

We Are the Lucky Ones  
SATB div., treble choir, and chamber ensemble  
JH - LE10.1 - CHAMBER

Jocelyn Hagen

# We Are the Lucky Ones

SATB and chamber ensemble

FULL CHAMBER SCORE

jocelyn hagen

## TEXT:

### I. Our Bodies Mostly Water

We find in the morning light  
remnants of fire,  
the remainders of our dreams drift  
like ash.

We dream of paradise.  
We want for Eden.  
Then dream the desert.  
Then want for rain.

Our bodies mostly water  
meant to move and spill.

Luck, is just that, luck.  
Where we are born, who has given  
us a name, and who might,  
in an instant, take it all away.

We all want to be useful.  
We all want to be loved.  
Acknowledge this  
in the sadness in our joy.

Calculate loss  
in the cool wind against our skin.  
What divides us thunders.  
What subtracts us stings.

War, famine, danger,  
disease, and disaster  
come knocking  
at our neighbor's door.

So many of us  
forced to flee, seek safety  
in another land, unable to return  
to the place we come from.

Our bodies mostly water  
meant to move and spill.

Multiply these feelings  
like rain, let them fall.  
Let them river, come in waves  
find a shore.

Let them become  
the earth again.  
And like the earth,  
give life the beauty to begin.

Our bodies mostly water  
meant to move and spill.

Luck is just that, luck.

That we exist at all, that we were born,  
chosen to live, out of all the matter  
in the universe, we are here, in these  
bodies, with these voices, singing.

We are the lucky ones.  
- *Julia Klatt Singer*

### II. What Do I Desire?

I want to laugh a liquid laugh,  
every gurgling morsel of me  
cascading like water over singing stones –

laugh until my heart and lungs are empty,  
and go on laughing until I'm well-fed  
and fall in love with everything –

let go of my place, and my body in that place,

and surrender to nonstop giggles, gasps,  
chortles and chuckles –

laugh until I cry, and discover  
the sapphires tumbling from my eyes are tears  
rising from a deep sea of hope and sorrow.

Laugh! Because the more I remember  
and then forget, the more I will be free.  
- *Freya Manfred*

## INSTRUMENTATION:

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horns in F

Trumpet in C

Trombone

2 Percussionists

Piano

SATB div choir, treble choir (Mvt. II only)

STRINGS \*can be single players or a fuller ensemble

## FROM THE COMPOSER:

Getting asked to compose a work that pairs well with *Carmina Burana* required a great deal of patience and trial and error. The iconic *Carmina Burana* features texts that span a barrage of human emotions that are often sensational. The commission led me down many different avenues of thought and exploration before collaboratively settling on two themes central to its form: fortune and desire.

I heard it said somewhere that the key to success and happiness in life is simple: figure out what it is that you want from life, then figure out how to ask for it. You'd think that the journey to finding what it is you truly want would also be simple, but I wrestle with this regularly, and I'm sure I'm not alone. Then, in early June of 2024, when I was just getting started on this work, my friend and I attended a poetry reading of 3 Minnesota authors, including Freya Manfred, an artist whose work I've set to music several times. She read from her new book titled *When I Was Young and Old*, a poem called "In a Sad Time What Do I Desire?" So much wisdom is contained in this short poem. "I want to laugh a liquid laugh, every gurgling morsel of me cascading like water over singing stones." Yes. This is it, this is what I want: laughter, frivolity, joyfulness. But it was the last two lines that captured my heart. "Laugh! Because the more I remember and then forget, the more I will be free." Yes. Often happiness is the result of learning to let go, being able to forgive, being present in the moment, acknowledging negative emotions and dismissing them, and living a life that is filled with gratitude. And not only do we want this for ourselves, we want to see this happiness in the next generations, which made the inclusion of a children's choir a perfect addition. Their beautiful singing and energy brings a special joy that is hard to capture in other ways.

The theme of fortune, or luck, was more challenging. We decided to commission another Minnesota poet, Julia Klatt Singer, to fill this need. Julia's poem centers on the liquid nature of our circumstances and ourselves. The title of the first movement is "Our Bodies Mostly Water." As a composer I deeply enjoyed exploring the nature of water and its liquidity, as well as its connection to the journey of our lives. I decided to compose in Rondo form: A B A C A B A, to portray this movement, flowing in and out of different sections, like different countries on a map. I was also very interested in sudden shifts, aural reminders that one's luck can "change on a dime." The a cappella section near the end of this movement encapsulates the importance of perspective and mindfulness. "That we exist at all, that we were born, chosen to live, out of all the matter in the universe, we are here, in these bodies, with these voices, singing." Only through this self awareness and practice of gratitude are we truly able to let go, and the beauty of the world is revealed to us. We can enjoy the blessings around us and be joyful. If we can see and understand that, then we truly are the lucky ones.

- *Jocelyn Hagen*

Score

This work was commissioned by the Arlington Chorale and their artistic director, Ingrid Lestrud.  
The world premiere was given in collaboration with the Alexandria Symphony Orchestra  
at the Rachel M. Schlesinger Concert Hall in Alexandria, VA on November 16, 2024.

# We Are the Lucky Ones

## I. Our Bodies Mostly Water

Poems by Julia Klatt Singer  
& Freya Manfred

Jocelyn Hagen

*Majestically*

♩ = 60

Flute *f* *p* *mf* *p* *mf* *p*

Oboe *mp*

Clarinet in B♭ *mf*

Bassoon *mf*

Horn in F 1 *mp*

Trumpet in C *solo* *f*

Trombone *mp*

Crotales (or chimes) *f*

Piano *f*

Soprano

Alto

Tenor

Bass

*Majestically*

♩ = 60

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp* *mf*

Contrabass *mp* *mf*

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(A)

6

Fl. *mf* > *p* *mf* > *p*

Ob. *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf* > *p*

Hn. *mf* *p*

C Tpt. *mf*

Tbn. *mf*

Crt.

Pno.

S

A

T

B

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *mf* *mf*

Vc. *mp* *mf* > *p* *mf*

Cb. *mp* *mf* > *p*

*mp* < *mf* > *p*

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12

Fl. *mf* *f*

Ob. *fp* *f*

B♭ Cl. *mp* *ff* *f*

Bsn. *f* *fp* *f*

Hn. *f* *fp* *f*

C Tpt. *ff*

Tbn. *mp* *f* *fp* *f*

Crt.

Pno. *mp* *f*

S

A

T

B

Vln. I *f* *fp* *f*

Vln. II *mf* *f* *fp* *f*

Vla. *p* *mp* *mf*

Vc. *p* *fp* *fp* *f*

Cb. *fp* *fp* *f*

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3

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(B)

♩ = 72

18

no trill

*p*

Fl.

Ob.

B♭ Cl.

no trill

*p*

Bsn.

*p*

*mp*

solo

Hn.

C Tpt.

Tbn.

Crt.

Pno.

S.

A.

T.

B.

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(B)

♩ = 72

*p*

*mp*

pizz.

Vln. I

*mp*

pizz.

Vln. II

*mp*

solo

*mp*

Vla.

*p*

Vc.

*p*

*p*

Cb.

*p*





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32

Fl. *mp legato*

Ob.

B♭ Cl. *mp legato*

Bsn. *p*

Hn.

C Tpt.

Tbn. *p*

Crt.

Pno.

S  
Then dream the de - sert. Then want for rain. We dream of

A  
We want for E - den. We dream of par - a - dise.

T  
Then dream the de - sert. Then want for rain. We

B  
We want for E - den. We dream of

Vln. I *arco*

Vln. II

Vla.

Vc.

Cb.

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(D)

36

Fl.

Ob.

B♭ Cl.

Bsn.

*mf* *p*

Hn.

C Tpt.

Tbn.

*mf* *p*

Crt.

Pno.

*mf*

S par - a - dise. We dream

A We want for E - den. Then dream the de - sert. Then want for rain. We dream, then want.

T dream of par - a - dise. We want for E - den. We dream, then want.

B par - a - dise. We want for E den. We dream then want.

*mf* *p*

Vln. I *mf* *pp* *legato*

Vln. II *mf* *pp* *legato* arco

Vla. *mf* *p* *legato*

Vc. *mf* *p* *legato*

Cb. *mf* *p* *legato*

*mf* *p* *legato*



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(E)

rit.

46

Fl. *p* *mf*

Ob. *p*

B $\flat$  Cl. *p* *mf*

Bsn. *fp* *p*

Hn. *p*

C Tpt. *fp* *p*

Tbn. *fp* *p*

Crt. *mp*

Perc. *mp*

Pno. *p*

S *f* *mf* *p*  
 We dream Our bod - ies most - ly wa - ter meant to move and

A *f* *mf* *p*  
 We dream Our bod - ies most - ly wa - ter meant to move and

T *f* *mp* *p*  
 We dream meant to move and

B *fp* *mp* *p*  
 We dream meant to move and

(E)

rit.

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Vln. I *mf* *fp*

Vln. II *mf* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

Cb. *mf* *fp*

*Rippling Like Water*

♩ = 52

51

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bsn. *p*

Hn. *p*

C Tpt.

Tbn.

Crt.

Pno. *mf* *legato* *slightly smeared with pedal* *mp*

S. spill.

A. spill.

T. spill.

B. spill.

*Rippling Like Water*

♩ = 52

Vln. I *mp*

Vln. II *p*

Vla. *mp*

Vc. *mp* *pizz.*

Cb. *mp* *pizz.*

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54

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

S

A

T

B

Luck is just that, luck is just that. Luck is just that, luck. Oo... Luck is just that.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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F

Fl. \_\_\_\_\_

Ob. \_\_\_\_\_

B♭ Cl. \_\_\_\_\_

Bsn. \_\_\_\_\_

\_\_\_\_\_ solo \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_

\_\_\_\_\_ *mp* \_\_\_\_\_ *p*

Hn. \_\_\_\_\_

C Tpt. \_\_\_\_\_

Tbn. \_\_\_\_\_

\_\_\_\_\_ *p* \_\_\_\_\_

\_\_\_\_\_ *mp* \_\_\_\_\_ *p*

Crt. \_\_\_\_\_

Perc. \_\_\_\_\_

\_\_\_\_\_ *p* \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_

Pno. \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_

S \_\_\_\_\_

A \_\_\_\_\_

T \_\_\_\_\_

B \_\_\_\_\_

*mf* Luck is just that, luck is just that. Luck is just that, luck. Where we are born,

Luck is just that, luck is just that. Luck is just that, luck. Where we are born,

*mf* Luck is just that, luck is just that. Luck is just that, luck. Where we are born,

*mf* Luck is just that, luck is just that. Luck is just that, luck. Where we are born,

F

Vln. I \_\_\_\_\_

Vln. II \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. \_\_\_\_\_

Cb. \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_

\_\_\_\_\_ *mf* \_\_\_\_\_





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68

Fl. *mp*

Ob. *mp*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Crt. *mf*

Pno. *mf*

S

A

T

B

Vln. I *mf* arco

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. arco *mf*

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use - ful. We all want to be loved. Ac-knowl-edge this in the sad - ness in our

We all want to be use-ful. We want to be loved. Ac-knowl-edge this in the sad - ness in our

use - ful. We all want to be loved. Ac-knowl-edge this the

We all want to be use-ful. We want to be loved. Ac-knowl-edge this the

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I

73

Fl. *no trill*  
*mf* *mp*

Ob. *mf* *mp* *mp*

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *suspended cymbal*  
*p* *mp*

Pno. *mp*

S *p*  
 joy. our joy. cool.

A *mp* 3  
 joy. our joy. Cal-cu-late loss in the cool wind a-gainst our

T *p*  
 sad-ness in our joy. cool.

B *mp* 3  
 sad-ness in our joy. Cal-cu-late loss in the cool wind a-gainst our

I

Vln. I *mp*

Vln. II *pizz.* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

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77

Fl. *f*

Ob. *mf*

B♭ Cl. *mp* *mf*

Bsn. *fp* *mf*

Hn. *f*

C Tpt. *mp*

Tbn. *fp* *mf*

Perc. *p* *fp* *mf*

Pno. *fp* *mf*

S. *f*  
wind What di-vides us thun - ders.

A. *f*  
skin. cool wind What di-vides us thun - ders.

T. *f*  
wind What di-vides us thun - ders.

B. *f*  
skin. a-gainst our skin. What di-vides us thun - ders.

Vln. I *arco* *fp* *mf*

Vln. II *mf*

Vla. *fp* *mf* *f*

Vc. *fp* *mf*

Cb. *fp* *mf*

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Ⓧ

81

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

What sub-tracts us stings.

What sub-tracts us stings.

What sub-tracts us stings.

What sub-tracts us stings.

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86

*accel.*

*Powerfully*

$\text{♩} = 88$

Fl.

Ob. *solo*

B♭ Cl. *mf* *mp* *mp* *mp* *mp*

Bsn. *mf* *p* *mf* *f*

Hr. *mf* *mp* *mp* *mp* *mp*

C Tpt. *mf* *f*

Tbn. *mf* *mf* *f*

Crt.

Perc. *mf* *p* *snare drum*

Pno. *mp* *mf* *f*

S

A

T

B

*accel.*

*Powerfully*

$\text{♩} = 88$

Vln. I *mp* *mp* *mp* *mp*

Vln. II *f* *arco*

Vla. *mp* *mp* *mp* *mp*

Vc. *mf* *f*

Cb. *f*

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(K)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

S

A

T

B

War, fam-ine, dan-ger, dis-ease, and dis - as-ter come knock - ing — at our neigh-bor's door.

(K)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

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95

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*legato*

So man-y of us forced to flee, Seek safe-ty in an-oth-er land, un-

So man-y of us forced to flee, Seek safe-ty in an-oth-er land, un-

So man-y of us forced to flee, Seek safe-ty in an-oth-er land, un-

So man-y of us forced to flee, Seek safe-ty in an-oth-er land, un-

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98

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*fp*

*mf*

*f*

*mp*

suspended cymbal

a - ble to re - turn to the place we come from.

a - ble to re - turn to the place we come from.

a - ble to re - turn to the place we come from.

a - ble to re - turn to the place we come from.

*tr*

*f*





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Hopefully

♩ = 72

110

Fl. *mf* *mp*

Ob. *p*

B♭ Cl. *mf* *mp*

Bsn. *mf* *p*

Hr. *mf* *p*

C Tpt. *mf*

Tbn. *mf*

Perc. *p* suspended cymbal *p*

Pno. *mf* *mp* *mp*

S *mf* *mp*  
Our bod - ies most - ly wa - ter — meant to move and spill. —

A *mf* *mp*  
safe - ty at our neigh - bor's door. — meant to move and — spill. —

T *mf* *legato*  
oth - er land, forced to flee, Our bod - ies most - ly wa - ter

B *f* *mp* *legato*  
wa - ter come knock - ing come knock - ing most - ly wa - ter

Vln. I *mp* *legato* *p* *mp*

Vln. II *mp* *legato* *p* *mp* *pizz.*

Vla. *mp* *legato* *p* *mp*

Vc. *mp* *legato* *mp*

Cb. *mp*

(N)

116

Fl. *p*

Ob.

B♭ Cl. *p* — *mf*

Bsn. *p* — *mf*

Hn.

C Tpt. *p*

Tbn.

Crt. *p*

Pno. *p* sub.<sup>3</sup> 3 3 3 3 3 3 3 3

S *mp*  
Mul-ti-ply these feel - ings like

A *mp*  
Mul-ti-ply these feel - ings like

T

B

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(N)

Vln. I *arco* *tr* *sub. p*

Vln. II *sub. p*

Vla. *sub. p*

Vc. *sub. p*

Cb. *sub. p*



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126



Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

Hr.

C Tpt.

Tbn.

Crt.

Perc. *pp* suspended cymbal

Pno.

S *mp* give

A *mp* And like the earth, give

T *mp* Let them be - come the earth a - gain. And like the earth, give

B *mp* Let them be - come the earth a - gain. And like the earth, give

Vln. I *p* *legato*

Vln. II *p* *arco* *legato*

Vla. *p* *legato*

Vc. *p* *legato*

Cb. *p* *legato*

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137

*rit.*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *mp*

Hr. *mp*

C Tpt. *p*

Tbn. *mp*

Crt. *mp*

Pno.

S  
bod-ies most-ly — most-ly wa-ter meant to move and —

A  
Our bod-ies most-ly most-ly — wa-ter meant to move and —

T  
most-ly wa-ter wa-ter

B  
most-ly wa-ter — most-ly wa-ter

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp*

Cb. *mp*

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*rit.*  
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143  $\text{♩} = 52$  Q

Fl. *mp*

Ob.

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

Hr. *p* *mp*

C Tpt. *mf* solo

Tbn.

Perc. suspended cymbal *pp* *p*

Pno. *mf* slightly smeared with pedal

S. *p* spill. \_\_\_\_\_

A. *p* spill. \_\_\_\_\_

T.

B.

Vln. I  $\text{♩} = 52$  *mp* Q

Vln. II *mp*

Vla. *mp*

Vc. *mp* pizz.

Cb. *mp* pizz.

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146

Fl. *tr tr tr tr* *mf*

Ob. *solo* *f* *mf*

B♭ Cl. *2*

Bsn. *mf*

Hr. *mf*

C Tpt. *mf* *5* *melody* *2* *mf*

Tbn.

Crt. *mp*

Pno. *p* *mp*

S. *mp* *Oo...*

A. *p* *mf* *Oo...* *floating* *Luck is just that,*

T. *mp* *Luck is just that, luck is just that. Luck is just that, luck. Oo...*

B. *mp* *Luck is just that, luck is just that. Luck is just that, luck.*

Vln. I *mf*

Vln. II *melody* *2* *f*

Vla. *tr tr tr tr* *mf*

Vc. *mf*

Cb. *mf*











168

Fl.

Ob. *solo* *mp*

B $\flat$  Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Crt.

Pno.

S *p*  
voic - es, - sing - ing. sing - ing.

A *p*  
voic - es, - sing - ing. sing - ing. sing - ing.

T *mp* *p*  
voic - es, sing - ing.

B *mp* *p*  
voic - es, sing - ing.

Vln. I *p* play

Vln. II *p* play

Vla. *mp* *p* play

Vc. *mp* *p*

Cb. *p*

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182 *accel.* ♩ = 92

Fl. *mf* *f*

Ob. *p* *mf* *f*

B♭ Cl. *p* *mf* *f*

Bsn. *f*

Hr. *mp* *mf* *mf*

C Tpt. *mp* *mf*

Tbn. *f*

Perc. bass drum *p* *f*

Pno. *f*

S. *mf* We are the luck-y ones. We are the lucky ones.

A. *mf* We are the luck-y ones. We are the lucky ones.

T. *mf* We are the luck-y ones. We are the lucky ones. We are the lucky ones.

B. We are the lucky ones.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

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## II. What Do I Desire?

*Playfully  
a tempo*

193

Fl. *mf* *solo* *tr*

Ob. *mp* *mf* *mf*

B♭ Cl. *mp* *mf* *mf*

Bsn. *mp* *mf*

Hr. *mp*

C Tpt.

Tbn.

Perc. *mf* *vibraslap*

Pno. *mf*

Treble Choir *a few giggles* *a few giggles*

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Jocelyn Hagen

II. What Do I Desire?  
*Playfully  
a tempo*

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We Are the Lucky Ones / Hagen

(X)

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Perc.

Pno.

Treb.

S

A

T

B

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*f*

I want to laugh a liq - uid laugh, — eve-ry gur-gling mor-sel of me cas - cad-ing like wa-ter o-ver

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(X)

Vln. I

Vln. II

Vla.

Vc.

Cb.

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We Are the Lucky Ones / Hagen

209

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Perc.

Pno.

Treb.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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mf

mf

mf

mf

lungs are emp-ty, and go on laugh - ing laugh - ing un-til I'm well fed and fall in love with

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We Are the Lucky Ones / Hagen

214

(Z)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

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Perc.

Pno.

Treb.

S

A

T

B

eve-ry-thing — I want to laugh a liq-uid laugh, —  
I want to laugh a liq-uid laugh, eve-ry gur-gling mor-sel of me cas -  
I want to laugh a liq-uid laugh, eve-ry gur-gling mor-sel of me cas -  
I want to laugh a liq-uid laugh, — eve - ry gur-gling  
I want to laugh a liq-uid laugh, eve - ry gur-gling

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Vln. I

Vln. II

Vla.

Vc.

Cb.

(Z)

*mf* *f* *pizz.* *f* *pizz.* *f*

We Are the Lucky Ones / Hagen

218

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Perc.

Pno.

Treb.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Jocelyn Hagen

eve - ry gur - gling mor - sel of me cas - cad - ing like wa - ter o - ver sing - ing stones —  
cad - ing like wa - ter o - ver sing - ing stones — and fall in love with  
cad - ing like wa - ter o - ver sing - ing stones — and fall in love with  
mor - sel of me cas - cad - ing like wa - ter o - ver sing - ing stones — and fall in  
mor - sel of me cas - cad - ing like wa - ter o - ver sing - ing stones — and fall in

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AA

Warmly

221

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Crt.

Perc.

Pno.

Treb.

S

A

T

B

and fall in love with eve-ry-thing —  
 eve-ry-thing — in love with eve-ry-thing — let go of my place, let go of my  
 eve-ry-thing — in love with eve-ry-thing — let go of my place, let go of my  
 love with eve-ry-thing — with eve-ry-thing — let go of my place, let go of my  
 love with eve-ry-thing — with eve-ry-thing — let go of my

AA

Warmly

Vln. I

Vln. II

Vla.

Vc.

Cb.







We Are the Lucky Ones / Hagen

241 ♩ = 60

♩ = 96

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Crt.

Pno.

Treb.

S

A

T

B

deep sea of hope and sor - row.

♩ = 60

♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.



We Are the Lucky Ones / Hagen

Fl. *mf*

Ob. *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp*

Hr.

C Tpt.

Tbn.

Perc. *p* *f*  
vibraslap

Pno. *mp* *mf*

Treb. *p* *mp* *mf* *f*  
Laugh! Laugh! Laugh! Be-cause the

S. *mp* *mf* *f*  
Laugh! Laugh! Laugh! the

A. *mp* *mf* *f*  
Laugh! Laugh! Laugh! Be-cause the

T. *mp* *mf* *f*  
Laugh! Laugh! Laugh! Be-cause the

B. *f*  
Be-cause the



Vln. I *mp* *mf*

Vln. II *mp* *mf* *f*  
no trill

Vla. *mp* *mf* *f*

Vc. *mp*

Cb.



We Are the Lucky Ones / Hagen

DD

255

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hr.

C Tpt. *p*

Tbn.

Perc. *p* *vibraslap*

Pno. *p*

Treb. *sub. pp*

S. *sub. pp*

A. *sub. pp*

T. *sub. pp*

B. *sub. pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Do not photocopy.  
For perusal only.

Do not photocopy.  
For perusal only.

DD

the more I will be free.

the more I will be free.

the more I will be free.

the more I will be free.

the more I will be free.

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joceelyn chagen



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**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 and opera. 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 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 fifty times across the United States, including Canada, Sweden, Croatia, and England. 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 Voces8, Conspirare, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, True

Concord Voices and Orchestra, the American Choral Directors Associations 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, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes. Find out more at [JocelynHagen.com](http://JocelynHagen.com)

## Independently published works by Jocelyn Hagen:

### Music for band

Challey Fanfare	double brass quintet or brass ensemble
the boat that brings them home	symphonic band
Gloria	symphonic band
Hymn to St. Teresa	symphonic band
Medusa	wind symphony, soprano solo
Salute	wind ensemble
Shieldmaiden	symphonic band
To Gold in Broadest Blue	wind ensemble

### Music for mixed choir

American Dream	SATB choir, piano
Belong	SATB choir, piano
Benedictus, from <i>amass</i>	SSAATTBB a cappella choir, SATB soli
Catch and Release	SATB choir, piano
Crown of Weeds	SATB div. choir, woodwind quintet
For Nadia, from <i>Songs for Muska</i>	SATB div. a cappella choir
Give Joan a Sword	SATB div. choir, piano, cello, chimes, handbells
Hands	SATB div. a cappella choir, 2 soloists
Load Poems Like Guns, from <i>Songs for Muska</i>	SATB div. a cappella choir, doumbek
On My Dreams	SATB div. choir, piano, opt. trap set
One Step	SATB choir, piano, body percussion
Phoenix	SATB div. choir, piano, cello
Say It Out Loud	SATB div. a cappella choir, body percussion
Self Talk	3-part mixed choir, piano
A Thank You Note to the Universe	SATB div. choir, flute, piano
To Be Known	SATB div. choir, SATB soli, string quartet
Trees Need Not Walk the Earth	SATB choir, piano, marimba & rain stick
What Do the Trees Know?	3-part mixed, piano
While I Breathe, I Hope	SATB choir, piano
Who We Are	SATB div. choir, piano

### 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
Here I Am (45')	SATB div. choir, treble choir, S solo, chamber ensemble/orchestra, illuminated portraits
The Notebooks of Leonardo da Vinci (35')	SATB choir, orchestra or chamber orchestra, video projections
Rose Ever Blooming (ca. 55') composed with Timothy C. Takach	SATB, orchestra
Songs for Muska (70')	SATB choir, soloists, violin, cello, mandolin, harp, 2 percussionists
What the Soul Already Knows (60')	SATB div. choir, S solo, orchestra