

How Do We Know the Light Will Come Back? Jocelyn Hagen

SSAA, piano

JH - C021

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# How Do We Know the Light Will Come Back?

SSAA choir, piano

Text by Marisha Chamberlain

jocelyn hagen

## *How Do We Know the Light Will Come Back?*

Music by Jocelyn Hagen  
Text by Marisha Chamberlain

How do we know the light will come back?  
Streak of the sun like a ball on a string,  
Flung far, to the farthest limit of gone?  
And was it just an idea we had  
Sitting in the dark, in the cold –  
The light, something our eyes thought up  
Because we wanted to cross a room  
Without groping?

No, no, no.  
Our eyes did not invent the light.  
It came the other way around –  
The light invented our eyes.  
Yes, the light  
invented our eyes,  
pulled eyes out of the clay of us  
To make sense of itself  
to make sense of us  
to reveal to us what we have.

How do we know the warmth will come back?  
Dread winter like a blanket of ice  
Spread far, to the farthest limit of sight?  
And was it just an idea we had,  
Sitting in the dark, in the cold,  
The warmth, something our skins thought up  
Because we wanted to cross a room  
Without dressing?

No, no, no.  
Our skins did not invent the warmth.  
It came the other way around –  
The warmth invented our skins.  
Yes, the warmth  
invented our skins,  
spread radiance onto the clay of us  
To make sense of us,  
make us friends to each other,  
to reveal to us what we have.

# How Do We Know the Light Will Come Back?

SSAA choir & piano

Marisha Chamberlain

Jocelyn Hagen

*Andante* ♩ = 84

*p*

S How do we know \_\_\_\_\_ the

A How do we know \_\_\_\_\_ the

*delicately*

*p*

*pedal harmonically*

5

light will come back? Streak \_\_\_\_\_ of the sun like a

light will come back? Streak \_\_\_\_\_ of the sun like a

*sub. p*

*sub. p*

9

*sub. p* *mp* *mf* *mp*

ball on a string, Flung far to the

ball on a string, Flung far, to the

9

13

*mis.* *p*

far - thest li - mit of gone? And was it just an i -

*mis.* *p*

far - thest li - mit of gone? And was it just an i -

13



25 *a tempo*

cause we want-ed to cross a room with-out gro - - - ping?

cause we want-ed to cross a room with-out gro - - - ping?

*p*

30 *accel.*

*p*

35 *a little faster* ♩ = 96-100

*f*

No, — no, — no. — Our eyes did not in -

*f*

No, no, no. — Our eyes did not in -

35 *full*

*f*

40 *unis.*

vent the light. — It came the o-ther way a -

*unis.*

vent the light. — It came the o-ther way a -

40

3

45 *mp*  
round \_\_\_\_\_ The light in - vent - ed our eyes.  
*mp*  
round \_\_\_\_\_ The light in - vent - ed our eyes.

45 *mp*

50 *f* *rit.* -----  
Yes, the light in - vent - ed our eyes,  
*f*  
Yes, the light in - vent - ed our eyes, \_\_\_\_\_

50 *f* *mp*

Tempo I

56 *p* pulled eyes \_\_\_\_\_ *unis.* 3

out of the clay of us To make sense of it -

*p*

out of the clay of us

56 *delicately*

*p*

61 *pp*

self \_\_\_\_\_ to re-veal to us what we have.

*unis.* *pp*

to make sense of us to re-veal to us what we have.

61 *pp*

66 *p*

How do we know the warmth will come back?

How do we know — the warmth will come back?



Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The bottom staff is a piano accompaniment in treble clef, mirroring the vocal line with a 'p' dynamic marking.

66 *p*



Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with quarter notes and eighth notes. A 'p' dynamic marking is present at the beginning.

71 *mf*  
*mis.*

Dread win-ter like a blan-ket of ice Spread — far, to the far - thest

Dread win-ter like a blan-ket of ice Spread — far, to the far - thest



Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef. It starts with a quarter note G4, followed by quarter notes F4, E4, and D4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The bottom staff is a piano accompaniment in treble clef, mirroring the vocal line with a 'mf' dynamic marking. The time signature changes to 3/4.

71 *mf*



Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with quarter notes and eighth notes. A 'mf' dynamic marking is present at the beginning.

76

*mp*

lim - it of sight? — And was it just an i - de - a we had, — Sit - ting in the

76

*mp*

lim - it of sight? — And was it just an i - de - a we had, — Sit - ting in the

PERUSAL ONLY

81

*p*

dark, — in the cold, — The warmth, — some - thing our —

*sempre p*

81

*p*

dark, — in the cold, — The warmth, — some - thing our —

*no cresc.*

PERUSAL ONLY

85

skins thought up \_\_\_\_\_ Be cause we want - ed to

skins thought up \_\_\_\_\_ Be - cause we want - ed to

85

89

cross a room With-out dress - ing? \_\_\_\_\_

cross a room With-out dress - ing? \_\_\_\_\_

89

*mf unis.* *accel.*

*mf unis.*

95 *a little faster* ♩ = 96-100

PERUSAL ONLY

*f*

No, — no, — no. — Our skins did not in - vent the

*f*

No, no, no. — Our skins did not in - vent the

95

*f*

PERUSAL ONLY

PERUSAL ONLY

101

*unis.*

warmth. — It came the oth-er way a - round — The

*unis.*

warmth. — It came the oth-er way a - round — The

101

3

PERUSAL ONLY

PERUSAL ONLY

107

warmth in - vent - ed our skins. Yes, the warmth in - vent - ed our  
warmth in - vent - ed our skins. Yes, the warmth in - vent - ed our

107

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

113 **ff** *p*

skins, spread ra - di - ance on - to the  
skins, spread ra - di - ance on - to the

113 **ff** *delicately p*

118

*unis.*

clay of us To make sense of us, to re-veal to us

clay of us make us friends to each oth - er, to re-veal to us

118

123 *slight rit.* ..... *a tempo* ..... *rit.* .....

what we have.

what we have.

123

# Jocelyn Hagen



Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as “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 voice: solo, chamber and choral. In 2012 she collaborated with choreographer Penelope Freeh to create “Slippery Fish,” a quartet for 2 dancers, soprano and viola, and the piece was reviewed as “completely original in all respects.” (Star Tribune, Minneapolis/St. Paul). Currently she is Artist-in-Residence at the North Dakota State University School of Music, where she teaches, writes curriculum and brings in collaborators to perform her work.

Jocelyn holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Masters degree in Composition from the University of Minnesota. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association,

the McKnight Foundation, the Jerome Foundation, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the Sorel Medallion Competition, the Cincinnati Camerata, the University of Minnesota, and the San Francisco Song Festival. Her commissions include the American Choral Directors Association, Texas, Georgia and Connecticut Choral Directors Associations, the North Dakota Music Teacher’s Association, The Singers – Minnesota Choral Artists, Trio Callisto, the Murasaki Duo, Cantus, the Houston Chamber Choir, the Metropolitan Symphony Orchestra, the St. Olaf Band, NDSU Gold Star Band, the ND Army Band, and the Copper Street Brass Quintet. Her music is independently published through her website as well as through Graphite Publishing, Santa Barbara Music Publishing and Boosey and Hawkes.

## Independently published choral works by Jocelyn Hagen:

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

### Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
<i>amass</i> (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion