

Someone Will Remember Us
SSAA, violin, viola, cello, harp
JH - C012

Jocelyn Hagen



pdf - \$1.75
printed - \$5.00

Someone Will Remember Us

SSAA choir, violin, viola, cello and harp



jocelyn hagen

Someone Will Remember Us

Come to me now. Come to this holy temple
Where the graceful grove of apple trees circles an altar smoking with
frankincense.
Here roses leave shadows on the ground and cold springs babble through apple
branches
Where shuddering leaves pour down profound sleep.
The glow and beauty of the stars are nothing near the splendid moon
When in her roundness she burns silver about the world.
Now in my heart I see clearly a beautiful face shining, etched by love.
I could not hope to touch the sky with my two arms.
Love shook my heart like a wind on a mountain punishing oak trees.
The moon appeared in her fullness and women took their place around the altar.
And women sang a loud and heavenly song whose wonderful echo touched the
sky.
Everywhere in the streets were bowls and cups.
Myrrh and cassia and incense rode on the wind.
Women danced supplely with light feet crushing the soft flowers of grass.
I will love as long as there is breath in me.
Someone, I tell you, will remember us. Someone will remember us.

~ Sappho, translated by Willis Barnstone, and adapted by Jocelyn Hagen

When asked to compose a piece for the WomanVoice festival on the theme of "Songs of Survival," the Ancient Greek poetry of Sappho became an obvious choice. She was considered the most important lyric poet of Western Antiquity, and it was common for Greek and Latin writers to know the entire canon of her poems by heart. Her work survived and was constantly recopied until nearly A.D. 1000, when a wrathful church destroyed whatever it could find. Most of her poems have survived either as fragments in mutilated papyrus or in quotations by ancient writers.

~Jocelyn Hagen (2006)

Commissioned by WomanVoice for the WomanVoice 2006 Concert
with special thanks to Nancy Grundahl, conductor

Someone Will Remember Us

Sappho
translated by Willis Barnstone
& adapted by Jocelyn Hagen

SSAA Choir, Violin, Viola, Cello & Harp

Jocelyn Hagen

♩ = 63-66

♩ = 80-84, *fluidly*

Unison *mp*

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Come to me now.

Violin

Viola

Cello

Harp

♩ = 63-66

♩ = 80-84, *fluidly*

mf *molto rit.* *mp*

f *molto rit.* *mf*

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Jocelyn Hagen at jocelyn@jocelynhagen.com

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6

Come to this ho - ly temp - le — where — the grace - ful grove of ap - ple trees

Vla. *mf*

Vc. *mf*

Hp.

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10

circ - les an al - tar smo - king with frank in - cen - se,

Vln. *mf*

Vla.

Vc.

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A Sopranos *mp*
 Here ro - ses leave sha-dows on the ground and cold springs bab-ble through the
 Altos *mp*
 Here ro - ses leave sha-dows on the ground and cold springs
 Vln.
 Vla.
 Vc.
 20
 ap - ple branch - es where shud - dering leaves pour - down pro -
 bab - ble where shud - dering leaves pro -
 Vln.
 Vla.
 Vc.
 Hp.
mf

24 *S1* **(B)** *p*

found — sleep. — The glow and — beau - ty

S2 *p* *mp*

found — sleep. — The glow and beau-ty of the stars are

A1 *mp* (melody)

found sleep. — The glow and beau-ty of the stars are

A2 *p*

found sleep. — The glow and beau - ty are

Vln. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Hp. 24

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30

of the stars when in her round - ness she burns

noth - ing near when in her round - ness she burns

noth - ing near the splen - did moon when in her round - ness she burns

noth - ing near the splen - did moon when in her round - ness she burns

Vln. 30 *mf*

Vla. 30 *mf*

Vc. *f*

Hp. 30 *f*

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34 *f* sil - ver a - bout the world.

34 *f* sil - ver a - bout the world.

34 *f* sil - ver a - bout the world.

34 *f* sil - ver a - bout the world.

Vln. 34

Vla. 34

Vc. 34

Hp. 34

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(C)

37 *p* *mp*

Now in my heart I see

mf *p*

Now in my heart I see clear - ly

p *mp* *p*

Now in my heart I see clear - ly

p *mp* *p*

Now in my heart I see clear - ly

Vln. 37 *p*

Vla. 37 *mf*

Vc. *f* *p*

Hp. 37 *f* *p*

6 6 3

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41 *poco rit.* *mp* *rit.*

clear - ly etched by love. _____

poco rit. *mp* *rit.*

_____ a beau-ti - ful face shi - ning, _____ love. _____

poco rit. *mp* *rit.*

_____ a beau-ti - ful face shi - ning, _____ love. _____

poco rit. *rit.* *mp*

_____ love. _____

Vln. *poco rit.* *mp* *rit.*

Vla. *poco rit.* *rit.*

Vc. *poco rit.* *rit.* *p*

Hp. *poco rit.* *rit.* *mf*

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47 *a tempo* *p* *molto* *f*

I could not hope to touch the sky with my two arms.

a tempo *p* *molto* *f*

I could not hope to touch the sky to touch the sky with my two arms.

a tempo *p* *molto* *f*

I could not hope to touch the sky with my two arms.

a tempo *p* *molto* *f*

I could not hope to touch the sky with my two arms.

Vln. 47 *a tempo* *tr* *mf*

Vla. 47 *a tempo* *tr* *tr* *tr* *tr*

Vc. 47 *mp* *cresc.* *a tempo* *tr* *tr* *tr* *tr* *tr*

Hp. 47

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(D)

Pushing forward, a little faster

51

Love, _____ love shook my heart like a wind on a moun-tain pun-ish-ing

Love, _____ love shook my heart like a wind on a moun-tain pun-ish-ing

Love, _____ love.

Love, _____ love.

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Vln. *Full f*

Vla. *Full f*

Vc. *Full f*

Hp. *Pushing forward, a little faster*

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[illegible]

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62 *f*

and wo - men — took their — place a -

and wo - men — took their — place a -

— and wo men — took their — place a -

— and wo - men — took their — place a -

Vln. *f*

Vla. *arco*

Vc.

Hp. *Glissando*

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66

round the al - tar. And wo - men sang a

round the al - tar. And wo - men sang a

round the al - tar. And wo - men sang a

round the al - tar. And wo - men sang a

Vln. 66

Vla. 66

Vc. 66

Hp. 66

Gliss. Glissando Glissando Gliss. Glissando Glissando

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71

loud _____ and hea - ven - ly song _____ whose

loud _____ and hea - ven - ly song _____ whose

loud _____ and hea - ven - ly song _____ whose

loud _____ and hea - ven - ly song _____ whose

ff

ff

ff

ff

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(E)

Light & Lively ♩ = 126

75

S1

won-der - ful ec - ho touched the sky. _____

S2

won-der - ful ec - ho touched the sky. _____ Ev - ery - where in the streets were

A

won-der - ful ec - ho touched the sky. _____

mf

arco

f

Light & Lively ♩ = 126

Vc.

78

Ev - ery - where in the streets were bowls and cups. Myrrh and cas - sia and

bowls and cups. Myrrh and cas - sia and in - cense rode on the wind.

Ev - ery - where in the streets were bowls and cups. Myrrh and cas - sia

78

Vln.

78

Vla.

Vc.

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84

in - cense rode on the wind. Ev - ery - where in the streets

Ev - ery - where in the streets were bowls and cups. Myrrh and cas - sia and

rode on the wind. Ev - ery - where in the streets bowls

84

Vln.

84

Vla.

Vc.

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89 *mp*

bowl and cups. Ev - ery - where Wo - men danced sup - ple - ly with light feet

in - cense rode on the wind. Wo - men danced sup - ple - ly with light feet

— and cups. bowls and cups.

89 *mp* *piacc.*

Vln.

89 *mp* *piacc.*

Vla.

Vc.

jo c e l y n h a g e n

94 *cresc.*

— Wo - men danced sup - ple - ly with light feet crush - ing the

— Wo - men danced sup - ple - ly danced with light feet

mp *cresc.*

Wo - men danced sup - ple - ly with light feet crush - ing the

94 *arco* *piacc.*

Vln.

94 *arco*

Vla.

Vc. *piacc.* *arco*

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99

soft — flow'rs of grass. — Wo - men danced —

— crush - ing soft — flow'rs of grass. Wo - men danced

soft — flow'rs of grass. Wo - men danced —

99

Vln. *arco*

Vla. *molto rit.*

Vc. *molto rit.*

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104 **F** *Slower* $\text{♩} = 66 - 69$ *p* *pp*

I will love as long as there is breath in me. ——— Some -

I will love as long as there is breath in me. ——— Some

I will love as long as there is breath in me. ———

I will love as long as there is breath in me. ———

Vln. 104

Vla. 104

Vc. 104

Hp. 104

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108 *Sopranos* *Alto* *pp* *nothing*

one, I tell you, ——— will re-mem - ber us. ———

Some-one will re - mem - ber us. ———

Hp. 108

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This page is intentionally blank.

