

Who We Are  
SATB div., piano  
JH - C046

Jocelyn Hagen



# Who We Are

SATB div. and piano



jocelyn hagen

## Text:

### Who We Are When We Don't Know Who We Are

The more you say you don't know who you are,  
the more I know you are.

Part rock, part river, part tree.  
Part roots of grass, seeking beyond you and me.  
Part earth, sky, and raging sea.

Part yolk and part shell.  
Part moon's scars and sun's burnt glory.  
Part word, part page, and part book.

Part inner space and part outer space.  
Part first breath, and last.  
Part you, and me, and all of us, moving as one.

But call out the names of everyone and every thing  
and there will always be one thread, one fiber,  
that is forever you —

a flavor, or color, a tick of the tock,  
often unseen or unheard,  
a single musical note, a song and a summons.

~ *Freya Manfred (Loon in Late November Water)*

## Members of the Ohio Choral Directors Association Collegiate Commissioning Consortium:

Gayle Walker, Otterbein University  
Joe Miller, University of Cincinnati College-  
Conservatory of Music  
Benjamin Locke, Kenyon College  
Mark Munson and Richard Schnipke, Bowling Green  
State University  
Hae-Jong Lee, Youngstown State University  
Marie Bucoy-Calavan, University of Akron  
Ron Blackley, Ashland University  
Steven Hankle, University of Dayton  
Lynda Hasseler, Capital University  
Brian Bailey, Cleveland State University  
Joseph Rivers, Mount St. Joseph University  
Scott MacPherson, Kent State University  
Scott MacPherson, Cleveland Chamber Choir  
Bradley Naylor, Ohio University  
Lisa Wong, The College of Wooster  
Jason McKee, William Mason High School  
Brandon Moss, Central Crossing High School

## Performance Note:

During performances, I recommend reading the poem above before the performance of "Who We Are." The text to this work is wonderful, and I think it deserves to be heard more than once. It also is helpful to read the original title of the poem. (I thought this poem title was a bit long for a song title, so I shortened it.) When read aloud, the pianist can feel free to improvise material based on the first 15 measures of the song underneath the speaker.

## Program Notes

It can be a difficult and painful journey discovering who we are. When we are young I think there is a lot of pressure, both external and internal, to figure out who we are meant to be. What do I want to do when I "grow up?" Who are my friends? What do I strongly believe in? It has been helpful for me to recognize that our relationship with ourselves is a long journey ~ one that never really ends, and it is never too late to "begin again." One label I have always been comfortable with is that of "singer." I sing when I'm happy, and when I'm sad, and when I'm frustrated. The act of singing is therapeutic to me. I'm guessing that for many of the singers on the stage in front of you, that it is true for them as well.

My favorite musical moment of this work is definitely the climax. The choir joins forces singing in unison, then branches out into harmony, sustaining an incredibly long phrase that I don't believe any of them could make on a single breath. They have to stagger their breathing, taking breaths when their neighbor is not, so the sound from the choir continues to sustain and grow even while they catch their breath. It is a depiction of the power of unity: we can't do this by ourselves, but we can do it when we come together. Such a great metaphor for life, don't you think?

~ *Jocelyn Hagen*

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Freva Manfred

$\text{♩} = 80, \textit{with rubato}$

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Piano *mp*  
pedal harmonically

Musical score for the piano introduction, featuring treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *mp* and includes a 'pedal harmonically' instruction.

8 *mp* sopranos & altos  
The more you say — you don't know who you are, the more — I know you —

8 *mp* tenors & basses  
The more you say — you don't know who you are, the more — I know you —

8 *p* *mp*

Vocal and piano accompaniment for measures 8-13. It includes staves for sopranos & altos, tenors & basses, and piano accompaniment. The lyrics are: "The more you say — you don't know who you are, the more — I know you —". The piano part is marked *p* and *mp*.

14  
S are. Part rock, part riv-er, part tree.

14  
B are. Part rock, part riv-er, part tree.

Vocal and piano accompaniment for measures 14-15. It includes staves for soprano (S) and bass (B) parts. The lyrics are: "are. Part rock, part riv-er, part tree.".

14 *p*

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Piano accompaniment for measures 14-15, marked *p*.

Please report performances of this piece to  
Jocelyn Hagen at [jocelyn@jocelynhagen.com](mailto:jocelyn@jocelynhagen.com)



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**Broadening...**

(slight relaxation of tempo, through m. 35)

21 *mf*

S Part roots of grass, — seek-ing be - yond you and me. — Part earth,

A Part roots of grass, — seek-ing be - yond you and me. — Part earth,

T Part roots of grass, — seek-ing be - yond you and me. — Part earth,

B Part roots of grass, — seek-ing be - yond you and me. — Part earth,

21 **Broadening...**

*mf*

28 *f* *mf*

S sky, and rag-ing sea. — Part yolk and part

A sky, and rag-ing sea. — Part yolk and part

T sky, and rag-ing sea. — Part yolk and part

B sky, and rag-ing sea. — Part yolk and part

28 *f*

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36 *mp*

S shell. Part moon's scars and sun's burnt glo - ry.

A *mp* shell. Part moon's scars and sun's burnt glo - ry.

T *mp* shell. Part moon's scars and sun's burnt glo - ry.

B *mp* shell. Part moon's scars and sun's burnt glo - ry.

36 *mp*

cross L.H.

44 *mf* *f*

S Part word, part page, and part book. Part in - ner space

A *mf* *f* Part word, part page, and part book. Part in - ner space

T *mf* *f* Part word, part page, and part book. Part in - ner space

B *mf* *f* Part word, part page, and part book. Part in - ner space

44 *mf* *f*

Who We Are / Hagen

51

S and part out - er space. Part first breath, and *mf*

A and part out - er space. Part first breath, and *mf*

T and part out - er space. Part *mp*

B and part out - er space. Part *mp*

51

*mf*

Jocelyn Hagen

58

S last. Part you, and me, and all of us, *pp* *mf*

A last. Part you, and me, and all of us, *pp* *mf*

T first breath, and last. Part you, and me, and all of us, *pp* *mf*

B first breath, and last. Part you, and me, and all of us, *pp* *mf*

58

*p* *pp* *mf*

Who We Are / Hagen

65 *sub. mp* *p* *mf* stagger breathe

S mov-ing as one. one.

A *sub. mp* *p* *mf* stagger breathe

T mov-ing as one. one.

8 *sub. mp* *p* *mf* stagger breathe

B mov-ing as one. one.

65 *mp* *p*



72 *mp* *molto* *ff*

S


A *mp* *molto* *ff*

T *mp* *molto* *ff*

8

B

72 *mp* *molto* *ff*



Who We Are / Hagen

79 *mp* *N.B.*  
S But call out the names of eve-ry-one and eve-ry thing  
A *mp* *N.B.*  
T *mp* *N.B.*  
B *mp* *N.B.*  
But call out the names of eve-ry-one and eve-ry thing

79 *mp*  
and there will al-ways be one thread, one fi-ber, that is for-

86 *p*  
S and there will al-ways be one thread, one fi-ber, that is for-  
A *p*  
T *p*  
B *p*  
and there will al-ways be one thread, one fi-ber, that is for-

86 *p*  
and there will al-ways be one thread, one fi-ber, that is for-

Who We Are / Hagen

93

S *delicately*  
ev - er you \_\_\_\_\_

A *delicately*  
ev - er you \_\_\_\_\_ a

T *delicately*  
ev - er you \_\_\_\_\_

B *delicately*  
ev - er you \_\_\_\_\_ a

93

101

S *mp*  
or col - or, of - ten un - seen \_\_\_\_\_ or un - heard,

A *mp*  
fla - vor, a tick of the tock, of - ten un - seen \_\_\_\_\_ or un - heard,

T *mp*  
or col - or, of - ten un - seen \_\_\_\_\_ or un - heard,

B *mp*  
fla - vor, a tick of the tock, of - ten un - seen \_\_\_\_\_ or un - heard,

101

Who We Are / Hagen

*rit.*

109

S *p* a sin - gle mu - si - cal note, a song *gently mp*

A *p* a sin - gle mu - si - cal note, a song *gently mp*

T *p* a sin - gle mu - si - cal note, a song *gently mp*

B *p* a sin - gle mu - si - cal note, a song *gently mp*

109

*rit.*

*p*

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117

*a tempo*

*rit.*

S *p* and a sum - mons.

A *p* and a sum - mons.

T *p* and a sum - mons.

B *p* and a sum - mons.

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117

*a tempo*

*rit.*

*8va*

*pedal harmonically*

8

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j o c e l y n h 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). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for the voice: solo, chamber and choral. Her dance opera collaboration with choreographer Penelope Freeh, titled *Test Pilot*, received the 2017 American Prize in the musical theater/opera division as well as a Sage Award for “Outstanding Design.” The panel declared the work “a tour de force of originality.” Her melodic music is rhythmically driven, texturally complex, and has recently become more experimental in nature. In 2013 she released an EP entitled *MASHUP*, in which she performs Debussy’s “Doctor Gradus Ad Parnassum” while singing Ed Sheeran’s “The A Team.” Jocelyn is also one half of the band *Nation*, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and clinic choirs from all over the world.

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

## Independently published choral works by Jocelyn Hagen:

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

### Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
<i>amass</i> (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
The Notebooks of Leonardo da Vinci (35’)	SATB choir, orchestra or chamber orchestra, video projections
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion