teach your-self how to thrive from it.

B thrive teach your-self how to thrive teach your-self how to thrive from it.

mf *mp* *mf* *mp* *mf* *mp*

147

p *mp* *p*

4. Write the Story

J

mp

S write your sto - ry. write your sto - ry.

mp

A write your sto - ry. write your sto - ry.

mp

T write your sto - ry.

mp

B write your sto - ry.

155

joceelyn chagen

K

164 *TRIO steps forward*

S

S

A *solo mf*

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

164

mp

4. Write the Story

169

S

S

A

mf
solo

We are the grand-moth-ers, the moth-ers, — the daugh-ters who rise — ³ a-
³ ones who march a-cross the years. —

169

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173

S

S

A

mf
solo

who per-se-vere a-gainst the ³ fears. —

gainst the odds, *f* We are the keep-ers of the sto-ries — We are the

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

173

mf

4. Write the Story

177

L

f

S We are the grand-moth-ers, the moth-ers, — the daugh-ters who

S ones who march a-cross the years. — We are the grand-moth-ers, the moth-ers, —

A ones who march a-cross the years. — We are the grand-moth-ers, the moth-ers, — the daugh-ters who

177

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180

S rise — a- gainst the odds, who rise — rise — We rise — Nn... —

S who rise — who rise — rise — We rise — Nn... —

A rise — a- gainst the odds, — a- gainst the odds, rise — We rise — Nn... —

180

4. Write the Story

M

185 *Treble Choir* *mf*

T. C. We will be the ones stand-ing to - geth - er with words the

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189

T. C. world won't hear from our lips, raised high in our hands. We will be the ones march-ing

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N

192

T. C. 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

192 *mf*

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4. Write the Story

196

T. C. *wom-en, — all wom-en, — may dis-cov-er that words si-lenced — do not*

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

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

196

joce lyn chagen

T. C. *die — and feet halt-ed do not fall. — We rise. — We*

S *die — and feet halt-ed do not fall. — We rise. — We*

A *die — and feet halt-ed do not fall. — We rise. — We*

201

4. Write the Story

206

T. C. *f* rise. Mm...

S *f* rise. Mm...

A *f* rise. Mm...

206 *f* *mf*

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

S solo *mf* Here I am.

Treble Choir *mf* Here I am.

T. C. Here I am.

S *mp* Here I am.

A *mp* Here I am.

T *mp* *p* *pp* Mm... write your sto - ry. Oo...

B *mp* *p* *pp* Mm... write your sto - ry. Oo...

212 *mf* *p* *mp*

4. Write the Story

219

S solo

Here I am.

T. C.

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

S

mf

We are the keep-ers of the

A

mf

We are the keep-ers of the

T

8

B

219

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4. Write the Story

223

gently

S solo my sto - ry my song.

mf gently

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

mp gently

S sto - ries We are made of hope, we are made of song. We are made of hope,

mp gently

A sto - ries We are made of hope, we are made of song. We are made of hope,

T Mm...

B Mm...

223

mp gently

floating

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



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Jocelyn Hagen



Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for the voice: solo, chamber and choral. Her dance opera collaboration with choreographer Penelope Freeh, titled *Test Pilot*, received the 2017 American Prize in the musical theater/opera division as well as a Sage Award for “Outstanding Design.” The panel declared the work “a tour de force of originality.” Her melodic music is rhythmically driven, texturally complex, and has recently become more experimental in nature. In 2013 she released an EP entitled *MASHUP*, in which she performs Debussy’s “Doctor Gradus Ad Parnassum” while singing Ed Sheeran’s “The A Team.” Jocelyn is also one half of the band *Nation*, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and clinic choirs from all over the world.

Her commissions include *Conspirare*, The Minnesota Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teacher’s Association, *Cantus*, the Boston Brass, the Metropolitan Symphony Orchestra, and The Houston Chamber Choir, among many others. She is currently an artist-in-residence at North Dakota State University and regularly composes for their ensembles. For ten years she was a composer-in-residence for the professional choir she also sang in: The Singers, under the direction of Matthew Culloton. Her music has been performed all over the world, including Carnegie Hall and Lincoln Center in New York City. Her work is independently published through JH Music, as well as Graphite Publishing, G. Schirmer, Santa Barbara Music Publishing, Fred Bock Music Publishing, and Boosey and Hawkes.

Independently published choral works by Jocelyn Hagen:

Agnus Dei, from <i>amass</i>	SATB choir, piano (four hands)
Agnus Dei, from <i>Ashes of Roses</i>	TTB div. a cappella, Bar. solo
April and the Sun	SATB a cappella choir
Benedictus, from <i>amass</i>	SSAATTBB a cappella choir, SATB soli
Divine Image	treble choir, women’s choir, SSATB choir, oboe and piano
Endless	SATB choir, 2 violins and piano
Forgotten	SSA choir, oboe and piano
Gloria, from <i>amass</i>	SATB a cappella double choir
In the Lavender Stillness of Dawn	SSA choir, violin, cello and piano
I Saw Two Clouds at Morning	SSAATTBB a cappella choir
Joyful, Joyful, We Adore Thee	SSAATTBB a cappella choir
Ladies in Green	SSA choir and piano
Moon Goddess	SSA choir, 4-hand piano, percussion
No Rain	SSAATTBB a cappella choir, SSA soli
Numeri Atque Voces	TTBB and SATB choirs
On My Dreams	SATB div. choir, piano, opt. trap set
Ophelia	SATB a cappella choir
Prayer	SA div. choir, violin and piano
Salve, Regina	SSA a cappella choir
Sanctus, from <i>amass</i>	SSATBB a cappella choir, SA soli
Someone Will Remember Us	SSAA choir, violin, viola, cello and harp
Trees Need Not Walk the Earth	SATB choir, piano, marimba & rain stick
Under the Stars, One Holy Night	treble choir, women’s choir, 2 instruments in C and piano
Veni, Sancte Spiritus	SATB a cappella choir
Vespertilians	SATB a cappella choir

Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
<i>amass</i> (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
The Notebooks of Leonardo da Vinci (35’)	SATB choir, orchestra or chamber orchestra, video projections
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion