

This is How You Love
GP-T016
SATB a cappella

Jocelyn Hagen and Timothy C. Takach

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COLLABORATION



Jocelyn Hagen & Timothy C. Takach

This is How You Love

a multi-movement work for a cappella SATB choir

Commissioned and composed for The Esoterics and Eric Banks, Founding Director,
for the first program of The Esoterics' 25th concert season, DÉLECTÔ,
with partial support from a grant by the National Endowment for the Arts.

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notable. elevated.

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Libretto:

1. Vow

I'll love you until stars fall. Can this be
So sure, so lasting as my heart demands
Of one, whose slightest touch upon my hands
Is like the wind inside an aspen tree?

I am in doubt of this frail thing I hold
So sworn to constancy, and this is why:
Too often I have watched a burnt-blue sky
Where slipping stars spilled scarlet and grew cold.

- *Florence Hynes Willette, used with permission*

2. Disclosure #1

Voice 1: Here is my happiness; I'm turning it all over
to you.

Choir: What do you feel?

Voice 1: Here's my future well-being. I'm entrusting my
life to you. Treat me gently, because I'm all in your hands.

Choir: What do you feel?

Voice 1: Scared. I'm giving you my future. Part of me
feels elated and part of me feels scared. I'm excited by the
possibilities, but I'm also scared. I might goof it up, and I'd
have only me to blame.

- *Couples therapy session, Dr. Ellyn Bader,
used with permission*

3. 3:29 a.m.

Leave the lights off.
Leave only sound.
Leave only skin.
Leave only you,
each rib, for counting.

- *Julia Klatt Singer, used with permission*

I don't
Need magic,
I need your arms around me
At 3:29 a.m. when
The dark
Is too much, I
Need you to be real
When nothing
Else is.

- *a.r. asher, used with permission*

4. the love song of empty spaces

We commit to memory the sound of ice
melting in a glass, the amber glow
of a streetlight and the darkness
just out of its reach

Tucked neatly behind your folded arms
lie all the secrets this land has buried
truths you promise to tell me when
the wind is right.

There is no need for words with this still
life between us. We can see our future
in this fading sky, can read each other's
minds in the scent of late summer rain.

- *Julia Klatt Singer, used with permission*

5. Disclosure #2

Voice 1: I miss the closeness. I don't like the emptiness.
I'll do what I can to be close again.

Voice 2: I'm touched.

Voice 1: I'm just being a romantic.

Voice 2: You'll do that?

Voice 1: Sure.

- *Couples therapy session, Dr. Ellyn Bader,
used with permission*

6. Hungry (composed by Timothy C. Takach)

Pulled hot from the dryer,
the flannel sheets turn our bed

into a cocoon, a refuge
where hungry bodies blend.

See how the years together
have turned us softer, and sweet.

And still, there is the keen blade
of our desire, that constant heat.

When our twin bodies meet
under the blankets,

we recognize one another
in a world beyond language,

hand to hand, mouth to mouth,
pressed tightly together as we sleep.

We're much alike, yet still unique.
When we share a bed, we sing.

- *William Reichard, used with permission*

7. Disclosure #3

Voice 1: Are you angry at me?

Voice 2: I'm getting there.

Voice 1: Tell me what you're angry about.

Voice 2: That my wanting to spend time with you is somehow wrong. It seems like that should be positive, not negative. Are you angry at me?

Voice 1: I'm angry that getting you to do anything outside our cozy little home is like pulling teeth. You don't want to grow anymore. That frustration makes me angry. I feel like you are holding me back. That I am holding myself back.

- Couples therapy session, Dr. Ellyn Bader, used with permission

8. Endurance

We have endured
a distance of continents

We have endured
A distance of words

We have endured
A drought

We have endured
A rainstorm

We have endured
Conflict and boredom
Burnt toast, daycare, laundry, tuition and not answering
the phone

We have endured

Adjustment
Obligation
Promise
Vow

We have endured
Our love
And our fear.

We will endure.

- Jorge's Arenas, used with permission

9. Disclosure #4 (composed by Timothy C. Takach)

Voice 1: I miss the way we were. I'm afraid the future you want is less and less of something that matters to me. Do you know what I mean?

Voice 2: I understand, but how else are you going to grow and change if you don't do new things and have new experiences?

Voice 1: There are a lot of things you can find inside, too. I think we want the same thing.

Voice 2: Me too.

- Couples therapy session, Dr. Ellyn Bader, used with permission

10. needle & thread (composed by Jocelyn Hagen)

you the
brought needle
& I brought the thread.
we meant to mend our
two broken hearts,
but we ended up
stitching them
together

- Amanda Lovelace, used with permission

11. Love/Light

Even after all these years,
the Sun never says
to the Earth
"You owe Me."

Look what happens
with a Love
like that,
it lights
the whole
sky.

- Hafiz, trans. Ladinsky, "The Sun Never Says" from The Gift, copyright 1999 by Daniel Ladinsky, and used with permission.

yours is the light by which my spirit's born:
yours is the darkness of my soul's return
you are my sun, my moon, and all my stars.

- E. E. Cummings, "silently if, out of not knowable" from COMPLETE POEMS: 1904-1962, by E. E. Cummings, Edited by George J. Firmage, is used with the permission of Liveright Publishing Corporation. Copyright (c) 1963, 1991 by the Trustees for the E. E. Cummings Trust.

12. Disclosure #5 (composed by Jocelyn Hagen)

Voice 1: It was a very hard time but it forced us to find new ways. We had to find new ways to be, to live, and to work together as a family, and we did. We all found some new ways.

Voice 2: I feel a relief, a release to some feelings I didn't even know I was still carrying.

Voice 1: I feel happy that we've had a chance to share this experience together.

- Couples therapy session, Dr. Ellyn Bader, used with permission

13. Anniversary

Maybe it wasn't strange to find drums and cymbals where there might have been violins, maybe we couldn't have known; besides, would it have mattered?

Look at this hand, this arm: the thick scar across the knuckles, another in the palm, a ragged one running along the forearm.

And you:

I know your scars at midnight by touch.

Everything we've learned, we've picked up by ear, a pidgin language of the heart, just enough to get by on: we know the value of cacophony; how to measure with a broken yardstick; what to do with bruised fruit; reading torn maps, we always make it home, riding on empty.

And whatever this thing is palace? cottage? we remember putting it up, every beam, sighting it skew, making it plumb eventually; and here it stands, stone over rock, and on the simple hearth is our own cricket; and in the walls there are secret passages leading to music nobody else can hear; and somewhere in a room that's not yet finished there are volumes in our own hand, telling troubled tales, promises kept, and promises still to keep.

- Philip Appleman, used with permission

Performance Notes:

Disclosures - These interludes are to be sung as recitatives, without strict meter or consistent tempi. Soloists can be of any gender, as long as the notes in the written range can be sung. The composers' preference is that the soloists should step forward, or be somehow identified as each movement starts.

Mvt. 7, m. 17 - In this cacophony, the singers should emulate an argument. Let them speak aloud statements that they have used in arguments with a loved one. It should start with just a few voices, then grow additively, until the exact words are hard to hear and it becomes noise. This should never overbalance the sung lines.

After m. 22 this cacophony should continue through the break between movements. Gradually subtract speakers (without changing dynamic level of the individual speaking) until 1/3 of the choir is speaking and 2/3 are tacet, ready to sing at the beginning of mvt. 8.

Mvt. 8 - The cacophony should start louder than the singing, and each speaker should match the speed of their final phrase to cut off with the singers in m. 4.

Mvt. 8, m. 5 - On the 2nd time through, reduce the number of speakers to 4-5 voices, the rest of the choir should sing their respective parts.

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1. Vow

for SATB a cappella

Florence Hynes Willette

Jocelyn Hagen & Timothy C. Takach

Thoughtful ♩ = 60

Soprano *mf* Ah... *mf* notable. elevated.

Alto *mf* div. Ah... *mp*

Tenor Ah... *mf*

Bass *mf* div. Ah... *mp*

6

S Ah... Ah... *f*

A *f*

T Ah... Ah... *f* notable. elevated.

B *f*

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notable. elevated.

Please report performances of this piece to the composers at jocelyn@jocelynhagen.com and tim@timothyctakach.com

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12 *mf*

S Ah... Ah...

A *mf* Ah...

T *mf* Ah... Ah...

B *mf*

18 *p* Tender & Patient ♩ = 54

S I'll love you un - til stars fall. Can this be So sure, So

A *p* I'll love you un - til stars fall. Can this be So sure, So

T *p* I'll love you un - til stars fall. Can this be So sure, So

B *p* I'll love you un - til stars fall. Can this be So sure, So

24

S sure, so last - ing as my heart de - mands my

A *p* sure, so last - ing as my heart de - mands my

T sure, so last - ing heart de - mands my

B sure, so last - ing heart de - mands my

28

poco a poco cresc.

S heart de - mands Of one, whose slight - est touch _____ up - on my hands _____

A heart de - mands Of one, whose slight - est touch _____ up - on my hands _____ Is

T heart de - mands Of one, whose slight - est touch _____ up - on my hands _____ Is

B heart de - mands Of one, whose slight - est touch _____ up - on my hands _____ Is

34

mp *p* $\text{♩} = 60$

S _____ the wind _____ in - side an as - pen tree?

A like the wind _____ in - side an as - pen tree?

T like the wind _____ in - side an as - pen tree?

B like the wind _____ I, _____

40

pp *p*

S I am in doubt of this frail thing I hold So sworn to

A I am in doubt _____ of this frail thing I hold So _____ sworn to

T I am in doubt _____ of this frail thing I hold So _____ sworn to

B I am in doubt _____ of this frail thing I hold So _____ sworn to

45 *mp* *f* *mp*

S con - stan - cy, and this is why: Too of - ten I have watched a burnt - blue sky Where

A con - stan - cy, and this is why: Too of - ten I have watched a burnt - blue sky Where

T con - stan - cy, of - ten I have watched a burnt - blue sky Where

B con - stan - cy, of - ten I have watched a burnt - blue sky Where

49 *mf* *p* *rit.*

S slip - ping stars spilled scar - let and grew cold. I will love you un - til

A slip - ping stars spilled scar - let and grew cold. I will love you un - til

T slip - ping stars spilled scar - let and grew cold. I will love you un - til

B slip - ping stars spilled scar - let and grew cold. I will love you un - til

53 $\text{♩} = 54$ *mp* *p*

S stars fall. I will love you. I will.

A stars fall. stars fall. I will love you. I will.

T stars fall. un - til stars fall. I will love you. I will.

B stars fall. un - til stars fall. I will love you. I will.

2. Disclosure #1

for SATB a cappella, 2 soli

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Couples therapy session, Dr. Ellyn Bader

Jocelyn Hagen & Timothy C. Takach

Freely ♩ = 69-72

mf

Voice #1

Musical staff for Voice #1 in treble clef, key of D major (two sharps), 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. A fermata is placed over the G4-F4-E4-D4 sequence. The staff then continues with a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4.

Here is my hap - pi - ness; I'm turn - ing it all

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#1

Musical staff for #1 in treble clef, key of D major, 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. A fermata is placed over the G4-F4-E4-D4 sequence.

o - ver to you.

#2

Musical staff for #2 in treble clef, key of D major, 4/4 time signature. The staff contains a quarter rest, followed by a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4.

mf

Here's my fu - ture well -

S/A

Musical staff for S/A in treble clef, key of D major, 4/4 time signature. The staff contains a whole rest, followed by a whole note chord G4-B4-D5, then a whole note chord A4-C5-E5, and finally a whole note chord G4-B4-D5.

pp

p

What do you feel?

T/B

Musical staff for T/B in bass clef, key of D major, 4/4 time signature. The staff contains a whole rest, followed by a whole note chord G4-B4-D5, then a whole note chord A4-C5-E5, and finally a whole note chord G4-B4-D5.

pp

p

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#2

Musical staff for #2 in treble clef, key of D major, 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4. A fermata is placed over the G4-F4-E4-D4 sequence. The staff then continues with a quarter note G4, eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4.

be - ing. I'm en - trust - ing my life to you. Treat me gen - tly, be - cause I'm all in your

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10

#1 Scared. I'm giv - ing you my fu - ture. Part of me — feels e - lat - ed and

#2 hands. *mp* Scared. I'm giv - ing you my fu - ture. *pp* Part of me — feels e - lat - ed and

S/A What do you feel? *mp* *pp* TM

T/B

14

#1 part of me — feels scared. I'm — ex - cit - ed by the

#2 part of me — feels scared. I'm — ex - cit - ed by the

Carefully ♩ = 60 *p*

16

#1 pos - si - bil - i - ties, but I'm al - so scared.

#2 pos - si - bil - i - ties, but I'm al - so scared.

♩ = 72

18

#1 I might goof it up, and I'd have on - ly me to blame.

#2 I might goof it up, and I'd have on - ly me to blame.

3. 3:29 a.m.

for SATB double choir

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Julia Klatt Singer
a.r. asher

Jocelyn Hagen and Timothy C. Takach

Tempo I ♩ = 63-69, Tempo II ♩ = 72

p tenderly Leave _____

Choir 1
S/A *p* Leave _____ the lights _____ off. *notable. elevated.*
T/B _____

1st time: Only Choir 1, at Tempo I
2nd time: Only Choir 2, at Tempo II
3rd time: Both Choirs, at Tempo I

Choir 2
S/A *p* I don't Need mag - ic, I need your arms a -
mp
T/B *p* I don't Need mag - ic, arms a -

_____ on - ly _____ sound. Leave on - ly skin, *mp*

4
S/A *p* on - ly sound, skin, *mp*
T/B _____ Leave on - ly skin, _____

S/A *mf* round me At three twen - ty nine A. M. *p* when The dark Is *notable. elevated.*
2
T/B *mf* round me At three twen - ty nine A. M. *p* when The dark Is



notable. elevated.

Please report performances of this piece to the composers at jocelyn@jocelynhagen.com and tim@timothyctakach.com

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8

S/A 1 *p* on - ly skin. Leave on - ly you, *mf*

T/B 1 *p* on - ly skin. Leave on - ly you, *mf*

S/A 2 *mp* too much, I Need you to be real When *mf*

T/B 2 *mp* too much, I Need you to be real When *mf*

11

S/A 1 *mp* each rib, for count - ing.

T/B 1 *mp* each rib, for count - ing.

S/A 2 *mp* noth - ing Else is. When noth - ing *p*

T/B 2 *mp* noth - ing Else is. When noth - ing *p*

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14 *p* Leave on - ly you. *mp*

S/A 1

T/B 1

Leave on - ly you.

Leave on - ly you.

14 *p* Else is. *mp*

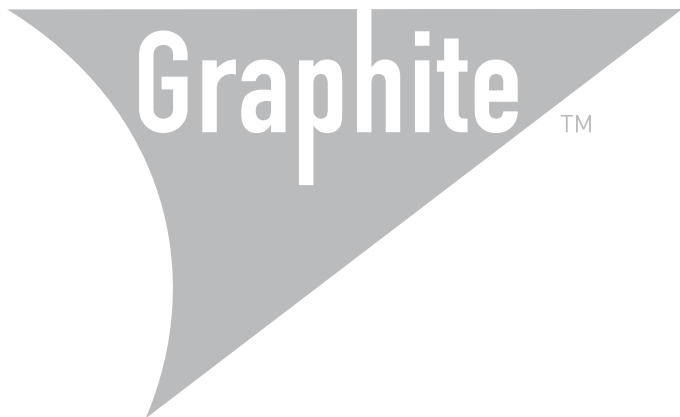
S/A 2

T/B 2

Else is.

Else is.

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notable. elevated.

4. the love song of empty spaces

for SATB a cappella choir, AT soli

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Julia Klatt Singer

Jocelyn Hagen & Timothy C. Takach

♩ = 84

Alto Solo *mp*

Tenor Solo *mp*

Ah... Ah...

T *mp*

B *mp*

Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm

S *pp*

A *mp*

T *p*

B *p*

We com-mit to mem-'ry the sound of ice melt-ing in a glass, the am-ber

We com-mit to mem-'ry the sound of ice melt-ing in a glass, the am-ber

Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

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17

S Ah...

A glow of a street-light and the dark-ness the dark-ness just

T glow of a street-light and the dark-ness the dark-ness just

B Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

21

A Solo Ah... Ah...

T Solo Ah... Ah...

S Ah... Oo... Oo... Oo...

A out of its reach Oo... Oo... Oo...

T out of its reach Oo...

B Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

mf mp mf mp mf mp

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26

A Solo Ah... Ah... Ah...

T Solo Ah... Ah... Ah...

S Oo... Oo... Oo...

A Oo... Oo... Oo... Oo...

T

B Oo... Oo...

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31 *mf*

S Tucked neat-ly be-hind your fold-ed arms lie all the se-crets this land has bur-ied

A *mf* Tucked neat-ly be-hind your fold-ed arms lie all the se-crets this land has bur-ied

T Dm Dm Dm Dm Dm Dm Dm Dm Dm

B Dm Dm Dm Dm Dm Dm Dm Dm

35 *f*

S truths you prom-ise — to tell me when the wind is right. Ah...

A truths you prom-ise — to tell me when the wind is right. Ah... notable. elevated. Ah...

T Dm Dm Dm — Dm Dm Dm Ah... *f*

B Dm Dm — Dm Dm Dm Dm Dm *f*

Dm Dm — Ah...

39 *rit.* -----

S Ah... Ah... Ah... Ah... Ah...

A Ah... Ah... Ah... Ah... Ah...

T Ah... Ah... Ah... *TM*

B Ah... Ah... Ah...

Warm & Full ♩ = 76

44 *ff* *f* *mp* *p*

S There is no need for words with this still life be - tween us.

A There is no need for words with this still life be - tween us. Ah...

T There is no need for words with this still life be - tween us. Ah...

B There is no need for words with this still life be - tween us.

Tenderly ♩ = 69

51

S Ah...

A Ah...

T Ah... We can see our fu-ture in this

B Ah... We can see our fu-ture in this

57

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lighting

p mp pp

A Solo Ah... Ah... Ah... Ah... Mm...

p mp pp

T Solo Ah... Ah... Ah... Ah... Mm...

p mp

S Ah... Ah... Ah... Ah...

p mp

A Ah... Ah... Ah... Ah...

pp

A Mm...

mp p

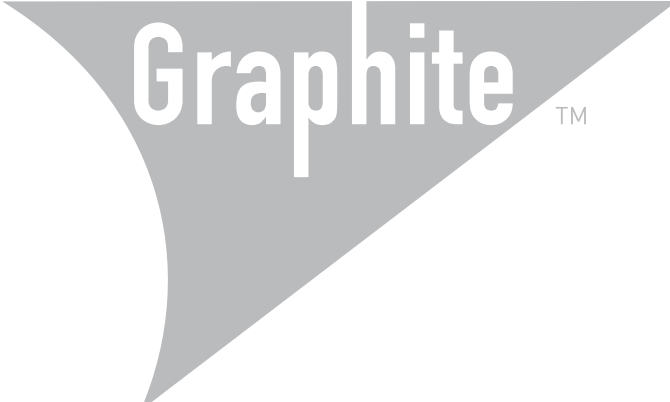
T fad - ing sky, Ah...

mp p

B fad - ing sky, Ah...

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63 For perusal purposes only. Do not copy.

A Solo

T Solo

S

A

A

T

B

Graphite TM notable. elevated.

67 For perusal purposes only. Do not copy.

A Solo

T Solo

S

A

A

T

B

Mm...

Mm...

Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

rain. Oo... Oo...

rain. Oo... Oo...

p

p

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5. Disclosure #2

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Couples therapy session, Dr. Ellyn Bader

Jocelyn Hagen & Timothy C. Takach

Freely *mf*

Voice #1

Voice #2

I miss the close - ness. I don't like the emp - ti - ness. I'll

#1

#2

do what I can _____ to be close a - gain. _____

mf

I'm touched.

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8

#1

#2

I'm just be - ing ro - man - tic. _____ Sure. _____

You'll do that?

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6. Hungry

for SATB a cappella

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William Reichard

Timothy C. Takach

Stirring ♩ = 88

Spark ♩ = 92

Soprano

Alto

Tenor

Bass

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T

B

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T

B

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With Desire ♩ = 96

21

S *p* Pulled hot from the dry - er,

A *p* Pulled hot from the dry - er,

T *mp* hm... *p* hm... *TM*

B *mp* hm...

25

S *mp* the flan - nel sheets turn our bed in -

A *mp* the flan - nel sheets turn our bed in -

T hm...

B hm...

30

S *mp* to a co - coon, a ref - uge where hun - gry bod - ies

A *mp* to a co - coon, a ref - uge where hun - gry bod - ies

T hm...

B hm...

35 *mf* *p*

S blend. where hun - gry

A blend. where hun - gry

T *mp* Oo... Oo... *p*

B *mp* Oo... Oo... *p*

Intoxicated ♩ = 104

40 *mf* *mf*

S bod - ies blend. See how the years to - geth - er

A bod - ies blend. See how the years to - geth - er

T Oh... *mf*

B Oh... *mf*

45

S have turned us soft - er, and sweet. And still, there is the

A have turned us soft - er, and sweet. And still, there is the

T Oh...

B Oh...

50

S keen blade of our de - sire, that con - stant

A keen blade of our de - sire, that con - stant

T Oh... TM

B Oh...

55

S *f* heat... *mf* Oh...

A *f* he - ee - ee - ee - ee - eat... *mf* Oh...

T *f* Oh... *mf* Oh...

B *f* Oh... *mf* Oh...

60

S *p* When our twin

A *p* When our twin

T *p* When our

B *p*

64

S (nn) bod - ies meet un - der the blan - kets, Oh... *mf*

A (nn) bod - ies meet un - der the blan - kets, Oh... *mf*

T bod - ies meet we rec - og - nize *mf*

B we rec - og - nize *mf*

68

S hand to hand, *f*

A hand to hand, *f*

T one an - oth - er in a world be - yond lan - guage, hand to hand, *f*

B one an - oth - er in a world be - yond lan - guage, hand to hand, *f*

72

S mouth to mouth, pressed tight - ly to - geth - er as we *molto rit.*

A mouth to mouth, pressed tight - ly to - geth - er as we

T mouth to mouth, pressed tight - ly to - geth - er as we

B mouth to mouth, pressed tight - ly to - geth - er as we

Exhale ♩ = 92

77 *ff* *mf* *mp*

S sleep. as we sleep.

A *ff* *mf* *mp*

T sleep. as we sleep.

B *ff*

sleep.

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Graphite notable. elevated.

83 *p* *p* *p*

S We're much a - like, yet still u - nique. When we share

A We're much a - like, yet still u - nique. When we share

T We're much a - like, yet still u - nique. When we share

B *p* *p* *p*

We're much a - like, yet still u - nique. When we

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86 *mf* *mf* *mf* *mf*

S a bed, we sing.

A a bed, we sing.

T a bed, we sing.

B share we sing.

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90

mp

S We sing.

mp

A We sing.

mp

T We sing.

mp

B We sing.

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notable. elevated.

94

p *pp*

S Sing.

p *pp*

A Sing.

p *pp*

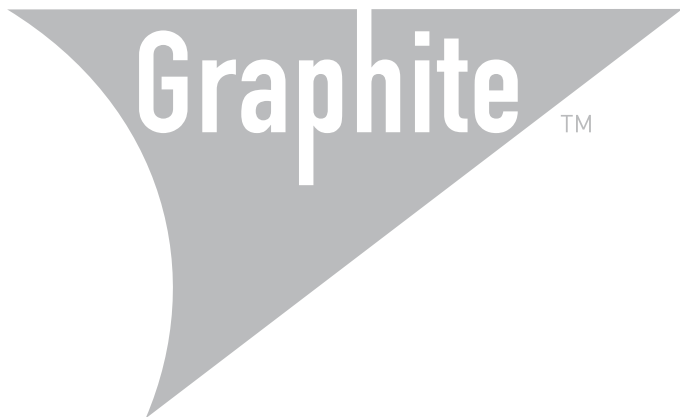
T Sing.

p *pp*

B Sing.

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notable. elevated.

7. Disclosure #3

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for 2 soli & choir

Couples therapy session, Dr. Elynn Bader

Jocelyn Hagen & Timothy C. Takach

Sharply ♩ = 104 - 112

f

Voice #1
Are you an - gry with me? Are you an - gry with me?

Voice #2
I'm get - ting there. I'm

4 *accel. poco a poco*

#1
Tell me what you're an - gry a - bout.

#2
get - ting there. That my want - ing to spend time with you is some - how wrong. It

8

#1
I'm an - gry

#2
seems like that should be pos - i - tive, not neg - a - tive. Are you an - gry at me?

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11

#1
— I'm an - gry that get - ting you to do an - y - thing out - side is like pull - ing teeth. You don't want to

15 ** cacophony begins in choir (see performance note in the beginning of the score)*

#1
grow an - y - more. That frus - tra - tion makes me an - gry. That frus - tra - tion makes me

19 *attaca*

#1
an - gry. I feel like you're hold - ing me back. That I'm hold - ing my - self back.

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5 *Speakers, 1st time only*

cont. cacophony

Speakers, 2nd time only

Speech rhythms are preferred over metric rhythms, but the speakers should be together.

mp

We have en - dured A rain - storm

We have en - dured A drought

Sop, 1st time only

We have en - dured,

Sop, 2nd time only

We have en - dured,

We have en - dured,

notable. elevated.

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We have en - dured,

We have en - dured,

We have en -

We have en - dured,

7

Tell me what you're an - gry a - bout.

mf I need you to be

We have en - dured,

We have en - dured, *f*

We have en - dured,

We have en - dured, *f*

dured,

We have, *f*

dured,

We have, *f*

We have en - dured,

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For perusal purposes only. Do not copy.

notable. elevated.

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9 *f*

real. *subito p* *mp* *mf* *f*

S We have en - dured, We have en - dured, We have en - dured, a dis - tance of

A We have en - dured, We have en - dured, We have en - dured,

T We have en - dured, We have en - dured a dis - tance of

B We have en - dured, We have en - dured, We have en - dured,

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13

mf *p* *mf* *mf*

S We have en - dured a dis - tance of con - ti - nents We have en - dured, A dis - tance of

A We have en - dured, We have en - dured, We have en - dured,

T con - ti - nents We have en - dured, We have en - dured, We have en - dured,

B dured, We have en - dured, A dis - tance of

17 For perusal purposes only. Do not copy.

A dis-tance of words Are you an-gry with me? You're hold-ing me back.

mp

S words We have en- notable. elevated.

A dured, We have en-

T dured, We have en-dured, We have en-dured, *mf*

B We have en-dured, We have en-dured, *p* *mf*

20 For perusal purposes only. Do not copy.

I'm hold-ing my-self back. We have en-dured A drought

mf *mp*

S dured, We have en-dured A drought We have en-dured A

mf *mp*

A dured, We have en-dured A drought We have en-dured A

mp

T We have, We have en-dured A drought We have en-dured A

p

B We have en-dured, We have en-dured, We have en-

24 For perusal purposes only. Do not copy.

We have en-dured A rain-storm Tell me what you're an-gry a-bout.

S *mf* rain - storm We have en - dured en - dured Con - flict *mp* We have

A *mf* rain - storm We have en - dured en - dured Con - flict *mp*

T *mf* rain - storm We have en - dured We have en - *mp* *p*

B *mf* dured, We have en - dured, We have en - dured, We have en - *mp* *p*

28 For perusal purposes only. Do not copy.

Are you an - gry with me? I need you to be real when no - thing else is.

S *p* en - dured, and bore - dom

A *p* and bore - dom

T *p* dured, We have en - *mp* *p*

B *p* dured, We have en - *mp* *p*

31 *For perusal purposes only. Do not copy.*

We have en-dured A rain-storm We have en-dured A drought Con-flict and bore-dom Burnt toast and day-care,

S *mp*

Burnt toast and day-care, laun-dry, tu-

A *mp*

Burnt toast and day-care, laun-dry, tu-

T *mp*

dured, We have en-dured,

B *mp*

dured, We have en-dured,

notable. elevated.



34 *For perusal purposes only. Do not copy.*

We have en-dured A drought and A rain-storm Con-flict and bore-dom Burnt toast and day-care,

S

i-tion and not an-swer-ing the

A

i-tion and not an-swer-ing the

T *f*

We have en-dured,

B *f*

We have en-dured,

notable. elevated.



36 *For perusal purposes only. Do not copy.*

S *f* phone *mf* We have en - dured Ad - just - ment Ob - li -

A *f* phone *mf* We have en - dured Ad - just - ment Ob - li -

T We have en - dured, *mf*

B We have en - dured Ad - just - ment Ob - li -

38 *For perusal purposes only. Do not copy.*

S ga - tion Vow Prom - ise We have en -

S ga - tion We have en - dured, We have en - dured,

A ga - tion Vow Prom - ise We have en -

T We have en - dured, Prom - ise We have en -

B ga - tion Vow Prom - ise We have en -

41 For perusal purposes only. Do not copy.

We have en-dured Our fear. I will love you un-til stars fall. I will love you.

f
S dured Our love And our fear.

f
S We have en - dured, We have en - dured, We have en - dured,

f
A dured Our love And our fear.

f
T dured Our love And our fear.

f
B dured Our love And our fear.

45 For perusal purposes only. Do not copy.

We will en - dure. We will en-dure Our Love. We will en - dure. We will en-dure We will en-dure

mp *ff*
S We will en - dure.

mp *ff*
A We will We will en-dure Our Love. We will en - dure.

mp *ff*
T We will en - dure We will en-dure Our Love. We will en - dure. We will en - dure

mp *ff*
B We will en - dure.

9. Disclosure #4

For perusal purposes only. Do not copy.

for 2 soli

Couples therapy session, Dr. Ellyn Bader

Timothy C. Takach

Freely ♩ = 66-72
mf

Voice #2

I miss the way we were. I'm a-fraid the fu-ture you want is less and

#1

I un-der-stand,

#2

less of some-thing that mat-ters to me. Do you know what I mean?

#1

but how else are you going to grow and change if you don't do new things and have

#1

new ex-pe-ri-enc-es? There are a lot of things you can find

#2

Me too.

#1

in-side, too. I think we want the same thing.

#2

in-side, too. I think we want the same thing.

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10. needle & thread

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Amanda Lovelace

for SATB a cappella

Jocelyn Hagen

Lightly $\text{♩} = 72$

Soprano *p* you brought

Alto *mp* you brought the need - le and I brought the thread. you brought the need - le and I

Tenor

Bass

S *mp* the need - le the thread. you brought the

A brought the thread. you brought the need - le and I brought the thread.

T *p* the need - le the thread.

B *mp* you brought the need - le and I

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notable. elevated.

Please report performances of this piece to the composers at jocelyn@jocelynhagen.com and tim@timothyctakach.com

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S
need - le you brought the need - le and I brought the thread. the thread.

A
p
you brought the need - le and I

T
mp
you brought the need - le and I brought the

B
brought the thread. and you brought the

12
S
mf *subito pp*
and need - le you brought the need - le and I brought the thread. Oo...

A
mf *subito p*
brought the thread. you brought the need - le and I brought the thread. you brought the need - le

T
mf
thread. you brought the need - le and I brought the thread.

B
mf *subito p*
need - le and I brought the thread. Oo...

16

S *mp*

A you brought the need - le I brought the thread. I brought the thread. Oo...

T *pp* Oo... *f* we

B *pp* *f* we

Graphite notable. elevated. TM

20

S *mp* *mf* we meant to mend our two

A *mf* we meant to mend our two

T *mp* meant to mend our two bro - ken hearts, we meant to mend

B *mp* meant to mend our two bro - ken hearts, we meant to

Graphite notable. elevated. TM

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26 *rit.* Sweetly $\text{♩} = 62$ *mp*

S bro - ken hearts, _____ stitch - ing them to -

A bro - ken hearts, _____ *p* stitch - ing them to - geth - er.

T _____ *p* but we end - ed up _____ stitch - ing them to - geth - er.

B mend our two _____ bro - ken hearts, _____ *p* stitch - ing them to - geth - er.

For perusal purposes only. Do not copy.

31 *p* *mp* *p* *rit.* Tempo I $\text{♩} = 72$

S geth - er. Oo... _____ you brought the need - le need - le

A _____ *p* stitch - ing them to - geth - er. _____ need - le and I

T _____ stitch - ing them to - geth - er. _____

B _____ *p* stitch - ing them to - geth - er. _____

37

S brought the thread. you brought the need - le I brought the

A you brought the need-le you brought the need-le I brought the

T *mp* you brought the need - le and

B *mp* you brought the need - le and

40 *mf*

S thread. you brought the need-le and I brought the thread.

A *mf* thread. you brought the need-le and I brought the thread. *f* you brought you brought the

T *f* you brought you brought the need-le I brought I brought the thread.

B *mf* I brought the thread.

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44 *f*

S we meant to mend our two bro - ken hearts, we meant to mend our two bro - ken hearts,

A need - le our two bro - ken hearts, we meant to mend our two bro - ken hearts.

T we meant to mend our two bro - ken hearts, we meant to mend our two bro - ken hearts,

B *f*
need - le and thread.

48 *mf* *mp*

S Oo...

A we meant to mend our bro - ken hearts, *mf* Oo...

T we meant to mend our bro - ken hearts, you brought the need - le and I brought the thread.

B *mf* *mp*
Oo... Oo...

52 *mf* *mp* *p*

S you brought the need-le and I brought the thread. Oo...

A *mp* *mf* you brought the need-le and I brought the thread.

T *mf* *mp* you brought the need-le Oo...

B *mp*

56 *mp* *p* *mp* *p*

S you brought the need-le and I brought the thread. you brought the need-le

A you brought the need-le and I brought the thread. you

T *p*

B *p*

rit.

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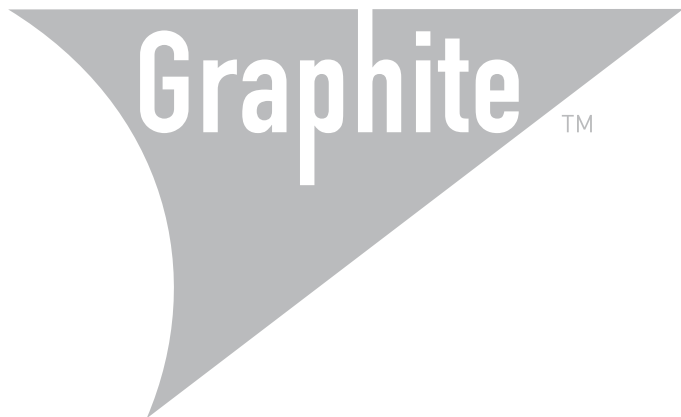
S *60*
 I brought the thread. you brought the need - le *pp*

A
 brought the need - le *pp* I brought the thread. *pp*

T *pp*

B *pp*

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11. Love/Light

SATB a cappella double choir

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E. E. Cummings
Haftz, trans. Daniel Ladinsky

Jocelyn Hagen & Timothy C. Takach

$\text{♩} = 66$

Choir 1

S/A *mp* yours ——— is the light by which my

T/B *mp* yours ——— is the light by which my

yours, yours is the light by which my

1st time: Only Choir 1
 2nd time: Only Choir 2
 3rd time: Both Choirs

Choir 2

S/A *mf* E - ven af - ter all these years, the

T/B *mf* E - ven af - ter all these years, the

1

S/A *mf* spi - rit's born: yours *p* yours *mp* yours is the dark - ness of my soul's re -

T/B *mf* spi - rit's born: yours *p* yours *mp* yours is the dark - ness of my soul's re -

2

S/A Sun ne - ver says to the Earth "You owe ———

T/B Sun (nn) "You

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 "The Sun Never Says" from The Gift, copyright 1999 by Daniel Ladinsky, and used with permission. "silently if, out of not knowable" from COMPLETE POEMS: 1904-1962, by E. E. Cummings, Edited by George J. Firmage, is used with the permission of Liveright Publishing Corporation. Copyright (c) 1963, 1991 by the Trustees for the E. E. Cummings Trust.

