

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

Jocelyn Hagen



To Be Known

SATB div. choir, SATB soli, string quartet

FULL SCORE

A large, white, stylized logo consisting of the lowercase letters 'j', 'h', and 'c' in a cursive, flowing script. The 'j' is tall and extends from the bottom red section into the top blue section. The 'h' and 'c' are positioned in the middle pink section. The logo is set against a background of three horizontal color bands: light blue at the top, pink in the middle, and dark red at the bottom.

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A smaller version of the white stylized 'jhc' logo, rendered in a light blue color, located in the bottom right corner of the page.

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."**

A

7

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

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S *Oo...*

A *Oo...*

T *Oo...*

B *Oo...*

13

Vln. I *rinforz. p*

Vln. II *rinforz. p*

Vla. *rinforz. p*

Vc. *rinforz. p*

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13 *p angelic*

S *Nn... p angelic*

A *Nn... p angelic*

T *Nn... p angelic*

B *Nn...*

mp

mp

mp

mp

mp

To Be Known / Hagen

B

with movement ♩ = 72 - 76

19

rit.

rinforz. p

Vln. I

Vln. II

Vla.

Vc.

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19

p

pp, p

p

pp, p

p

pp, p

S

A

T

B

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

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

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

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

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26

f

mp

f

mp

f

mp

f

mp

Vln. I

Vln. II

Vla.

Vc.

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26

mp

mf

mp

mf

mp

mf

mp

mf

S

A

T

B

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

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

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

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

C ♩ = 56 - 60

Vln. I

Vln. II

Vla.

Vc.

mp eagerly

p

p

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32 *p*
in the background
SATB soloists come forward

S

A

T

B

p

p

Oo...

Oo...

Oo...

Oo...

Oo...

Oo...

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Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

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S

A

T

B

Oo...

Oo...

Oo...

Oo...

To Be Known / Hagen

D

Vln. I *no vib. - -*

Vln. II

Vla.

Vc.

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40 *mp*

S. *mp* *p*

A. *mp* *p*

T. *mp* *p*

B. *mp* *p*

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

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warmly
♩ = 96

E

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

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44 *solo mf*

S. Solo *solo mf*

A. Solo *solo mf*

T. Solo

B. Solo *solo mf*

How can we tru - ly see —

How can we see —

How can we tru - ly see — and hear each oth - er?

50

Vln. I

Vln. II

Vla.

Vc.

S. Solo

A. Solo

T. Solo

B. Solo

and hear each oth - er? see each

and hear each oth - er? see each

mf

How can we see and hear each oth -

How can we

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55

F $\text{♩} = 112$
pizz.

Vln. I

Vln. II

Vla.

Vc.

pizz.

2

S. Solo

A. Solo

T. Solo

B. Solo

oth - er?

oth - er? E - ven the most con - fi - dent and sup - ple hide

er?

see each oth - er? E - ven the

To Be Known / Hagen

60

Vln. I

Vln. II

Vla.

Vc.

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60

S. Solo

A. Solo

T. Solo

B. Solo

E - ven the most con - fi - dent hide some - thing from them - selves,

some - thing — hide some - thing from them - selves,

E - ven the most con - fi - dent hide some - thing from them - selves,

most con - fi - dent hide some - thing

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64

Vln. I

Vln. II

Vla.

Vc.

arco

mf

Do not photocopy.

64

S. Solo

A. Solo

T. Solo

B. Solo

or from you and me. from you and

or from you and me. from you and

or from you and me. from you and

or from you and me. you and me.

with buoyancy
♩ = 72

68 *rit.* *a tempo*

Vln. I *f* *mp*

Vln. II *f* *p* *mp*

Vla. *f* *p* *mp*

Vc. *f* *p* *mp*

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68 *mf*

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

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

T. Solo me. _____

B. Solo you and me. _____

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68 *pp* *mp*

S Nn... _____

A *pp* *mp* Nn... _____

T *pp* *mp* Nn... _____

B *pp* *mp* Nn... _____

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To Be Known / Hagen

74

Vln. I

Vln. II

Vla.

Vc.

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S. Solo

A. Solo

T. Solo

B. Solo

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

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

mf

8 Some-times what is hid-den wants to be known

mf

Some-times e-ven when we can't find the words or ges-tures,

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79

Vln. I

Vln. II

Vla.

Vc.

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S. Solo

A. Solo

T. Solo

B. Solo

we con-ceal

f

we con-ceal

8 and some-times what we con-ceal hap-pened so long a-go

f

and some-times what we con-ceal hap-pened so long a-go

To Be Known / Hagen

85

Vln. I

Vln. II

Vla.

Vc.

85

S. Solo

A. Solo

T. Solo

B. Solo

what hap-pened so long a - go

what hap-pened so long a - go

so long a - go

so long a - go

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I

Vln. I

Vln. II

Vla.

Vc.

pp

p

pp

p

p

91

S. Solo

A. Solo

T. Solo

B. Solo

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

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

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

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

To Be Known / Hagen

rit.

