

The Notebooks of Leonardo da Vinci
SATB, orchestra (or chamber ens.), video projections
JH - LE05.1

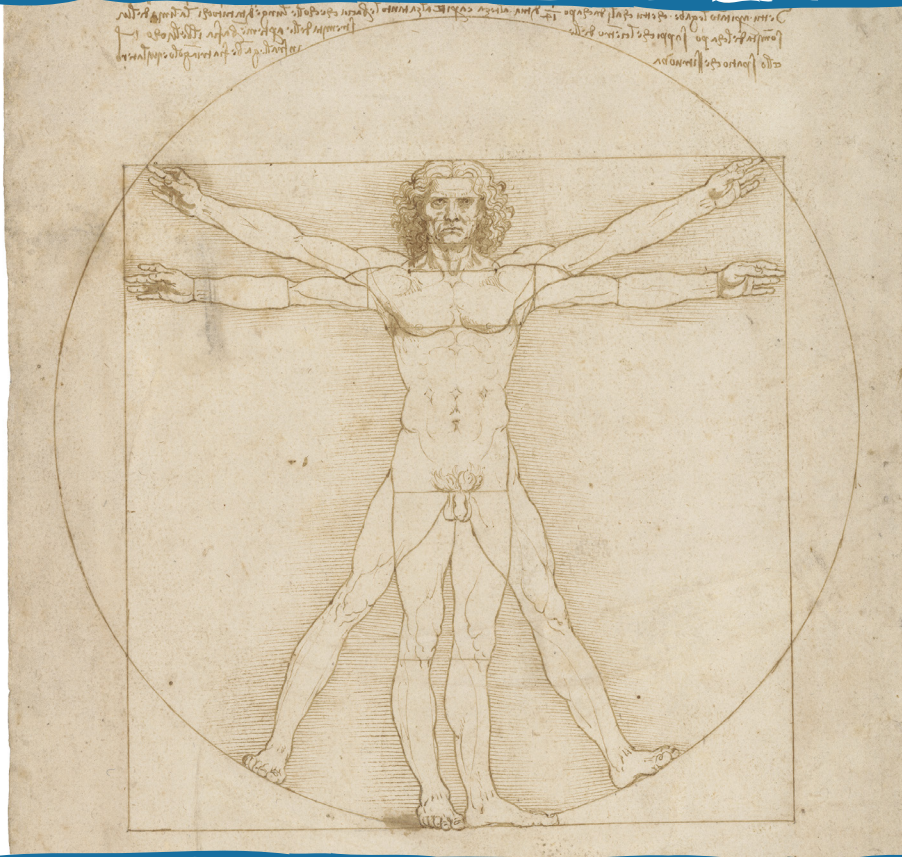
Jocelyn Hagen

THE
OF
NOTEBOOKS

Leonardo da Vinci

SATB choir, orchestra (or chamber ensemble), video projections

FULL SCORE - CHAMBER ENSEMBLE



Used with Permission from Gallerie Accademia, Venezia, September 19, 2018

The Notebooks of Leonardo da Vinci was commissioned by a consortium of ensembles and schools across the country.

LEAD COMMISSIONERS

The Minnesota Chorale, under the direction of Kathy Saltzman-Romey
& The Metropolitan Symphony Orchestra, under the direction of William Schrickel

LEAD COMMISSIONER OF THE CHAMBER ENSEMBLE VERSION

The University of Michigan Chamber Choir, under the direction of Dr. Eugene Rogers

CONSORTIUM MEMBERS

Augusta University, Dr. Julie Neish
The Crane School of Music at SUNY Potsdam, Dr. Ching-Chun Lai and Dr. Jeffrey Francom with Visiting Conductor Sarah Hicks
The Gainseville Orchestra, Evans Haile
Gonzaga University Concert Choir, Timothy Westerhaus
Gustaf Vasa Kammarkör, Sweden, Lars Fredén, Music Director
Heartland Voices, John Slawson
Luther College, Dr. Jennaya Robison
Mendelssohn Choir of Pittsburgh, Matthew Mehaffey
Montana State University, Kirk Aamot
North Dakota State University, Jo Ann Miller
Northeastern University, Dr. Katherine Chan
Quintessence, Albuquerque, NM, Matthew Greer, Artistic Director
Rhodes MasterSingers & Memphis Symphony Orchestra, Dr. William Skoog
San Diego State University Orchestra, Michael Gerdes
Texas State Chorale & University Singers, Joey M. Martin & Jonathan Babcock, directors
True Concord Voices & Orchestra, Eric Holtan, Music Director
University of Alabama University Singers & University Chorus, Dr. Andrew Minear, director, with
the Prentice Concert Chorale, Dr. Leslie Poss, director
Vanderbilt University, Tucker Biddlecombe
Vox Femina, Iris Levine
Yale Glee Club, Jeffrey Douma

INSTRUMENTATION

1 Flute
1 Oboe
1 Bb Clarinet
1 Horn
1 Bassoon

Harp
Piano

2 Percussionists - Vibraphone, Marimba, Glockenspiel,
Chimes, Wind Chimes, Bass Drum, Multi-Bass Drum,
4 Low-Mid Toms, 5 Roto-Toms, Brake Drum, Timpani
(2), Temple Block (high), Suspended Cymbal, Triangle,
Tambourine

STRINGS

NOTES ON THE ORCHESTRATION:

This chamber version works beautifully with just a string quartet, but you can feel free to add additional string players, including a double bass. The double bass part is not required.

The Multi-Bass drum is simply a smaller bass drum set up on telescoping legs. In the final movement it is meant to sound like a kick drum.

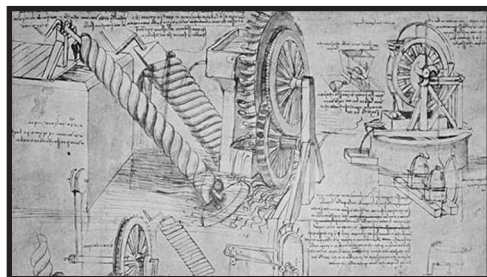
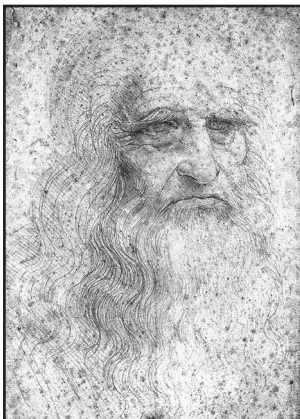
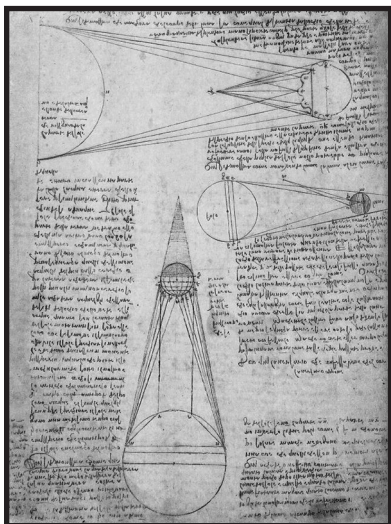
At Letter D of “Nature,” this section could be sung by a soloist.

GENERAL NOTES:

When trilling, stay within the key signature unless otherwise noted.

Unless “Divisi” is noted in the strings, the intention is for multiple stops.

For movement 3, if using chamber strings instead of string quartet, you might want just the first players to play from the beginning until Letter B, consistent with the orchestral version of solo vs. tutti.



LIBRETTO

The libretto for *The Notebooks of Leonardo da Vinci* was crafted by Jocelyn Hagen using various public domain English translations from his notebook pages.

1. PAINTING AND DRAWING

O Painter!

A painter is not admirable unless he is universal.

A painting is a poem seen but not heard, a poem is a painting heard but not seen. Hence these two poems, or two paintings, have exchanged the senses by which they pierce the intellect.

2. PRACTICE

Those who are in love with practice without knowledge are like the sailor who gets into a ship without rudder or compass and who never can be certain whither he is going. Practice must always be founded on sound theory, and to this, perspective is the guide and the gateway; and without this nothing can be done well in the matter of drawing.

3. RIPPLES

Just as a stone flung into the water becomes the center and cause of many circles, and as sound diffuses itself in circles in the air; so any object, placed in the luminous atmosphere, diffuses itself in circles, and fills the surrounding air with infinite images of itself. And is repeated, the whole everywhere, and the whole in every smallest part.

4. THE GREATEST GOOD

The greatest good of all is knowledge.

Obstacle cannot crush me. Every obstacle yields to firm resolve.

The acquisition of any knowledge is always useful to the intellect, because it will be able to banish useless things and retain those that are good. For nothing can be loved or hated unless it is first known.

5. THE VITRUVIAN MAN

Vitruvius, the architect, says in his work on architecture that the measurements of the human body are distributed by Nature as follows:

four fingers make one palm,
four palms make one foot,
six palms make one cubit;
four cubits make a man's height.
These measures he used in his building.

If you open your legs so much as to decrease your height one-fourteenth and spread and raise your arms till your middle fingers touch the level of the top of your head you must know that the centre of the outspread limbs will be in the navel and the space between the legs will be an equilateral triangle.

.From the roots of the hair to the bottom of the chin
is the tenth of a man's height;
from the bottom of the chin to the top of his head
is one eighth of his height;

from the top of the breast to the top of his head
will be one sixth of a man.

From the top of the breast to the roots of the hair
will be the seventh part of the whole man.

From the nipples to the top of the head
will be the fourth part of a man.

The greatest width of the shoulders
From the elbow
The whole hand
below the knee

The length of a man's outspread arms is equal to his height.

The face forms a square in itself.

The distance from the attachment of one ear to the other is equal to that from the meeting of the eyebrows to the chin, and in a fine face the width of the mouth is equal to the length from the parting of the lips to the bottom of the chin.

The ear is exactly as long as the nose. The ear should be as high as from the bottom of the nose to the top of the eyelid. The space between the eyes is equal to the width of an eye.

6. INVENTION (ORCHESTRA ONLY)

7. NATURE

Though human ingenuity may make various inventions, it will never devise inventions more beautiful, nor more simple, nor more to the purpose than Nature does; because in her inventions nothing is wanting, nothing is superfluous.

Necessity is the teacher and tutor of Nature.

8. PERCEPTION

All our knowledge has its origin in our perceptions.

9. LOOK AT THE STARS

O Time! Consumer of all things; O envious age! Thou dost destroy all things and devour all things with the relentless teeth of years, little by little in a slow death.

If you look at the stars, cutting off the rays, you will see those stars so minute that it would seem that nothing could be smaller; it is in fact their great distance that is the reason of their diminution, for many of them are many times larger than the star which is the earth with water.

Now reflect what this, our star, must look like at such a distance, and then consider how many stars might be added — both in longitude and latitude — between those stars that are scattered over the darkened sky.

Look at the Stars. O Time!

Wisdom is the daughter of experience.



To the daring and distinguished ensembles of
The Notebooks of Leonardo da Vinci commissioning consortium, with gratitude

The Notebooks of Leonardo da Vinci

I. Painting & Drawing

for SATB choir, chamber ensemble, & video projections

Jocelyn Hagen

Lightly Dancing ♩. = 112

solo

Do not photocopy.
For perusal only.

The musical score is arranged in two systems. The first system includes the Flute (with a solo part), Oboe, Clarinet in Bb, Horn in F, Bassoon, Harp, Soprano, Alto, Tenor, and Bass. The second system includes Violin I, Violin II, Viola, Cello, and Double Bass. The Flute part begins with a melodic line marked *mf* and *solo*, featuring a long slur over several measures. The rest of the score consists of rests for all other instruments.

7

Fl.

B \flat Cl.

Vln. I

Vln. II

Vla.

A

ppp < *p*

pizz. *mp*

mp

pizz. *mp*

mp

pizz. *mp*

Do not photocopy.
For perusal only.

13

Fl.

Ob.

B \flat Cl.

Bsn.

Vln. I

Vln. II

mp

p

mp

p

Do not photocopy.
For perusal only.

Musical score for measures 29-34. The score includes parts for Bsn., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 4/8. The dynamic marking *mf* is present in several staves.

Do not photocopy.
For perusal only.

jocelyn hagen



Musical score for measures 35-40. The score includes parts for Bsn., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 4/8. The dynamic markings *mp* and *p* are present in several staves.

Do not photocopy.
For perusal only.

D

41

Fl. *mf*

Ob. *mf* *mp* *mf*

B \flat Cl. *mf* 2

Hr. *legato* *mp* *mf*

Bsn. *mf* *legato*

Hp. *legato*

Vln. I *sub.* *p*

Vln. II *sub.* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B.

Do not photocopy.
For perusal only.

E

48

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Hp.

48

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

melody-
lightly

lightly

mf

lightly

sub.
p

mp

lightly

V

mp

mf

mp

f

mf

mp

mf

f

Do not photocopy.
For perusal only.

F

♩ = 56

(♩. = ♩)

54

Fl.

Ob.

B♭ Cl.

Hr.

Bsn.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p*

mf *p*

mp *p*

mp *p*

mp *p*

mf *mf* *mf*

O Paint-er! O

O Paint-er! O

O Paint-er! O

O Paint-er! O

p *pp*

p *pp*

p *pp*

p

♩ = 56

(♩. = ♩)

60

Bsn. *p* *mp*

Hp. 60

S. 60
Paint-er! A paint-er is not ad-mi-ra-ble un-less he is u-ni-ver-sal.

A. 60
Paint-er! O Paint-er!

T. 60
Paint-er! O Paint-er!

B. 60
Paint-er! O Paint-er!

Vln. I. 60 *mp*

Vln. II. 60 *pizz.* *mp*

Vla. 60 *pizz.* *mp*

Vc. 60 *p* *mp* *pizz.* *arco*

D.B. 60 *p* *mp*

Do not photocopy.
For perusal only.

64

Hp.

64

S

— O Paint-er! ————— A paint-er is not ad-mi-ra-ble — un-less he is

A

— O Paint - er!

B

— O Paint - er! ————— A paint-er is not ad-mi-ra-ble —

64

Vln. I

Vln. II

Vla.

Vc.

jocelyn hagen

68

Ob.

mp

68

Hp.

68

S

— u-ni-ver - sal. —————

T

— un - less he is — u-ni-ver-sal. —

68

Vln. I

Vln. II

Vla.

Vc.

72

Bsn. *p* *mf*

72

Hp. *mp*

Do not photocopy.

For perusal only.

72

S *mp* *mf*
a po-em is a paint-ing — heard but not seen. Hence these two po - ems,

A *mp* *mf*
A paint-ing is a po-em — seen but not heard, — a paint-ing — heard but not seen. Hence these two po - ems,

T *mp* *mf*
A paint-ing is a po-em — seen but not heard, — heard but not seen. Hence these two

B *mp* *mf*
a po-em is a paint-ing — heard but not seen. Hence these two

jocelyn hagen

72

Vln. I *p* *mf* *p* *sul tasto*

Vln. II *p* *p* *sul tasto*

Vla. *p*

Vc. *p* *mf*

D.B. *p* *mf*

Do not photocopy.