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1

S/A
turn you are my sun, my moon, and

T/B
turn my sun, my moon,

2

S/A
Me." Look what happens with a Love like that,

T/B
owe Me." Look what happens with a Love like that,

mf

mf

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9

S/A
all my stars. yours is the light

T/B
and all my stars. yours is the light

10

S/A
it lights the whole sky. It lights the whole sky.

T/B
it lights the whole sky. It lights the whole sky.

f

mf

mp

f

mf

mp

f

mf

mp

rit. (3rd time only)

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12. Disclosure #5

Couples therapy session. Dr. Eilyn Bader

for 2 soli

Jocelyn Hagen

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Freely ♩ = 54-58

Voice #1 *mp* We

Voice #2 *mp* It was a ver - y hard time but it forced us to find new ways. We

#1 had to find new ways to be, to live, and to work to - geth - er as a fam - i - ly,

#2 had to find new ways to be, to live, and to work to - geth - er as a fam - i - ly,

#1 *mf* and we did. We found some new ways. I feel a re - lief, a re - lease

#2 *mf* and we did. We found some new ways.

#1 to some feel - ings I did - n't e - ven know I was still car - ry - ing. *mp*

#2 I feel hap - py that we've

#1 *mp* a chance to share this ex - pe - ri - ence to - geth - er.

#2 had a chance to share a chance to share this ex - pe - ri - ence to - geth - er.

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13. Anniversary

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SATB a cappella

Philip Appleman

Jocelyn Hagen & Timothy C. Takach

$\text{♩} = 72$

mp *mf*

Soprano
May - be — it was - n't strange to find drums and cym - bals where there might have been

mp *mf*

Alto
May - be — it was - n't strange to find drums and cym - bals where there might have been

Tenor

Bass

5

mp *mf* *p*

S
vi - o - lins, may - be — we could - n't have known; be - sides, would it have mat - tered? —

mp *mf* *p*

A
vi - o - lins, may - be — we could - n't have known; be - sides, would it have mat - tered? —

mp *mf* *p*

T
may - be — we could - n't have known; be - sides, would it have mat - tered? —

mf *p*

B
be - sides, would it have mat - tered? —

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10 *mp* *mf* *p*

S Look at this hand, this arm: the thick scar a-cross the knuck-les, an-oth-er in the palm,

A Look at this hand, this arm: the thick scar a-cross

T Look at this hand, this arm: the thick scar a-cross in the

B Look at this hand, this arm:

15 *mp* *mf subito p*

S a rag-ged one run-ning a-long the fore-arm. And you: I

A rag-ged run-ning a-long the fore-arm. And you:

T palm, run-ning a-long run-ning a-long And you:

B a rag-ged one run-ning a-long run-ning a-long And you:

Tenderly

19 *mp* *p* *pp*

S know your scars at mid-night by touch. I know your scars

A I know by touch. by

T I know I know your scars at mid-night by

B I know I know your scars at mid-night by

24 *mp* *mf*

S by touch. Eve-ry-thing we've learned, we've picked up by ear, a pidg-in lan-guage

A touch. Eve-ry-thing we've learned, we've picked up by ear, a pidg-in lan-guage

T touch. a pidg-in lan-guage

B touch.

29 *subito p* *mf* *f*

S of the heart, just e-nough to get by on: we know the val-ue of ca-

A of the heart, just e-nough to get by on: we know the val-ue of

T of the heart, just e-nough to get by on: we know the val-ue of

B lan-guage of the heart, just e-nough to get by on: we know the val-ue of

34 *mf* *mp* *p*

S coph-o-ny; how to mea-sure with a bro-ken yard-stick; what to do with bruised

A ca-coph-o-ny; how to mea-sure with a bro-ken yard-stick; what to do with bruised

T ca-coph-o-ny; how to mea-sure with a bro-ken yard-stick; what to do with

B with a bro-ken yard-stick; what to do with

39 *mf*

S fruit; read - ing torn maps, we al - ways we al - ways make it home,

A fruit; read - ing torn maps, we al - ways make it

T bruised fruit; read - ing torn maps, we al - ways make it home,

B bruised fruit; read - ing torn maps, we al - ways make it

44 *mp* *mf* *mp*

S rid - ing on emp - ty. we al - ways make it home, rid - ing on

A home, emp - ty. we al - ways make it home, rid - ing on

T rid - ing on emp - ty. al - ways

B home, emp - ty. al - ways rid - ing on

49 *p* *pp* *accel.* *p* ♩ = 88

S emp - ty. And what - ever this thing is pal - ace? we re - mem - ber put - ting it

A emp - ty. And what - ever this thing is pal - ace? cot - tage? we re - mem - ber put - ting it

T emp - ty. And what - ever this is cot - tage? we re - mem - ber

B emp - ty. we re - mem - ber we re -

rit.

54 *mp*

S up, we re - mem - ber sight - ing it skew, mak - ing it plumb e - ven - tu - al - ly; and

A up, eve - ry beam, we re - mem - ber sight - ing it skew, mak - ing it plumb e - ven - tu - al - ly; and

T up, eve - ry beam, re - mem - ber mak - ing it e - ven - tu - al - ly; and

B mem - ber mak - ing it e - ven - tu - al - ly; and

a little slower ♩ = 66
Warm & Full

58 *f* *mf*

S here it stands, stone o - ver rock, and on the

A here it stands, stone o - ver rock, and on the sim - ple hearth is our own

T here it stands, stone o - ver rock, and on the sim - ple hearth is our own

B here it stands, stone o - ver rock, and on the

63 *ff*

S hearth and pas - sag - es lead - ing to mu - sic

A crick - et; and in the walls there are se - cret pas - sag - es lead - ing to mu - sic

T crick - et; and in the walls there are se - cret pas - sag - es lead - ing to mu - sic

B hearth and pas - sag - es lead - ing to mu - sic

Lightly

68 *mf*

S — lead - ing to mu - sic no - bod - y else can hear; mu - sic

A — lead - ing to mu - sic mu - sic

T lead - ing to mu - sic mu - sic

B lead - ing to mu - sic mu - sic

72 *p mp*

S and some - where in a room that's not yet fin - ished

A no - bod - y else can hear; and some - where that's not yet fin - ished

T no - bod - y else can hear; some - where there are

B no - bod - y else can hear; there are

Tenderly

76

S tell - ing trou - bled tales,

A tell - ing trou - bled tales,

T vol - umes in our own hand, tell - ing trou - bled tales,

B vol - umes in our own hand, tell - ing tales,

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79 *mf* *mp*

S prom - is - es kept, and prom - is - es prom - is - es still to keep.

A *mf* *mp* prom - is - es kept, prom - is - es still to keep.

T *mf* *mp* prom - is - es prom - is - es to keep.

B *mf* *mp* prom - is - es prom - is - es prom - is - es

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83 *p* *pp*

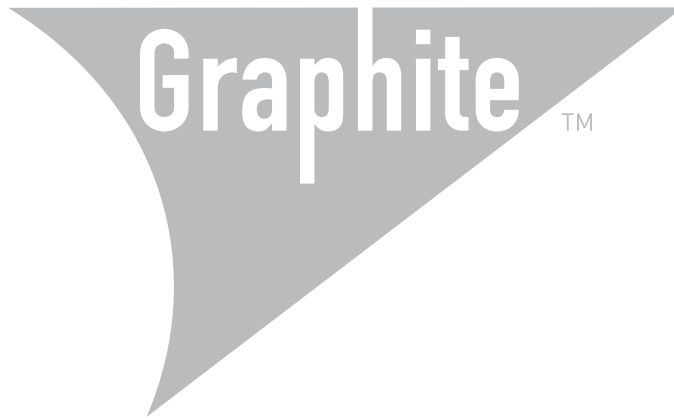
S still to keep. still to keep.

A *p* *pp* still to keep. still to keep.

T *p* *pp* to keep. still to keep.

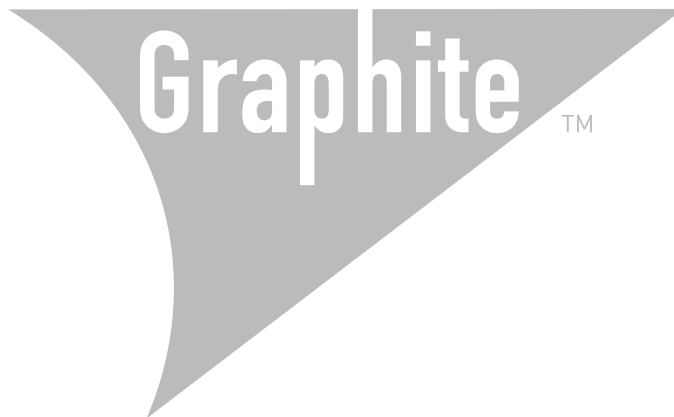
B *p* *pp* still to keep. still to keep.

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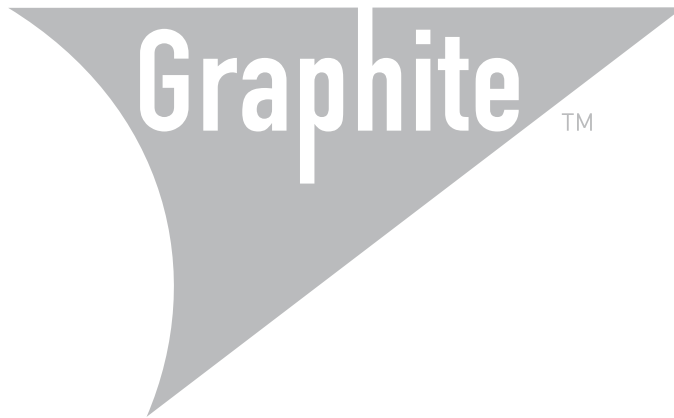
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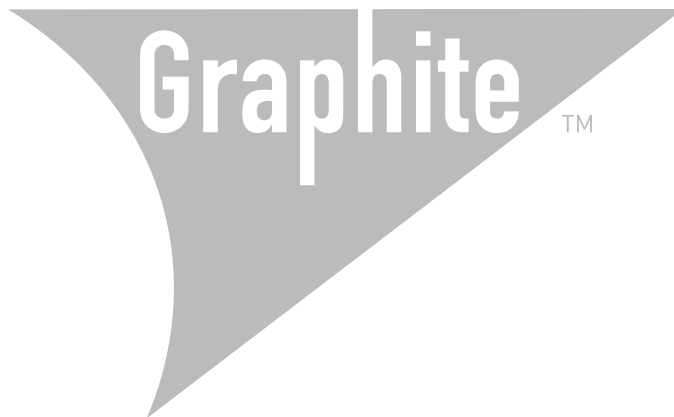
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Jocelyn Hagen



Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt. In 2023 her opera *The Song Poet*, written with Hmong writer Kao Kalia Yang, premiered with Minnesota Opera, and sold out their run over six months prior to the premiere date. In 2019 she celebrated the premiere of her multimedia symphony *The Notebooks of Leonardo da Vinci*, which includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. The work has already been performed over thirty times across the United States, including Sweden. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Hagen’s commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, Voces8, the International Federation of Choral Music, *Conspirare*, True Concord Voices and Orchestra, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St.

Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

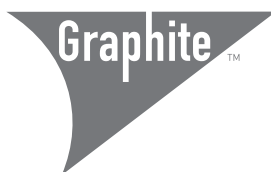
Timothy C. Takach



Inspired by captivating narrative, speculative fiction and making better humans through art, the music of Timothy C. Takach is a mainstay in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, Santa Fe Desert Chorale, the St. Olaf Band, Cantus, U.S. Army Field Band and Soldiers’ Chorus, Lorelei Ensemble, the DeBartolo Performing Arts Center, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, PBS, and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein. Takach’s a cappella choral symphony *Helios* is “larger than life, as if the piece were accompanied by an orchestra” and is “complemented with brilliant visuals created by CandyStations” (Tucson.com). In 2023 his ballet *Unfashioned Creature* was premiered in St. Paul, MN by the James Sewell Ballet. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He lives in Minneapolis with his wife and two sons.

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