♩ = 60 (J)

94

no trill

Vln. I *mf emphatically* *f* *no dim.* *mp* *p*

Vln. II *mf emphatically* *f* *no dim.* *p*

Vla. *mf emphatically* *f* *no dim.* *p*

Vc. *mf emphatically* *f* *no dim.* *p*

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101

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

♩ = 84-88 (K)

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101

S *pp* *mp*

A *pp* *mp*

T *mf*

B *mf*

Oo... So we stut-ter. We

Oo... So we stut-ter. We

Oo... So we stut-ter. We

(L)

112

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Musical notation for Violin I, Violin II, Viola, and Violoncello. The Violin parts feature melodic lines with accents and slurs. The Viola and Cello parts provide harmonic support with rhythmic patterns.

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S. Solo

A. Solo

T. Solo

B. Solo

that *f*

that *f*

that *f*

that — *f*

that *f*

Musical notation for Soprano, Alto, Tenor, and Bass solo parts. The lyrics are: "that". The notation includes rests and a final melodic phrase with a triplet and a fermata.

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112

S *mf*

A *mf*

T

B

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,

Musical notation for Soprano, Alto, Tenor, and Bass vocal ensemble parts. The lyrics are: "We un - der - stand, then we don't. — We have to be re-mind-ed". The notation includes accents and slurs.

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118

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

118

S. Solo
we _____ are as wel - come _____ as we make _____ each oth - er, _____

A. Solo
we _____ are as wel - come _____ as wel - come _____ as we make each

T. Solo
we _____ are as wel - come _____ as wel - come _____ as we make each

B. Solo
we _____ are as wel - come _____ as wel - come _____ as we make each

118

S *f*
that _____ we _____ are as wel - come _____ as we make _____ each oth - er, _____

A *f*
that _____ we _____ are as wel - come _____ as we make _____ each oth - er, _____

T *f*
we _____ are as wel come _____ as we make each oth - er, _____

B *f*
we _____ are as wel - come _____ as we make each oth - er, _____

(M) with movement ♩ = 72 - 76

125

Vln. I

Vln. II

Vla.

Vc.

125

S. Solo

A. Solo

T. Solo

B. Solo

or our - selves.

oth - er, our - selves.

oth - er, our - selves.

oth - er, our - selves.

125

S

A

T

B

or our - selves.

or our - selves.

or our - selves.

or our - selves.

To be known is

To be known is

To be known is

To be known is

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133

Vln. I

Vln. II

Vla.

Vc.

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S. Solo

A. Solo

T. Solo

B. Solo

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S

A

T

B

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. Oo...

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.

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141 Joyfully ♩ = 52

Vln. I

Vln. II

Vla.

Vc.

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141

S. Solo

A. Solo

T. Solo

B. Solo

mf

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

mf

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

mf

Some-one out there may move in - to your

141

S

A

T

B

mp

Oo...

mp

Oo...

mp

Oo...

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143

Vln. I *p* legato *mp*

Vln. II

Vla.

Vc.

S. Solo *mf*
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*
Oo... Oo... Oo...

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(N)

145

Vln. I

Vln. II

Vla.

Vc.

145

S. Solo

A. Solo

T. Solo

B. Solo

theirs, that light that em-brac - es and shapes the

theirs, that light that em-brac - es and shapes the

8 the way you swal-low the sun's breath

8 the way you swal-low the sun's breath

145

S

A

T

B

Nn...

Nn...

Nn...

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To Be Known / Hagen

147

Vln. I

Vln. II

Vla.

Vc.

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147

S. Solo

A. Solo

T. Solo

B. Solo

spark in - side you To be known

spark in - side you To be known

To be known is rare. To be known is rare.

To be known is rare. To be known is

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147

S

A

T

B

Oh...

Oh...

Nn... Oh...

Nn... Oh...

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⓪

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150

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

S. Solo *mp*

A. Solo *mp*

T. Solo *mp*

B. Solo *mp*

p rare

p To be known is rare.

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

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

p To be known is

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To Be Known / Hagen

152

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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152

S 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. And we're worth it. _____

f

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Vln. I *legato* *f*

Vln. II *legato* *f*

Vla. *f*

Vc. *f*

Soloists join choir

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154

S I want to know you. — And I see — you. I see — you.

A I want to know you. — And I see — you. I see — you.

T I want to know you. — And I see — you. I see — you.

B I want to know you. — And I see — you. I see — you.

mf

To Be Known / Hagen

rit.

♩. = 46

157

Vln. I

Vln. II

Vla.

Vc.

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157

S

A

T

B

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

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

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

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

f *mf* *mf* *mf* *mp* *mf*

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Joyfully ♩. = 52

160

Vln. I

Vln. II

Vla.

Vc.

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160

S

A

T

B

see me. see me. see me. see me.

ff *ff* *ff* *ff*

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j o c e l y n *jh* a g e n

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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. 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