For perusal only.

accel......

77

Bsn.

77

S

A

T

B

accel......

77

Vln. I

Vln. II

Vc.

D.B.

Do not photocopy.
For perusal only.

81 *Energized & Warm* ♩ = 106

Fl. *f*

Ob. *mf*

B♭ Cl. *lightly*
mf

Hr. *f*

Rcn Bsn. *fp* *mf*

81

Hr. Hp. *ff*

81 *f*

S. *lect.*

A. *f*
lect.

T. *f*
lect.

B. *f*
lect.

81 *Energized & Warm* ♩ = 106

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *lightly*
fp *mf*

Vc. *fp* *mf*

D.B. *fp* *mf*

Do not photocopy.
For perusal only.

Jocelyn Hagen

G
rit. ... ♩ = 96

86

Fl. *f* stay full *p*

Ob. *f* stay full *p*

B♭ Cl. *f* stay full *p*

Hn. *ff* stay full *p*

Per. Bsn. *f* stay full *p*

86

Harp *ff* stay full *mp*

86

Vln. I *f* stay full

Vln. II *f* stay full

Vla. *f* stay full

Vc. *f* stay full

D.B. *f* stay full

rit. ... ♩ = 96

95 *rit.*

Fl.

Ob.

B[♭] Cl.

Hn.

Bsn.

Do not photocopy.
For perusal only.

95

Hp.

95 *rit.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *pp* *pp* *pp* *pp* *pizz.*

Do not photocopy.
For perusal only.

2. Practice

for SATB div. a cappella choir

Jocelyn Hagen

♩ = 69 - 72

mf

Soprano: Those who are in love with prac - tice _____ with - out knowl - edge _____ are like the

p

Alto: doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

p

Tenor: doo _____

p

Bass: doo _____

2

S: sail - or _____ who gets in - to a ship with - out rud - der or

A: doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T: doo doo doo doo doo doo doo doo doo _____

B: doo _____

S: com - pass and who nev - er can be cer - tain _____ whith - er he is

A: doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T: doo doo doo doo doo doo doo doo

B: _____

8

S sound the - ry, *sub. p*

A sound doo doo doo doo doo *p*

T doo *sub. p*

B sound doo *sub. p*

p

sub. p

sub. p

p

10

S *mf* and to this, per -

A *mf* and to this, per -

T doo doo doo doo doo doo doo doo doo doo doo doo doo

B doo

B

12

S spec - tive is the guide *ff*

A spec - tive is the guide *ff*

T doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo *mf*

B doo *f*

ff

mf

f

no rit.

S
— can be done well

A
— can be doo doo doo doo doo

T
8 doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B
—

Do not photocopy.
For perusal only.

20

S
mp
— in the mat - ter of

A
pp
— doo doo doo doo doo doo doo doo doo doo doo doo doo

T
8
— doo doo doo doo

B
pp
— doo

Jocelyn Hagen

22

S
— draw - ing. (ng)

A
— doo doo doo doo doo

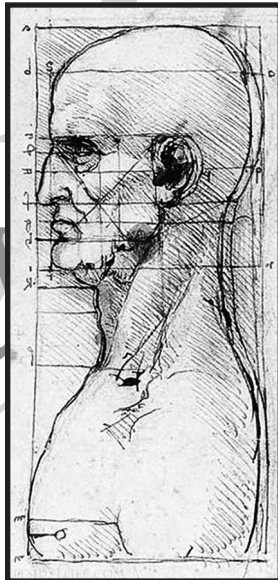
T
8
— doo

B
— doo

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

jocey hagen



Do not photocopy.
For perusal only.

3. Ripples

Jocelyn Hagen

♩ = 60

Flute *mf* *p* *pp* *mf* *p*

Oboe *p* niente *p*

Clarinet in B♭ *p* niente *p*

Horn in F

Bassoon

Percussion 1
temple block (high) *p*

Percussion 2
marimba *mf p* *mf p*

Harp
wind chimes w.c. gently shimmering *mf* *p* *mf* *p*

Soprano 1

Soprano 2

Alto

Tenor

Bass

Violin I *mf* *pizz.* *arco* sul tasto *pp* *mf* *pizz.* *arco* sul tasto *pp*

Violin II *mp* *pp* *mp*

Viola sul pont., senza vib. *pp*

Cello *mf* *pizz.* *arco* sul tasto *pp* *mf* *pizz.* *arco* sul tasto *pp*

Double Bass *p* *pp* *mf* *pizz.* *pp*

Do not photocopy.

For perusal only.

jocelyn hagen

Do not photocopy.

For perusal only.

5

Fl. *pp* *mf* *p* *pp* *mf* *p*

Ob. niente *p* niente *p*

B♭ Cl. niente *p* niente *p*

Hn.

Bsn.

Perc. 1

Perc. 2 (Mrb.) *mf* *p* *mf* *p*

Hp. *mf* *p* *mf* *p*

Vln. I *mf* *pp* *mf*

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

Vla.

Vc. *mf* *pp* *mf*

D.B. *pizz.* *pizz.*

II II

Do not photocopy.
For perusal only.

jocelyn hagen

9

Fl. *pp* *mf* *p* *pp* *mf* *p*

Ob. *niente* *p* *niente* *p*

B♭ Cl. *niente* *p* *niente* *p*

Hn.

Bsn.

Perc. 1

Perc. 2 (Mrb.) *mf* *p* *mf* *p*

Hp. *mf* *p* *mf* *p*

Vln. I *arco* *sul tasto* *pp* *pizz.* *mf* *arco* *sul tasto* *pp* *pizz.* *mf*

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

Vla. *pp* *mp* *pp*

Vc. *arco* *sul tasto* *pp* *pizz.* *mf* *arco* *sul tasto* *pp* *pizz.* *mf*

D.B. *pp* *pizz.* *pp* *pizz.*

II II

Do not photocopy.
For perusal only.

jocelyn hagen

A

13

Fl. *pp* *mf* *p*

Ob. niente *p*

B♭ Cl. niente *p*

Hn. *p*

Bsn. *pp*

Perc. 1

Perc. 2 (Mrb.) *mf* *p*

Hp. *mf* *p*

Vln. I *arco* *sul tasto* *pp* *pizz.* *mf* *arco* *sul tasto* *pp*

Vln. II

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

Vc. *arco* *sul tasto* *pp* *pizz.* *mf* *pizz.* *arco* *sul tasto* *pp*

D.B. *pizz.*

II

17

Fl. *pp* *mf* *p* *pp*

Ob. niente *p* niente *pp*

Bb Cl. niente *p* niente *pp*

Hn. *pp*

Bsn. *pp*

Perc. 1

Perc. 2 (Mrb.) *mf* *p*

Hp. *mf* *p*

Vln. I *pizz.* *mf* *arco sul tasto* *pp*

Vln. II

Vla. normal *p*

Vc. *pizz.* *mf* *arco sul tasto* *pp*

D.B. *pizz.*

II

Do not photocopy.
For perusal only.

jocelyn hagen

B

22 $\text{♩} = 66$

Fl. *mp* *pp*

Ob. *mp* *p* *pp*

B♭ Cl. *mp* *p* *pp*

Hn. *p* *pp*

Bsn. *p* *pp*

Do not photocopy.
For perusal only.

22

Hp. *mp* *mf*

22 *Gently* *mf*

S 1 Just as a stone — flung — in - to the

S 2 Just as a stone — flung — in - to the

A Just as a stone — flung — in - to the

jocelyn hagen

22 $\text{♩} = 66$

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp* *p*

Vc. *mp* *pp* *p*

Do not photocopy.
For perusal only.

"Gloria" from Gaffurio's *Missa De Carneol*

28

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Do not photocopy.
For perusal only.

28

Hp.

28

S1

wa - ter _____ be - comes the cen - ter and cause _____ of man - y cir - cles, _____ and as sound _____ dif -

S2

wa - ter _____ be - comes the cen - ter and cause _____ of man - y cir - cles, _____ and as sound _____ dif -

A

wa - ter _____ be - comes the cen - ter and cause _____ of cir - cles, _____ and as sound _____ dif -

Jocelyn Hagen

28

Vln. I

p

Vln. II

p

Vla.

Vc.

Do not photocopy.
For perusal only.

33

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Do not photocopy.
For perusal only.

33

Hp.

33

S 1

S 2

A

fus - es it-self in cir-cles in the air; so an-y ob-ject, placed in the lu-mi-nous at-mos -

fus - es it-self in cir-cles in the air; so an-y ob-ject, placed in the lu-mi-nous at-mos -

fus - es it-self in cir-cles in the air; so an-y ob-ject, placed in the lu-mi-nous at-mos -

33

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
For perusal only.

C "Kyrie" from Gaffurio's *Missa De Carneval*

37

Fl. *mp* *mf*

Ob. *mp* *mf*

B \flat Cl. *mp* *mf*

Hn. *mp* *mf* *p*

Bsn. *mp* *mf*

Hp. *f* *mf*

S1 *f* *mf*
 phere, dif - fus - es it - self in cir - cles, and fills the sur -

S2 *f* *mf*
 phere, dif - fus - es it - self in cir - cles, and fills the sur -

A *f* *mf*
 phere, dif - fus - es it - self in cir - cles, and fills the sur -

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Do not photocopy.
For perusal only.

D

42

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Hn. *p*

Bsn. *mp* *p*

Do not photocopy.
For perusal only.

42

Hp. *p*

42

S1 *p* *mp*

round - ing air with in - fi - nite im - ag - es of it - self. And is re - peat - ed,

S2 *p* *mp*

round - ing air with in - fi - nite im - ag - es of it - self. And is re -

A *p* *mp*

round - ing air with in - fi - nite im - ag - es of it - self. And is re - peat - ed,

T *mp*

And is re -

B *mp*

Do not photocopy.
For perusal only.

42

Vln. I *p*

Vln. II *p*

Vla. *p* *mp*

Vc. *p* *mp*

46

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Do not photocopy.
For perusal only.

46

Hp.

mp

mf

46

S1

mf

f

And is re - peat - ed, the whole eve - ry - where, the

S2

mf

f

peat - ed, _____ And is re - peat - ed, the whole eve - ry - where, the

A

mf

f

And is re - peat - ed, _____ whole eve - ry - where, the

T

f

peat - ed, _____ And is re - peat - ed, the whole eve - ry - where,

B

mp

f

And is re - peat - ed, _____ And is re - peat - ed, eve - ry - where,

Do not photocopy.
For perusal only.

46

Vln. I

mp

mf

Vln. II

mf

Vla.

mf

Vc.

mf

rit. ♩ = 60

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Hp.

S1

S2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

p

p

pp

rit. ♩ = 60

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

and the whole in eve - ry small - est

and the whole in eve - ry small - est

and the whole in eve - ry small - est

eve - ry - where,

eve - ry - where,

Jocelyn Hagen

3. Ripples

The Notebooks of Leonardo da Vinci

Jocelyn Hagen

rit.

59

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2 (Mrb.)

Hp.

S1

S2

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

mf

mp

p

p

p

rit.

pizz.

mf

pizz.

mf

pizz.

mf

p

Do not photocopy.

For perusal only.

Do not photocopy.

For perusal only.

4. The Greatest Good

SATB div. a cappella choir

Jocelyn Hagen

Triumphantly ♩ = 66

f

Soprano
The great - est good of all is knowl-edge. The great - est

Alto
The great - est good of all is knowl - edge. The great - est

Tenor
The great - est good of all is knowl-edge. The great - est

Bass
The great - est good of all is knowl - edge. The great - est

Warmly

4

S
good of all is knowl-edge. The great - est good of all good of all is

A
good of all is knowl-edge. The great - est good of all good of all is

T
good of all is knowl-edge. The great - est good of all good of all is

B
good of all is knowl-edge. The great - est good of all good of all

A

8

S
knowl - edge. Ob - sta - cle can - not crush me.

A
knowl - edge. Oo...

T
knowl - edge. Ob - sta - cle

B
knowl - edge. Oo...

11

S *mf* can-not crush me. Eve-ry ob-sta-cle yields to firm re - solve.

A *mp* Oo... yields to firm re - solve.

T can-not crush me. Ob-sta-cle can-not crush me. yields to firm re-solve.

B *mp* Oo... *mf* Eve-ry ob - sta - cle yields

mf ob - sta - cle yields

14

S *p* yields - to firm *f* The great - est

A *p* yields - to firm re solve. *f* good of all is

T yields - to firm re - solve. *f* good of all is

B *p* to firm re - solve. *f* The great - est good

f The great - est good

17

S knowl-edge. The great - est good of all is knowl-edge. The *sub. mp*

A knowl - edge. The great - est good of all is knowl-edge. The *sub. mp*

T The great - est good The great - est good The great - est good

B The great - est good The great - est good The great - est good

C

S *mf*
ac-qui-si-tion of an-y knowl-edge is al-ways use-ful be-cause it

A
ac-qui-si-tion of an-y knowl-edge is al-ways use-ful to the in-tel-lect,

T *p*
ac-qui-si-tion of an-y knowl-edge is al-ways use-ful to the in-tel-lect,

B *p*
ac-qui-si-tion of an-y knowl-edge is al-ways use-ful to the in-tel-lect,

24 S *sub. p* *ff*
will be a-ble to ban-ish use-less things and re-tain those that are good. For

A *mf* *sub. p* *ff*
will be a-ble to ban-ish use-less things and re-tain those that are good. For

T *mf* *ff*
will be a-ble to ban-ish use-less things For

B *ff*
For

D

S *mp* *p*
noth-ing can be loved or hat-ed un-less it is first known. The great-est

A *mp*
noth-ing can be loved or hat-ed un-less it is first known.

T *mp*
noth-ing can be loved or hat-ed un-less it is first known.

B *mp*
noth-ing can be loved or hat-ed un-less it is first known.

34 *p* *mp*

S good of all The great - est good of all

A good of all The great - est good of all

T good of all good of all

B *p* *mp*
The great - est good The great - est

37 *ff* *ff* *ff* *ff*

S good of all all

A good of The great - est good of all

T all of The great - est good of all

B good of all The great - est good of all

Do not photocopy.
For perusal only.

5. The Vitruvian Man

Steady ♩ = 69

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Percussion 1
p
 timp.
mp
 toms
p

Percussion 2
 roto-toms Tuned A (18") C (16")
 E (14") F (12") A (10")
mp with sticks

Harp
ff string buzz
ff string buzz

Piano
f

Soprano

Alto

Tenor

Bass

Violin I
Steady ♩ = 69

Violin II

Viola

Cello
pizz.
mp
pizz.

Double Bass
mp

Do not photocopy.
 For perusal only.

jocelyn hagen

13

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

ar - chi - tect,

ar - chi - tect,

ar - chi - tect,

ar - chi - tect,

ar - chi - tect,

p

p

p

p

mf

mf

mp

mp

arco

mp

Do not photocopy.

For perusal only.

Jocelyn Hagen

Do not photocopy.

For perusal only.

A

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp B.D. (muffled)

mf

mf

pizz. *mp*

p *mp*

p *mp*

p *mp*

Do not photocopy.

For perusal only.

jocelyn hagen

Do not photocopy.

For perusal only.

says in his work on ar-chi - tec-ture that the meas-ure - ments of the hu-man bod - y

says in his work on ar-chi - tec-ture that the meas-ure - ments of the hu-man bod - y

25

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.

For perusal only.

For perusal only.

Do not photocopy.

For perusal only.

are dis-trib-ut-ed by Na-ture as fol - lows: _____

are dis-trib-ut-ed by Na-ture as fol - lows: _____

mp *mf*

mf *mp* *mf*

mf *mp* *mf*

mp *mf*

mp

f

f

f

arco *f*

f

molto *f*

pizz.

molto *f*

f

B

32

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

p

timp.

(rim click)

mp

p

mf

mf

mf

mf

mp

p

mp

four fin-gers make one palm, four palms make one foot, six palms make

four fin-gers make one palm, four palms make one foot, six palms make

four fin-gers make one palm, four palms make one foot, six palms make

four fin-gers make one palm, four palms make one foot, six palms make

arco

p

mp

Do not photocopy.

For perusal only.

jocelyn hagen

38

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

one cu-bit; four cu-bits make a man's height. These meas-ures he used in his build-ing.

one cu-bit; four cu-bits make a man's height. These meas-ures he used in his build-ing.

one cu-bit; four cu-bits make a man's height. These meas-ures he used in his build-ing.

one cu-bit; four cu-bits make a man's height. These meas-ures he used in his build-ing.

tr

fp *arco*

mf

Do not photocopy.
For perusal only.

Jocelyn Hagen

Do not photocopy.
For perusal only.



Fl. —

Ob. *mf* — *p*

B♭ Cl. *mf* — *p*

Hn. —

Bsn. —

Perc. 1 *mf* (rim click)

Perc. 2 *mf* brake drum

Hp. —

Pno. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco

D.B. *f*

50

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

50

Hp.

Pno.

50

S.

A.

T.

B.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

D

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

56

p

timp.

pp

p

sub. p

sub. mp

sub. mp

pizz.

mp

pizz.

mp

pizz.

mp

ff

ff

p

sub. p

Do not photocopy.

For perusal only.

Jocelyn Hagen

Do not photocopy.

For perusal only.

If you o-pen your legs so much as _____ to de-crease your height one - four - tenth and spread and

If you o-pen your legs so much as _____ to de-crease your height one - four - tenth and spread and

E

66

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Hn.

Bsn. *mf*

Perc. 2

66

Hp. *mp*

Pno. *p*
pedal harmonically

66

S. *mf*
you must know — that the cen - tre of the

A.
your head the lev - el of the top of your head you must know — that the cen - tre of the

T.
your head the lev - el of the top of your head

B.

66

Vln. I

Vln. II

Vla. *mf*

Vc.

D.B.

Do not photocopy.
For perusal only.

jocelyn hagen

F

This musical score is for the piece 'The Vitruvian Man' from 'The Notebooks of Leonardo da Vinci' by Jocelyn Hagen. It is a full orchestral score, starting at measure 75. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Bassoon (Bsn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with a circled 'F' at the beginning. The woodwinds and strings play a melodic line, while the piano provides a rhythmic accompaniment with a steady eighth-note pattern. The percussion includes a snare drum and timpani. The score is marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also markings for *arco* (arco) and *mp* (mezzo-piano). The score is watermarked with 'Do not photocopy. For perusal only.' and the name 'Jocelyn Hagen'.

G

82

Fl. *p* *mf*

Ob. *p* *mp*

B♭ Cl. *p* *mp* lightly

Hn. *p* *mp*

Bsn. *p* *mp* lightly

Perc. 1

Perc. 2

82

Hp. *p* *mf*

Pno.

S

A

T

B

82

Vln. I *p* *mp*

Vln. II *mp* *p*

Vla. *mf* *p*

Vc. *p*

D.B. *mp* *p*

Do not photocopy.
For perusal only.

Jocelyn Hagen

88

Fl.

mf lightly

f

Ob.

f

B♭ Cl.

mf

f

Hn.

mf

f

Bsn.

f

88

Perc. 1

mp

Perc. 2

88

Hp.

88

Pno.

S

A

T

B

88

Vln. I

mf

mp

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

mp

p

mp

Do not photocopy.

For perusal only.

jocelyn hagen

96

Hn.

Bsn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

from the bot-tom of the chin to the top of his head is one eighth of his height; from the top of the breast to the top of his

from the bot-tom of the chin to the top of his head is one eighth of his height; from the top of the breast to the top of his

from the bot-tom of the chin to the top of his head is one eighth of his height; from the top of the breast to the top of his

from the bot-tom of the chin to the top of his head is one eighth of his height; from the top of the breast to the top of his

p

p

Do not photocopy.

For perusal only.

Do not photocopy.

For perusal only.

99

Hn.

Bsn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

head will be one sixth of a man. From the top of the breast to the roots of the hair will be the sev-enth part of the whole

head will be one sixth of a man. From the top of the breast to the roots of the hair will be the sev-enth part of the whole

head will be one sixth of a man. From the top of the breast to the roots of the hair will be the sev-enth part of the whole

head will be one sixth of a man. From the top of the breast to the roots of the hair will be the sev-enth part of the whole

p

p

Do not photocopy. For perusal only.

Do not photocopy. For perusal only.

102

Hn.

Bsn.

Perc. 1

Perc. 2

102

S

man. From the nip-ples to the top of the head will be the fourth part of a man.

A

man. From the nip-ples to the top of the head will be the fourth part of a man.

T

8 man. From the nip-ples to the top of the head will be the fourth part of a man.

B

man. From the nip-ples to the top of the head will be the fourth part of a man.

102

Vln. I

Vln. II

mp

Vla.

Vc.

mf

D.B.

Do not photocopy.

For perusal only.

Jocelyn Hagen

I

Do not photocopy.
For perusal only.

Hn.

Bsn.

Perc. 1

Perc. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

105

sub. mp

f

sub. f

f

f

f

mf

ff heavy

ff heavy

f heavy

The great-est width of the shoul - ders

From the el - bow

The great-est width of the shoul - ders

From the el - bow

The great-est width of the shoul - ders

The

The great-est width of the shoul - ders

The

Do not photocopy.
For perusal only.

108

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

108

Hp.

Pno.

108

S

A

T

B

108

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

f

f

f

f

f

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

The length of a man's out - spread

The length of a man's out - spread

whole hand The length of a man's out - spread arms

whole hand The length of a man's out - spread arms

jocelyn hagen

112

Fl. *f*

Ob. *f*

B♭ Cl.

Hn.

Bsn. *ff*

Perc. 1

Perc. 2

Hp.

Pno.

S *ff*
arms is e - qual to his height.

A *ff*
arms is e - qual to his height.

T
e - qual to his height.

B
e - qual to his height.

Vln. I

Vln. II

Vla.

Vc.

D.B. *ff*

susp. cym.

p

ff

f

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

J

Fl. *ff* *f* *mp*

Ob. *ff* *f* *mp*

B♭ Cl. *ff* *melody* *f*

Hn. *f*

Bsn. *ff* *f*

Perc. 1 *ff* *f*

Perc. 2 *f*

116
Hp. *ff* *f*

Pno. *ff* *f*

116
S

A

T

B

116
Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

D.B. *ff* *pizz.* *f*

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

Jocelyn Hagen

K

Sweetly

122

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

pp

p

pp

mf

mf

mf

mp

p

mp

p

mp

mp

p

arco

sub. pp

sub. pp

mp

p

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

jocelyn hagen



130 rit. ----- ♩ = 104

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Do not photocopy.
For perusal only.

Hp.

Pno.

130

p

jocelyn hagen

S

A

T

B

mp

mp

The dis-tance — from the at-tach-ment of one

The face forms a square in it - self.

Do not photocopy.
For perusal only.

Vln. I

Vln. II

Vla.

Vc.

D.B.

130 rit. ----- ♩ = 104

pizz.

p

pizz.

p

pp

pizz.

p

pp

136

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2

Pno.

136

S
ear to the oth-er _____ is e-qual to_ that from the meet-ing of the eye-brows to the chin,

A

T

B
mp
and in a fine face

136

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

Jocelyn Hagen

141

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2

141

Hp.

Pno.

141

S.

A.

T.

B.

141

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

The face forms a

the width of the mouth is e-qual to the length from the part-ing of the lips to the bot-tom of the chin.

M

146

Fl. *pp*

Ob. *pp*

B \flat Cl. *pp*

Hn. *pp*

Bsn. *pp*

Perc. 2

146

Hp. *mf* *mp* *mf*

Pno. *Jocelyn Hagen*

146

S *mp*
The ear is ex - act - ly as long as the nose.

A
square in it - self.

T *mp*
The ear should be as high as from the bot - tom of the

B

146

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

D.B. *p* *pizz.*

152

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2

152

Hp.

mp *mf* *mp*

Pno.

152

S

A

T

B

152

Vln. I

Vln. II

Vla.

Vc.

D.B.

The space be-tween the eyes is e-qual to the width of an eye. —

nose to the top of the eye-lid.

pp *mp* *mf* *p*

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

158

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2

Hp.

Pno.

mf

mp

Jocelyn Hagen

158

S

A

T

B

The face forms a square in it - self.

Do not photocopy.

For perusal only.

158

Vln. I

Vln. II

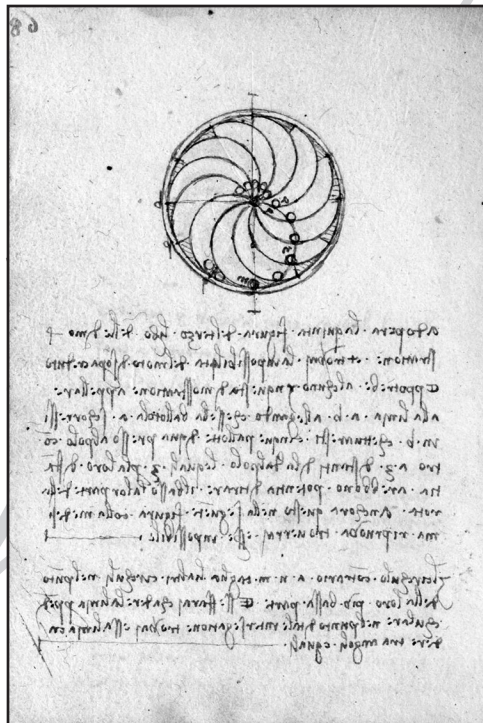
Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

joce



agen

Do not photocopy.
For perusal only.

6. Invention

Jocelyn Hagen

♩ = 104

Flute

Oboe *f marcato*

Clarinet in B♭ *f marcato*

Horn in F

Bassoon *f*

Percussion 1

Percussion 2

Harp

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Do not photocopy.
For perusal only.

jocelyn hagen

♩ = 104

Do not photocopy.
For perusal only.

9 **A**

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

mp

mp

mp

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

accel.

16

Fl.

sub. *p*

Ob.

mf

B♭ Cl.

sub. *p*

mf

Hn.

mf

Bsn.

sub. *p*

Perc.2 (Mrb.)

marimba

p — *f* sub. *p*

Hp.

mf sub. *p*

Pno.

p

3

3

3

accel.

16

Vln. I

mf — *p*

Vln. II

mf — *p* *mf*

Vla.

mf — *p* *mp*

Vc.

p

D.B.

mf

Do not photocopy.
For perusal only.

Jocelyn Hagen

B

(accel.) - - - - - (♩ = ♩) ♩ = 104

Fl. *no trill* *fp* *ppp*

Ob. *no trill* *f* *p*

B♭ Cl. *f* *sub. p*

Hn. *fp* *ppp*

Bsn. *mf* *f* *sub. p*

Perc.2 (Mrb.) *f*

Hp. *f*

Pno. *f*

Vln. I *mf* *gliss.* *f*

Vln. II *f détaché* *mp*

Vla. *f* *mp détaché*

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

D.B. *pizz.* *f* *mp*

Do not photocopy.
For perusal only.

jocelyn hagen

26

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mp

arco

mf

arco

mf

gliss.

Do not photocopy.
For perusal only.

Jocelyn Hagen



30

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

glck.

gliss.

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

34

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2 (Glk.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

gliss.

Do not photocopy.
For perusal only.

jocelyn hagen

D

38

Fl.

mf

Ob.

f

B♭ Cl.

mp *mf*

Hn.

mf

Bsn.

f

Perc.2 (Mrb.)

mr. *f*

38

Hp.

Ob.

Pno.

f

38

Vln. I

f

Vln. II

Vla.

Vc.

D.B.

gliss.

Do not photocopy.
For perusal only.

jocelyn hagen

42 E

Fl. *f poco legato*

Ob. *mf poco legato*

B♭ Cl. *mf poco legato*

Hn.

Bsn.

Perc.2 (Mrb.)

Hp. *f poco legato*

Pno.

Vln. I *mf*

Vln. II

Vla.

Vc.

D.B. *gliss.*

Do not photocopy.
For perusal only.

Jocelyn Hagen

F

50

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 2 (Glk.)

50

Hp.

Pno.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

pizz.

sub. p

pizz.

mp

pizz.

mp

p

Do not photocopy.
For perusal only.

Jocelyn Hagen

Do not photocopy.
For perusal only.

G

54

Fl. *pp legato*

Ob. *p legato*

B♭ Cl. *pp legato*

Hn. *p legato*

Bsn.

Do not photocopy.
For perusal only.

54

Hp. *p legato*

Pno. *pp legato*

jocelyn hagen

54

Vln. I

Vln. II

Vla. *pp*

Vc. *arco* *pp*

D.B. *pp*

Do not photocopy.
For perusal only.

H

60

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco
mf

mf

Do not photocopy.
For perusal only.

Jocelyn Hagen

67

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

I

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

mf

arco

mp

mp

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

J

♩ = 140

80

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

sub. *f*

toms

mp

floor tom

sub. *f*

bend pitch with elbow

sub. *f*

quintuplets should be played lighter

bring out bassline

pp

pp

pp

sub. *f*

sub. *f*

(K)

90

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

sub. *f*

mp

mf

f

92

94

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

Jocelyn Hagen

Do not photocopy.
For perusal only.

L

98

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

mp

f

fp

ff

ff

94

102

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For personal use only.

Jocelyn Hagen

(M)

107

Fl. *ff* *ff* *mp*

Ob. *ff* *ff*

B♭ Cl. *ff* *ff*

Hn. *ff*

Bsn. *ff*

Perc. 1 *mf* *p* *susp. cym.*

Perc. 2

Hp. *ff*

Pno. *ff*

Vln. I *ff* *slightly marked but not detached*

Vln. II *ff* *slightly marked but not detached*

Vla. *ff* *slightly marked but not detached*

Vc. *ff* *ff*

D.B. *ff*

no trill

Do not photocopy. For perusal only.

Jocelyn Hagen

rit. -----

118

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

mp

Do not photocopy.
For perusal only.

118

Perc. 1 (Timp.)

Perc. 2 (Chm.)

mp

118

Hp.

Pno.

mp

jocelyn hagen

rit. -----

118

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.



123 (rit.) $\text{♩} = 69$ rit.

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *mp* *pp*

Hn. *p* *pp*

Bsn.

Perc. 1 *p* tri.

Perc. 2 (Chm.) *mp*

Hp. *mp* *p*

Pno.

Vln. I *p legato* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Do not photocopy.
For perusal only.

Jocelyn Hagen

Do not photocopy.
For perusal only.

$\text{>} pp$

Do not photocopy.
For perusal only.



jocelemaagen

Do not photocopy.
For perusal only.

7. Nature

Jocelyn Hagen

Freely ♩ = 104-108

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Harp

Piano

Soprano

Alto

Tenor

Bass

Freely ♩ = 104-108

Violin I

Violin II

Viola

Cello

Double Bass

A

rit.----- *Lilting* ♩ = 96

8

Ob.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

pizz.

p

pizz.

p

Do not photocopy.
For perusal only.

jocelyn hagen

16

Ob.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

mp

mf

pizz.

mf

mp

mp

mf

mp

Do not photocopy.
For perusal only.

24

Ob.

B \flat Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

p

p

p

pp

pp

pp

pp

pp

rit.

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

B

a tempo

rit.-----

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

32

a tempo

arco

mf

mp lilting

mp lilting

mp lilting

mp lilting

mp lilting

mf

melody

rit.-----

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.



♩ = 88

rit.

♩ = 76

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

f

f

mf

f

♩ = 88

rit.

♩ = 76

40

Vln. I

Vln. II

Vla.

Vc.

D.B.

tr

p

mp

f

f

f

f

Do not photocopy.

For perusal only.

D

46

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Hp.

Pno.

SA

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

f

p

fp

mp

p

mp

mp

Do not photocopy.
For perusal only.

jocelyn hagen

Do not photocopy.
For perusal only.

mp

E

52

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mp *p*

52

Hp.

Pno.

p *p*

52

S.A. unis. *mp*

Though hu - man in - ge - nu - i - ty ——— may make

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

59

SA
var - i - ous in - ven - tions, it will nev - er de - vise in -

Vln. I

Vln. II

Vla.

Vc.

joce lyn hagen

65

SA
ven - tions more beau - ti - ful, nor more sim - ple, nor

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
For perusal only.

71

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

pp *p*

Do not photocopy.
For perusal only.

71

SA

more to the pur - pose than Na - ture does;

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *p*

Jocelyn Hagen

Do not photocopy.
For perusal only.



rit. $\text{♩} = 88$

85

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

p *mp* *p*

p *mp* *p*

p *mp* *p*

mp *p*

mp *p*

85

Hp.

mp *p* *mp*

Pno.

mp *p*

85

S

A

T

B

want - ing, noth - ing is su - per - flu - ous. Ne - ces - si - ty — is the

want - ing, noth - ing is su - per - flu - ous. Ne - ces - si - ty — is the

ing noth - ing is su - per - flu - ous.

ing noth - ing

rit. $\text{♩} = 88$

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *p* *mf*

p *mp* *p* *mf* *lilting*

p *mp* *p* *mf* *lilting*

p *mp* *p* *mf* *lilting*

mf *lilting*

rit.-----

99

Fl.

Ob. *solo*
mf

B♭ Cl.

Hn.

Bsn. *p*

Hp.

Pno.

S. *p*
Na - ture.

A. *p*
Na - ture.

T. *mp*
Na - - - ture.

B. *mp*
Na - ture.

rit.-----

99

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

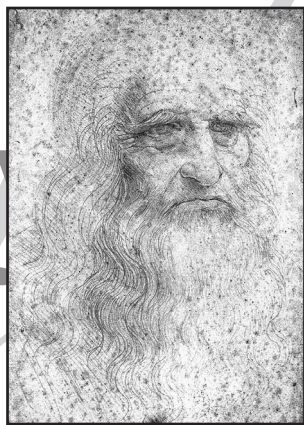
D.B.

Do not photocopy.
For perusal only.

Jocelyn Hagen

Do not photocopy.
For perusal only.

joce l . hagen



Do not photocopy.
For perusal only.

8. Perception

Jocelyn Hagen

Light & Airy ♩ = 88

Soprano *p* "mm" or "oo" throughout*

Alto *p* "mm" or "oo" throughout*

Tenor *p* stagger breathe "mm" or "oo" throughout*

Bass

11

S *mp* *p* *sharply mf*

A *mp* *p* *sharply mf*

T *mp* *p* *sharply mf*

B *p* stagger breathe *sharply mf*
"mm" or "oo" throughout*

A

S *p* *mp*

A *p* *mp*

T *p* *mp*

B *p* *mp*

*all voices together - conductor choice

B

31

S *p*

A *p*

T *p*

B *p*

Do not photocopy.
For perusal only.

40

S

A

T

B *mp* *p*

Jocelyn Hagen

All our knowl-edge has its or - i - gin in our per - cep - tions. ("mm" or "oo")

48

S *sharply* *mf*

A *sharply* *mf*

T *mp*

B *sharply* *mf*

Do not photocopy.
For perusal only.

All our knowl-edge has its or - i - gin in our per - cep - tions.

C

55 *mf*
 S All our knowl-edge has its or - i - gin in our per - cep - tions.

mf
 A All our knowl-edge has its or - i - gin in our per - cep - tions.

mp *mf*
 T ("mm" or "oo") per - cep - tions.

mp
 ("mm" or "oo")

mp
 B ("mm" or "oo")

jocelyn hagen

63 *mf*
 S All knowl - edge

mf
 A All our knowl-edge All our

mf
 A All our knowl-edge All our knowl-edge

mf
 T ("mm" or "oo") All our knowl-edge

mf
 T All our knowl-edge ("mm" or "oo") All our knowl-edge

mf
 B All All our knowl -

70

D

p ("mm" or "oo")

S

p

knowl - edge ("mm" or "oo")

A

p

knowl - edge ("mm" or "oo")

T

knowl - edge

p

knowl - edge

B

edge

Do not photocopy.
For perusal only.

Jocelyn Hagen

77

pp

S

pp

A

T

B

Do not photocopy.
For perusal only.

9. Look at the Stars

Jocelyn Hagen

$\text{♩} = 84$

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

Percussion 1
B.D. soft mallets, unmuffled

Percussion 2
chimes L.V. glck.

Harp

Piano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Do not photocopy. For perusal only.

jocelyn hagen

Do not photocopy. For perusal only.

O Time! Con - sum - er of all things; O en - vious

O Time! Con - sum - er of all things; O en - vious

O Time! Con - sum - er of all things; O en - vious

O Time! Con - sum - er of all things; O en - vious

6

Bsn. *f* *mf*

Hp. *f* *mf*

Pno. *f* *f* *mf*

S
age! Thou dost de - stroy all things and de - vour all things with the re -

A
age! Thou dost de - stroy all things and de - vour all things with the re -

T
age! Thou dost de - stroy all things and de - vour all things with the re -

B
age! Thou dost de - stroy all things all things with the re -

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

Do not photocopy.
For perusal only.

jocelyn hagen

12

Bsn.

Hp. *mp* *p*

Pno.

S *mp* *p*
 lent - less teeth of years, lit - tle by lit - tle in a slow death. O

A *mp* *p*
 lent - less teeth of years, lit - tle by lit - tle in a slow death. O

T *mp* *p*
 lent - less teeth of years, in a slow death. O

B *mp*
 lent - less teeth of years, in a slow death.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

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

Do not photocopy.
For perusal only.

jocelyn hagen

A *without rubato,
staying in time*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Do not photocopy.
For perusal only.

17

Perc. 1 (B.D.)

17

S

A

T

B

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

Time, O Time, O Time! O Time, O Time, O Time!

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

Time, O Time, O Time! O Time, O Time, O Time!

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

Time, O Time, O Time! O Time, O Time, O Time!

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

Time, Time, Time! Time, Time, Time!

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

B

accel. ----- ♩ = 136

24

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (B.D.)

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

multibass drum (meant to sound like a kick drum) muffled, wooden sticks

p ----- *mp*

light & staccato throughout mimicking strumming strings

mf

pp (mm)

pp (mm)

pp (mm)

pp (mm)

accel. ----- ♩ = 136

pizz. (strumming in lap)

mf

pizz. (strumming in lap)

mf

mp ----- *mf*

p ----- *mf*

p ----- *mf*

Do not photocopy.
For perusal only.

Jocelyn Hagen

32

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mf

f

f

f

32

Perc. 1 (B.D.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.
(strumming in lap)

(Low E, optional)

mf

f

mf

mf *f* *mf*

Do not photocopy.
For perusal only.

jocelyn hagen



38

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Perc. 1 (B.D.)

Pno.

SA

TB

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

S.A. unis. *f*

If you look at the stars,

T.B. unis. *f*

If you look at the stars,

f *mf* *f*

f *mf* *f*

43

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (B.D)

Pno.

SA

TB

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

43

43

cut-ting off the rays, _____ you will see those stars _____ so min - ute that it would seem that noth - ing

cut-ting off the rays, _____ you will see those stars _____ so min - ute that it would seem that noth - ing

Do not photocopy.
For perusal only.

mf *f* *mf* *f*

mf *f* *mf* *f*

49

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

Do not photocopy.
For perusal only.

49

Perc. 1 (B.D)

Pno.

jocelyn hagen

49

SA

— could be — small-er; — *mf* it is in fact their dim-i-nu - tion, — (mm) —

TB

— could be — small-er; — *mf* it is in fact their dim-i-nu - tion, —

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

p

F

73

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (B.D.)

Perc. 2

Hp.

Pno.

SA
S.A. unis. *f*
Now re-flect what — this, our star, must look like at such a

TB
T.B. unis. *f*
Now re-flect what — this, our star, must look like at such a

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *f*

f *mf* *f*



85

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (B.D.)

Perc. 2

Hp.

Pno.

SA

TB

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.

For perusal only.

Jocelyn Hagen

lat - i - tude, (mm)

both in lon - gi - tude and lat - i - tude,

be - tween those stars that are scat - tered

be - tween those stars that are scat - tered

be - tween those stars that are scat - tered

be - tween those stars that are scat - tered

mp

mf

tamb.

mp

mf

f

S

A

T

B

Do not photocopy.

For perusal only.

91

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf* *f*

Hn. *mf* *f*

Bsn.

Perc. 1 (B.D.) *p* soft mallets, unmuffled

Perc. 2 *p* susp. cym.

Hp. *f*

Pno. *mf*

S. scat - tered o - ver the dark - ened sky.

A. scat - tered o - ver the dark - ened sky.

T. scat - tered o - ver the dark - ened sky.

B. scat - tered o - ver the dark - ened sky.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

D.B.

H

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Hn. *f*

Bsn. *f*

Perc. 1 (B.D.) *p*

Perc. 2 *f* *mf* *f* *tamb.*

Hp. *ff*

Pno. *f*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

96

Do not photocopy.
For perusal only.

Jocelyn Hagen

Do not photocopy.
For perusal only.

104

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (B.D.)

Perc. 2

104

Hp.

Pno.

104

S

A

T

B

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

Wis-dom is the daugh-ter of ex-pe-ri-ence. _____

Wis-dom is the

Wis-dom is the daugh-ter of ex-pe-ri-ence. _____

Wis-dom is the

Wis-dom is the daugh-ter of ex-pe-ri-ence. _____

Wis-dom is the

arco

f

mp

mp

mp

109

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Perc. 1 (B.D.)

Perc. 2

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

daugh - ter of ex - pe - ri - ence. oo...

ex - pe - ri - ence. Wis - dom is the daugh - ter of ex - pe - ri - ence.

ex - pe - ri - ence. Wis - dom is the daugh - ter of ex - pe - ri - ence.

daugh - ter of ex - pe - ri - ence. oo...

mp

mp

mp

mp

p

p

p

p

J

rit. $\text{♩} = 84$

114

Fl. *mp*

Ob. *mp*

B♭ Cl. *mf* *mp*

Hn. *mp*

Bsn. *mp*

Do not photocopy.

114

Perc. 1 (B.D.)

Perc. 2

For perusal only.

114

Hp.

114

Pno.

114

S

A

T

B

jocelyn hagen

114

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Do not photocopy.

For perusal only.

rit. $\text{♩} = 84$

without rubato

K *no rit.*

121

Fl. *p legato* *pp*

Ob. *p* *< mf*

B♭ Cl. *p* *< mf*

Hn. *p* *< mf*

Bsn. *p* *< mf*

Perc. 1 (B.D.) *pp* *< mf*
soft mallets, unmuffled

Perc. 2 *p*
tri.

121

Hp. *p*

Pno. *jocelyn hagen*

121

S *p* *< p* *< mf*
O Time, O Time, O Time!

A *p* *< p* *< mf*
O Time, O Time, O Time!

T *p* *< p* *< mf*
O Time, O Time, O Time!

B *p* *< p* *< mf*
Time, Time, Time!

121

Vln. I *p* *< mf*

Vln. II *p* *< mf*

Vla. *p* *< mf*

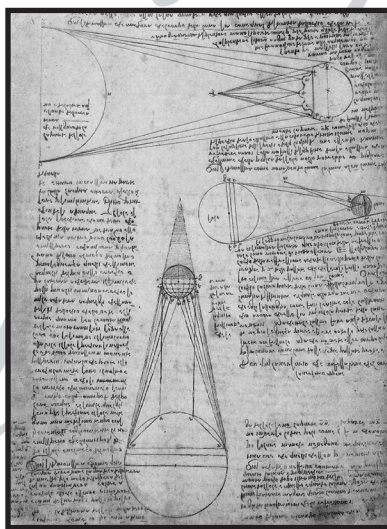
Vc. *p* *< mf*

D.B. *p* *< mf*

Do not photocopy.

For perusal only.

Do not photocopy.
For perusal only.



jocele magen

Do not photocopy.
For perusal only.

Jocelyn Hagen



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

singing Ed Sheeran’s “The A Team.” Jocelyn is also one half of the band Nation, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and clinic choirs from all over the world.

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

Independently published choral works by Jocelyn Hagen:

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

Extended works for chorus

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