54 *Pushing forward, even faster*

62 *f*

69 *Do not photocopy.*
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77 *E*
Light & Lively ♩ = 126
mf

83 *jocelyn hagen*

89 *pizz.*
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95 *arco* *pizz.* *arco*

101 *molto rit.* *F* 9

Viola

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molto rit. $\text{♩} = 80-84$, *fluidly*

mf *mp* *mf*

7

13

(A)

20

subito p *f* 3

27

(B)

34

(C)

41

poco rit. 2 2 *rit.* *q tempo* *mp cresc.*

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48 *tr* *tr* *tr* *f* Full *D*

53

59 *pizz.* *f*

65 *arco* *Do not photocopy.* *For personal use only.* *3* *2*

73 *E* *Light & Lively* $\text{♩} = 126$ *2* *2* *mf*

80 *jocelyn hagen*

86 *pizz.* *mp*

92 *arco* *Do not photocopy.* *For personal use only.*

98 *molto rit.*

104 *F* *9*

50 *tr* *f* *Full* (D)

56 *pizz.* *f*

63

69 2 2

76 *arco* (E) *Light & Lively* ♩ = 126 *f* *jocelyn hagen*

81

87 2

94 *pizz.* *arco* *For perusal only.*

100 *molto rit.* (F) 9

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Harp

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Sappho

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SSAA Choir, Violin, Viola, Cello & Harp

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Measures 1-6 of the Harp part. The score is in 4/4 time. Measures 1-4 are marked *f* (forte) with a tempo of 63-66. Measures 5-6 are marked *mf* (mezzo-forte) with a tempo of 80-84, *fluidly*. The music consists of sustained chords and arpeggiated figures.

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Measures 7-11 of the Harp part. Measure 7 starts with a treble clef and a 3/4 time signature. Measures 8-11 are in 4/4 time. The music features arpeggiated chords and sustained notes.

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Measures 12-16 of the Harp part. Measures 12-15 are marked with circled letters A and B, and a tempo of 15. Measure 16 is marked *mf* (mezzo-forte). The music consists of sustained chords and arpeggiated figures.

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Measures 17-23 of the Harp part. Measures 17-23 are marked with circled letters A and B. The music consists of sustained chords and arpeggiated figures.

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30

cresc.

3

f

35

8va

6

6

6

36

8va

6

6

6

6

38

(C)

8va

2

poco rit.

3

rit.

mf

47

a tempo

2

3

(D)

Pushing forward, a little faster

64

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72

(E) *Light & Lively* ♩ = 126

A musical score for a piece titled 'jocelyn dragen'. The score is written for a grand piano (indicated by a brace on the left) with a treble and bass staff. The tempo is marked '(E) Light & Lively' with a quarter note equal to 126 beats per minute. The key signature has one flat (B-flat). The score consists of six measures. The first measure is a whole rest in both staves. The second measure has a half note in the bass staff and a whole rest in the treble staff. The third measure has a half note in the bass staff and a whole rest in the treble staff. The fourth measure has a half note in the bass staff and a whole rest in the treble staff. The fifth measure has a half note in the bass staff and a whole rest in the treble staff. The sixth measure has a half note in the bass staff and a whole rest in the treble staff. The piece ends with a double bar line. The title 'jocelyn dragen' is written in a large, stylized font across the bottom of the page.

102

(F) *Slower* ♩ = 66 - 69

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III

Musical score for 'The Rose Tree' in G major, 3/4 time. The score is for piano and features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The first measure contains a whole note in the treble and a half note in the bass. The second measure contains a whole note in the treble and a half note in the bass. The third measure contains a whole note in the treble and a half note in the bass. The score ends with a double bar line.

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



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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 *amass*
Agnus Dei, from *Ashes of Roses*
April and the Sun
Benedictus, from *amass*
Divine Image
Endless
Forgotten
Gloria, from *amass*
In the Lavender Stillness of Dawn
I Saw Two Clouds at Morning
Joyful, Joyful, We Adore Thee
Ladies in Green
Moon Goddess
No Rain
Numeri Atque Voces
On My Dreams
Ophelia
Prayer
Salve, Regina
Sanctus, from *amass*
Someone Will Remember Us
Trees Need Not Walk the Earth
Under the Stars, One Holy Night
Veni, Sancte Spiritus
Vespertilians

Extended works for chorus

Ashes of Roses (48’)
amass (65’)
Swimming Into Winter (17’)

SATB choir, piano (four hands)
TTB div. a cappella, Bar. solo
SATB a cappella choir
SSAATTBB a cappella choir, SATB soli
treble choir, women’s choir, SSATB choir, oboe and piano
SATB choir, 2 violins and piano
SSA choir, oboe and piano
SATB a cappella double choir
SSA choir, violin, cello and piano
SSAATTBB a cappella choir
SSAATTBB a cappella choir
SSA choir and piano
SSA choir, 4-hand piano, percussion
SSAATTBB a cappella choir, SSA soli
TTBB and SATB choirs
SATB div. choir, piano, opt. trap set
SATB a cappella choir
SA div. choir, violin and piano
SSA a cappella choir
SSATBB a cappella choir, SA soli
SSAA choir, violin, viola, cello and harp
SATB choir, piano, marimba & rain stick
treble choir, women’s choir, 2 instruments in C and piano
SATB a cappella choir
SATB a cappella choir

requiem for SATB choir, orchestra, and soloists
SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
SATB (divisi) choir, winds and percussion