

To Be Known  
SATB div., SATB soli, string quartet  
JH - C051.1 - CHORAL

Jocelyn Hagen

# To Be Known

SATB div., SATB soli, string quartet

CHORAL SCORE

jocelyn hagen

## TEXT:

To be known is rare. To see and be seen.

How can we truly see and hear each other?  
Even the most confident and supple hide something  
from themselves, or from you and me.  
Sometimes what is hidden wants to be known  
even when we can't find the words or gestures,  
and sometimes what we conceal happened so long ago  
that memories can't carry all the truth.  
So we stutter. We stumble. We understand, then we don't.  
We have to be reminded that we are as welcome  
as we make each other, or ourselves.

To be known is rare. To see and be seen.

Someone out there may move into your heart  
and warm your skin as you warm theirs,  
the way you swallow the sun's breath—  
that light that embraces and shapes the spark inside you.

To be known is rare. To see and be seen.

Knowing even one person can seem impossible.  
But we're fond of each other. And we're worth it.  
I want to know you. And I see you.  
So it's your turn. You see me.

~ Freya Manfred, from *Loon in Late November Water*  
~ Adapted by Jocelyn Hagen

## PROGRAM NOTE:

Freya Manfred sets these words in her poem "To Be Known:"  
"How can we truly see and hear each other?" I think it will take  
us years to heal from what we went through with the pandemic,  
and during this tumultuous time we became more separated than  
we ever had been. In the piece, I explore who we were, what we  
became, and how we can heal from events in the past few years.  
The third movement of Beethoven's F Major String Quartet, *Op.*  
*135: III. Lento assai, cantante e tranquillo*, serves as the foundation,  
our perceived "normal life" and what we expected our future to  
look like. From there it deconstructs itself, forcing us out of where  
we think we belong and requiring us to analyze our positions and  
paths in a changed world. Social distancing pulled us from our  
communities to self-isolate and quarantine, and I believe that in  
many ways it helped divide us further, for it became harder to  
connect with each other's humanity. But on the other hand, our  
increased time alone helped us deepen our self reflection, sparking  
or renewing our commitments to a better life that is more aware and  
inclusive.

~ *Jocelyn Hagen, 2022*



**Listen to poet Freya  
Manfred describe and read  
the poem "To Be Known."**

Choral Score

Commissioned by Conspirare and Craig Hella Johnson, Artistic Director  
as part of the Joel Brauer Fund for New Music

# To Be Known

*inspired by Beethoven's F Major String Quartet, Op. 135: III. Lento assai, cantante e tranquillo*

SATB div choir, SATB soli, and string quartet

Do not photocopy.  
Freya Manfred

Jocelyn Hagen

For perusal only.

**Lento assai, cantante e tranquillo**

$\text{♩} = 56 - 60$

*pp no cresc. in the background seamless mp*

Soprano  
Nn...

*pp no cresc. in the background seamless mp*

Alto  
Nn...

*pp no cresc. in the background seamless mp*

Tenor  
Nn...

*pp no cresc. in the background seamless mp*

Bass  
Nn...

Piano Reduction  
*p f mp*

Do not photocopy.  
For perusal only.

To Be Known / Hagen

A

7

S  
Oo...

A  
Oo...

T  
Oo...

B  
Oo...

Pno.

7

13 *p angelic*

S  
Nn... Oo... Oo...

A  
*p angelic* Nn... Oo... Oo...

T  
*p angelic* Nn... Oo... Oo...

B  
*p angelic* Nn... Oo... Oo...

Pno.

13 *rinforz. p* *rinforz. p*

Do not photocopy.  
For perusal only.

jocelyn hagen

Do not photocopy.  
For perusal only.

To Be Known / Hagen

**B**

with movement ♩ = 72 - 76

19

S Oo... Oo... To be known is rare. To see\_\_ and be

A Oo... Oo... To be known is rare. To see\_\_ and be

T Oo... Oo... To be known is rare. To see\_\_ and be

B Oo... Oo... To be known is rare. To see\_\_ and be

*p* *rit.* *pp*, *p*

Pno.

*rinforz.* *p*

joceelyn hagen

26

S seen. To be known is rare. To see\_\_ and be seen. *mp* *mf*

A seen. To be known is rare. see and be seen. *mp* *mf* Oo...

T seen. To be known is rare. see and be seen. *mp* *mf*

B seen. To be known is rare. see and be seen. *mp* *mf*

Do not photocopy.  
For perusal only.

Pno.

26

*f*

C

To Be Known / Hagen

♩ = 56 - 60

SATB soloists come forward

*p* in the background

Do not photocopy.  
For perusal only.

S  
A  
T  
B

*p* in the background  
*p* in the background  
*p* in the background  
*p* in the background

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

32

Pno.

*p*  
*mp* eagerly

36

S  
A  
T  
B

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

36

Pno.

Do not photocopy.  
For perusal only.

To Be Known / Hagen

D

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

A *mp* Oo... *p*

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

B *mp* Oo... *p*

Pno. 40 *p*

Jocelyn Hagen

E

♩ = 96

S. Solo *solo mf* How can we tru - ly see —

A. Solo *solo mf* How can we see —

T. Solo

B. Solo *solo mf* How can we tru - ly see — and hear each oth - er?

Pno. 44 *mp*

To Be Known / Hagen

50

S. Solo  
\_\_\_\_\_ and hear \_\_\_\_\_ each oth - er? \_\_\_\_\_ see \_\_\_\_\_ each

A. Solo  
\_\_\_\_\_ and \_\_\_\_\_ hear \_\_\_\_\_ each oth - er? \_\_\_\_\_ see \_\_\_\_\_ each

T. Solo  
8 *solo* *mf*  
How can we see \_\_\_\_\_ and hear \_\_\_\_\_ each oth -

B. Solo  
How can we

Pno.  
50

jocelyn hagen

55

(F) ♩ = 112

S. Solo  
oth - er? \_\_\_\_\_

A. Solo  
oth - er? \_\_\_\_\_ E-ven the most con-fi-dent \_\_\_\_\_ and sup-ple hide

T. Solo  
8  
er? \_\_\_\_\_

B. Solo  
see each oth - er? \_\_\_\_\_ E ven the

Pno.  
55  
(pizz.)  
2

To Be Known / Hagen

60

S. Solo E - ven the most con - fi - dent hide some - thing from them - selves,  
A. Solo some - thing hide some - thing from them - selves,  
T. Solo E - ven the most con - fi - dent hide some - thing from them - selves,  
B. Solo most con - fi - dent hide some - thing

Pno. 60

jocelyn hagen

64

S. Solo or from you and me. from you and  
A. Solo or from you and me. from you and  
T. Solo or from you and me. from you and  
B. Solo or from you and me. you and me.

Pno. 64

Ⓞ ♩ = 72

*rit.*

*a tempo*

68

S. Solo *mf* me. Some-times what is hid-den wants to be

A. Solo *mf* me. Some-times what is hid-den wants to be

T. Solo me.

B. Solo you and me.

68

S *pp* — *mp* Nn...

A *pp* — *mp* Nn...

T *pp* — *mp* Nn...

B *pp* — *mp* Nn...

68

Pno. *f* *with buoyancy* *mp* *p* *mp*

Do not photocopy. For perusal only. jocelyn hagen

To Be Known / Hagen

74

S. Solo  
known e - ven when we can't find — the words or ges - tures,

A. Solo  
known e - ven when we can't find — the words or ges - tures,

T. Solo  
*mf*  
Some - times what is hid - den wants to be known

B. Solo  
*mf*  
Some - times e - ven when we can't find — the words or ges - tures,

74

Pno.  
Piano accompaniment for measures 74-78.

joce lyn hagen

79

S. Solo  
we con - ceal —

A. Solo  
we con - ceal —

T. Solo  
and some - times what we con - ceal hap - pened so — long a - go —

B. Solo  
and some - times what we con - ceal hap - pened so — long a - go —

79

Pno.  
Piano accompaniment for measures 79-83.

To Be Known / Hagen

85

S. Solo  
— what hap-pened so — long — a - go —

A. Solo  
what hap-pened so — long — a - go —

T. Solo  
so long — a - go —

B. Solo  
so long a - go —

Pno.

# jocelyn hagen

S. Solo  
that mem-o-ries — can't car - ry all the truth.

A. Solo  
that mem-o-ries — can't car - ry all the truth.

T. Solo  
that mem-o-ries — can't car - ry all the truth.

B. Solo  
that mem-o-ries — can't car - ry all the truth.

Pno.

To Be Known / Hagen

94 *no trill* *mf* *emphatically* *f* *rit.* *no dim.* *p*  $\text{♩} = 60$  (J)

Pno.

101 *pp* *mp*  $\text{♩} = 84 - 88$  (K)

S  
Oo... So we stut-ter.

A  
Oo... So we stut-ter.

T  
*mf*  
So we stut-ter. We

B  
*mf*  
So we stut-ter. We

Soprano (S)  
Alto (A)  
Tenor (T)  
Bass (B)

101 *mp*

Pno.

To Be Known / Hagen

L

*f*

112

S. Solo

A. Solo

T. Solo

B. Solo

that

that

that

that

112

S

A

T

B

*mf*

*mf*

We un - der - stand, then we don't. We have to be re - mind - ed

We un - der - stand, then we don't. We have to be re - mind - ed

stum - ble. We un - der - stand, then we don't. We un - der - stand,

stum - ble. We un - der - stand,

112

Pno.

*mf*

To Be Known / Hagen

118

S. Solo

A. Solo

T. Solo

B. Solo

we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as we make each oth - er, \_\_\_\_\_

we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as wel - come \_\_\_\_\_ as we make each

we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as wel - come \_\_\_\_\_ as we make each

we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as wel - come \_\_\_\_\_ as we make each

118

S

A

T

B

*f*

that \_\_\_\_\_ we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as we make each oth - er, \_\_\_\_\_

that \_\_\_\_\_ we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as we make each oth - er, \_\_\_\_\_

we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as we make each oth - er, \_\_\_\_\_

we \_\_\_\_\_ are as wel - come \_\_\_\_\_ as we make each oth - er, \_\_\_\_\_

118

Pno.

*f*

Do not photocopy.  
For perusal only.

To Be Known / Hagen

**M** with movement ♩ = 72 - 76

125

S. Solo  
— or our - selves.

A. Solo  
oth - er, our - selves.

T. Solo  
8  
oth - er, our - selves.

B. Solo  
oth - er, our - selves.

125

S  
— or our - selves. To be known is

A  
— or our - selves. To be known is

T  
8  
— or our - selves. To be known is

B  
— or our - selves. To be known is

125

Pno.

133

S. Solo

A. Solo

T. Solo

B. Solo

133

S

A

T

B

*mp* *mf*

rare. To see \_\_\_ and be seen. To be known is rare. To see \_\_\_ and be seen.

rare. To see \_\_\_ and be seen. To be known is rare. see and be seen.

rare. To see \_\_\_ and be seen. To be known is rare. see and be seen.

rare. To see \_\_\_ and be seen. To be known is rare. see and be seen.

*mp* *mf*

133

Pno.

Do not photocopy.  
For perusal only.

Joyfully ♩ = 52

140

S. Solo

A. Solo *mf*

T. Solo *mf*

B. Solo *mf*

Some-one out there may move in - to your heart —

Some-one out there may move — in - to your heart —

Some-one out there may move in - to your

140

S

A *mp*

T *mp*

B *mp*

Oo...

Oo...

Oo...

140

Pno. *mp*

To Be Known / Hagen

143 *mf*

S. Solo  
and warm — your skin — as you warm — theirs, warm

A. Solo  
and warm your skin — as you warm — theirs, warm

T. Solo  
and warm — your skin —

B. Solo  
heart — and warm — your skin —

143 *mp*

S  
Oo...

A  
Oo...

T  
Oo...

B  
Oo...

143 *legato*

Pno.

To Be Known / Hagen

(N)

145 *p* *mf*

S. Solo  
theirs, that light that em-brac - es and shapes the

A. Solo  
theirs, that light that em-brac - es and shapes the

T. Solo  
8 the way you swal - low the sun's \_\_\_ breath \_\_\_

B. Solo  
the way you swal - low the sun's \_\_\_ breath \_\_\_

145

S  
Nn...

A  
Nn...

T  
8  
Nn...

B

145

Pno.

Do not photocopy.  
For perusal only.

To Be Known / Hagen

147 *f*

S. Solo spark in-side you To be known

A. Solo spark in-side you To be known

T. Solo *f* To be known is rare. To be known is rare.

B. Solo *f* To be known is rare. To be known is

147

S Oh...

A Oh...

T Nn... Oh...

B Nn... Oh...

*mp*

147 *f*

Pno. 6 3

*f*

Do not photocopy.  
For perusal only.

**O**

*mp*

S. Solo

*mp*

A. Solo

*mp*

T. Solo

*mp*

B. Solo

rare. \_\_\_\_\_

150 *p*

S

*mp*

To be known is rare. \_\_\_\_\_

*f*

A

Know - ing e - ven one per - son \_\_\_\_\_ can seem im - pos - si - ble. \_\_\_\_\_

*f*

T

Know - ing e - ven one per - son \_\_\_\_\_ can seem im - pos - si - ble. \_\_\_\_\_

*p*

B

*mp*

To be known is

2

150

Pno.

*mp*

Do not photocopy.  
For perusal only.

To Be Known / Hagen

152

S *f* And we're worth it.

A But we're fond of each oth - er. And we're worth it.

T But we're fond of each oth - er. And we're worth it.

B rare. *f* And we're worth it.

152

Pno. *mf*

# joceelyn hagen

**P** Soloists join choir *mf*

S *mf* I want to know you. And I see you. I see you.

A *mf* I want to know you. And I see you. I see you.

T *mf* I want to know you. And I see you. I see you.

B *mf* I want to know you. And I see you. I see you.

154

Pno. *legato* *f*

To Be Known / Hagen

♩ = 46

157 *f* *rit.* *mf* 2

S I see you. So it's your turn. You

A I see you. So it's your turn. You

T I see you. So it's your turn. You

B I see you. *mp* *mf*

157 *ff* 6 2 *mp*

Pno.

joyce lyn hagen

Joyfully ♩ = 52

160 *ff*

S see me. *ff*

A see me. *ff*

T see me. *ff*

B see me. *ff*

160 *f* 6 3 3 6 *ff*

Pno.

Do not photocopy. For perusal only.

Do not photocopy.  
For perusal only.

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



Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

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



Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

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



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). 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. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt.

In 2019 and 2020, choirs and orchestras across the country are premiering her multimedia symphony *The Notebooks of Leonardo da Vinci* that includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. 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. Her dance opera collaboration with choreographer Penelope Freeh, *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.”

In 2013 Hagen released an EP entitled MASHUP, in which she performs Debussy’s “Doctor Gradus ad Parnassum” while singing Ed Sheeran’s “The A Team.” She is also one half of the band Nation, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and serve as clinicians for choirs from all over the world.

Hagen’s commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, the American Choral Directors Association of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers Association, 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, ECS Publishing, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

## Independently published choral works by Jocelyn Hagen:

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
I Saw Two Clouds at Morning	SSAATTBB a cappella choir
Ladies in Green	SSA choir and piano
Moon Goddess	SSA choir, 4-hand piano, percussion
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
Veni, Sancte Spiritus	SATB a cappella choir

### Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
amass (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
Songs for Muska (70’)	SATB choir, soloists, violin, cello, mandolin, harp, 2 percussionists
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion