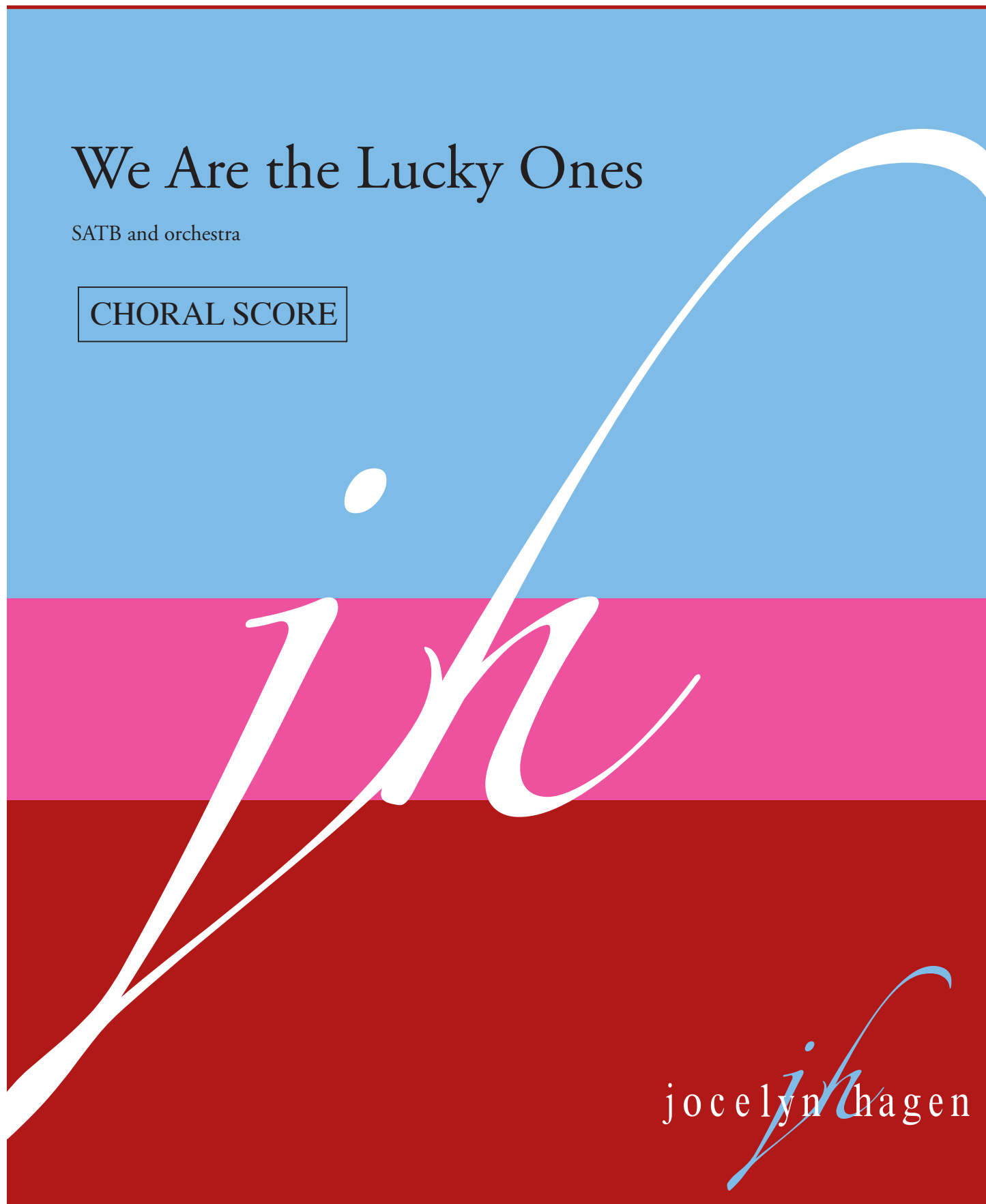


We Are the Lucky Ones  
SATB div., treble choir, full orch. or chamber ensemble  
JH - LE10.2 - CHORAL

Jocelyn Hagen



# We Are the Lucky Ones

SATB and orchestra

CHORAL 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*

## 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*

Choral 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

Jocelyn Hagen

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*Majestically* ♩ = 60

For perusal only.

Piano

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



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[www.JocelynHagen.com](http://www.JocelynHagen.com)

We Are the Lucky Ones

23 *mp*

S We find in the morn-ing light rem-nants of fire, rem - nants of

A We find in the morn-ing light rem-nants of fire, rem - nants of

T We find in the morn-ing light rem-nants of fire, rem - nants of

B We find in the morn-ing light rem-nants of fire, rem - nants of

26 *mf* *mp*

S fire, the re-main-ders of our dreams drift like ash.

A fire, the re-main-ders of our dreams drift like ash.

T fire, the re-main-ders of our dreams drift like ash.

B fire, the re-main-ders of our dreams drift like ash.

joceelyn chagen

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We Are the Lucky Ones

C

*Hopefully*

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

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

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

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

31

35

S  
We dream of par - a - dise. We \_\_\_\_\_

A  
We dream of par - a - dise. We want for E - den. Then dream the de - sert.

T  
We dream of par - a - dise. \_\_\_\_\_ We want for \_\_\_\_\_

B  
We dream of par - a - dise. We want \_\_\_\_\_ for \_\_\_\_\_

35

We Are the Lucky Ones

(D)

*p*

38

S dream \_\_\_\_\_ We dream,

A Then want for rain. We dream, then want. We dream,

T E - den. We dream, then want. \_\_\_\_\_

B E - den. \_\_\_\_\_ We dream, then want. \_\_\_\_\_

38

42

S \_\_\_\_\_ then want. \_\_\_\_\_ We dream of par - a - dise. \_\_\_\_\_

A then want. \_\_\_\_\_ We want for E - den.

T We dream, \_\_\_\_\_ We dream of par - a - dise. \_\_\_\_\_

B We dream of par - a - dise. \_\_\_\_\_ We want for E - den.

42

We Are the Lucky Ones

E

*rit.*

46

S We dream Our bod - ies most-ly wa - ter meant to move and

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

T We dream meant to move and

B We dream meant to move and

*p*

*mp*

*p*

*mp*

*p*

46

*mf*

*p*

joceelyn chagen

*Rippling Like Water* ♩ = 52

51

S spill.

A spill.

T spill.

B spill.

*mf*

51

*mf*

We Are the Lucky Ones

54

S Oo... \_\_\_\_\_

A Oo... \_\_\_\_\_ Luck is just that.

T Luck is just that, luck is just that. Luck is just that, luck.

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

54

joce lyn chagen

(F) S Luck is just that, luck is just that. Luck is just that, luck. Where we are born,

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

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

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

57

We Are the Lucky Ones

60

S giv-en us a name, — and who might, — in an in - stant,

A who has giv-en us a name, — and who might, — in an in - stant,

T who has giv-en us a name, —

B who has giv-en us a name, —

60

Jocelyn Chagen

rit.  $\text{♩} = 72$

62

S take it all a - way.

A take it all a - way. —

T take it all a - way. —

B take it all a - way.

-Do not photocopy.

62

For perusal only.

We Are the Lucky Ones

H

*Urgently*

S We all want to be use - ful. We all want to be

A We all want to be use - ful. \_\_\_\_\_

T We all want to be use - ful. We all want to be

B We all want to be use - ful. \_\_\_\_\_

67

joceelyn chagen

S loved. Ac - knowl - edge this in the sad - ness in our

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

T loved. Ac - knowl - edge this the

B We want to be loved. Ac - knowl - edge this the

70

We Are the Lucky Ones

I

73

S joy. our joy. cool

A joy. our joy. Cal - cu - late loss in the

T sad - ness in our joy. cool

B sad - ness in our joy. Cal - cu - late loss in the

73

76

S wind

A cool wind a - gainst our skin. cool wind

T wind

B cool wind a - gainst our skin. a - gainst our skin.

76

We Are the Lucky Ones

79 *f*

S What di-vides us thun - ders. What sub-tracts us

A What di-vides us thun - ders. What sub-tracts us

T What di-vides us thun - ders. What sub-tracts us

B What di-vides us thun - ders. What sub-tracts us



79



joceelyn chagen

82 *acc.*

S stings.

A stings.

T stings.

B stings.



82 *mf*



We Are the Lucky Ones

Powerfully ♩ = 88



88

S  
A  
T  
B

War, fam - ine,  
War, fam - ine,  
War, fam - ine,  
War, fam - ine,

88

mf

92

S  
A  
T  
B

dan - ger, dis - ease, and dis - as - ter come knock - ing at our  
dan - ger, dis - ease, and dis - as - ter come knock - ing at our  
dan - ger, dis - ease, and dis - as - ter come knock - ing at our  
dan - ger, dis - ease, and dis - as - ter come knock - ing at our

92

We Are the Lucky Ones

94

S  
neigh-bor's door. So man-y of us forced to flee, Seek safe-ty in an -

A  
neigh-bor's door. So man-y of us forced to flee, Seek safe-ty in an -

T  
neigh-bor's door. So man-y of us forced to flee, Seek safe-ty in an -

B  
neigh-bor's door. So man-y of us forced to flee, Seek safe-ty in an -

94

mf

97

S  
oth-er land, — un - a - ble to re - turn — to the place

A  
oth-er land, — un - a - ble to re - turn — to the place

T  
oth-er land, — un - a - ble to re - turn to the place we

B  
oth-er land, — un - a - ble to re - turn to the place we

97

We Are the Lucky Ones

(L)

*f*

100

S we come from. War, famine, dan-ger, dis-ease,

A we come from. War, famine, dan-ger, dis-ease,

T come from. War, famine, dan-ger, dis-ease,

B come from. War, famine, dan-ger, dis-ease,

100

104

S dan-ger, dis-ease, dis-as-ter come knock-ing at our neigh-bor's door.

A dan-ger, dis-ease, dis-as-ter come knock-ing at our neigh-bor's door.

T dan-ger, dis-ease, dis-as-ter come

B dan-ger, dis-ease, dis-as-ter come

104

We Are the Lucky Ones

(M)

*legato*

107

S forced to flee, Seek safe - ty

A forced to flee, Seek

T knock-ing at our neigh-bor's door. forced to flee, Seek safe-ty in an -

B knock-ing at our neigh-bor's door. Our bod - ies most - ly

107

110

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

A safe - ty at our neigh-bor's door. meant to move and

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

B wa - ter come knock-ing come knock - ing most - ly wa - ter

110

We Are the Lucky Ones

114

*Hopefully* ♩ = 72

S  
spill. \_\_\_\_\_

A  
spill. \_\_\_\_\_

T  
\_\_\_\_\_

B  
\_\_\_\_\_

114



Piano accompaniment for measures 114-118, featuring a melody in the right hand and a bass line in the left hand.

joceelyn chagen

S  
Mul-ti- ply these feel - ings like rain, let them fall. \_\_\_\_\_

A  
Mul-ti- ply these feel - ings like rain, let them fall. \_\_\_\_\_

T  
\_\_\_\_\_

B  
\_\_\_\_\_

119



Piano accompaniment for measures 119-122, featuring a melody in the right hand with triplets and a bass line in the left hand.

We Are the Lucky Ones

123

S Let them riv-er, come in waves find a shore.

A Let them riv-er, come in waves find a shore.

T

B

123



Piano accompaniment for measures 123-126, featuring a treble and bass clef with various chords and melodic lines.

joceelyn chagen

S give

A And like the earth, give

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

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

127



Piano accompaniment for measures 127-130, featuring a treble and bass clef with various chords and melodic lines.

We Are the Lucky Ones

131

S life \_\_\_\_\_ the beau-ty to be - gin. \_\_\_\_\_ the beau-ty to be - gin.

A life \_\_\_\_\_ the beau-ty to be - gin. \_\_\_\_\_ the beau-ty to be - gin.

T life \_\_\_\_\_ the beau-ty to be - gin. \_\_\_\_\_ the beau-ty to be -

B life \_\_\_\_\_ the beau-ty to be - gin. \_\_\_\_\_ the beau-ty to be -

131

Piano accompaniment for measures 131-134, featuring a treble and bass clef with chords and melodic lines.

joce lyn chagen

P

135

S Our bod - ies most - ly \_\_\_\_\_ most - ly

A be - gin. \_\_\_\_\_ Our bod - ies most - ly most - ly \_\_\_\_\_

T gin. \_\_\_\_\_ Our bod - ies most - ly wa - ter

B gin. \_\_\_\_\_ Our bod - ies most - ly wa - ter \_\_\_\_\_ most - ly

135

Piano accompaniment for measures 135-138, including a sixteenth-note figure in the treble clef and sustained chords in the bass clef.

We Are the Lucky Ones

*rit.*

♩ = 52

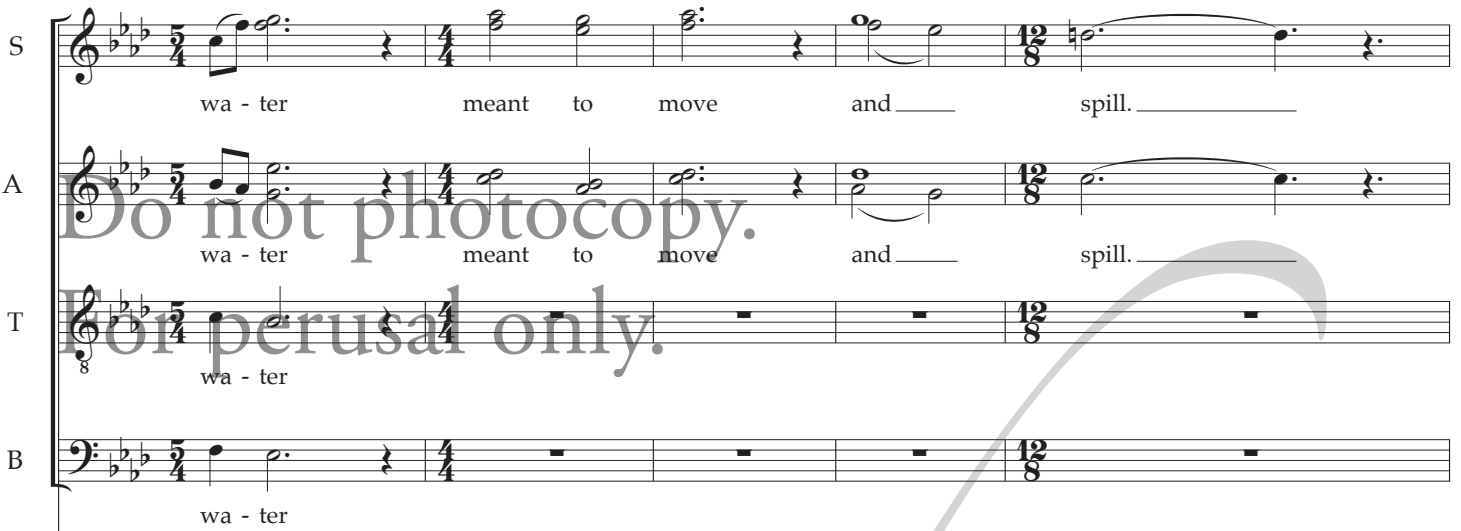
139

S wa - ter meant to move and spill.

A wa - ter meant to move and spill.

T wa - ter

B wa - ter



139



144

S

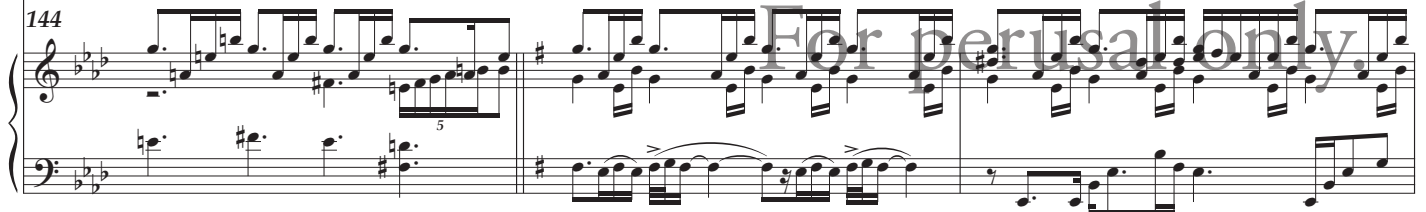
A

T Luck is just that, luck is just that.

B Luck is just that, luck is just that.



144



We Are the Lucky Ones

(R)

147

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

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

T 8 Luck is just that, luck. Oo...<sup>2</sup> Luck is just that, luck is just that.

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

147

150

*rit.*

*Gratefully* ♩ = 60

S Luck is just that. That we exist at all,

A Luck is just that. That we exist at all,

T 8 Luck is just that. That we exist at

B Luck is just that. That we exist at

150

We Are the Lucky Ones

(S)

154

S that we were born, cho-sen to live, out of all the mat-ter in the

A that we were born, cho-sen to live, out of all the mat-ter in the

T all, out of

B all, out of

154



Piano accompaniment for measures 154-156, featuring a treble and bass clef with various chords and melodic lines.

157

S u - ni - verse, we are here,

A u - ni - verse, u - ni - verse, u - ni - verse, we are here,

T all u - ni - verse, u - ni - verse, we are here,

B all u - ni - verse, u - ni - verse, we are here,

157



Piano accompaniment for measures 157-160, featuring a treble and bass clef with various chords and melodic lines.

# We Are the Lucky Ones

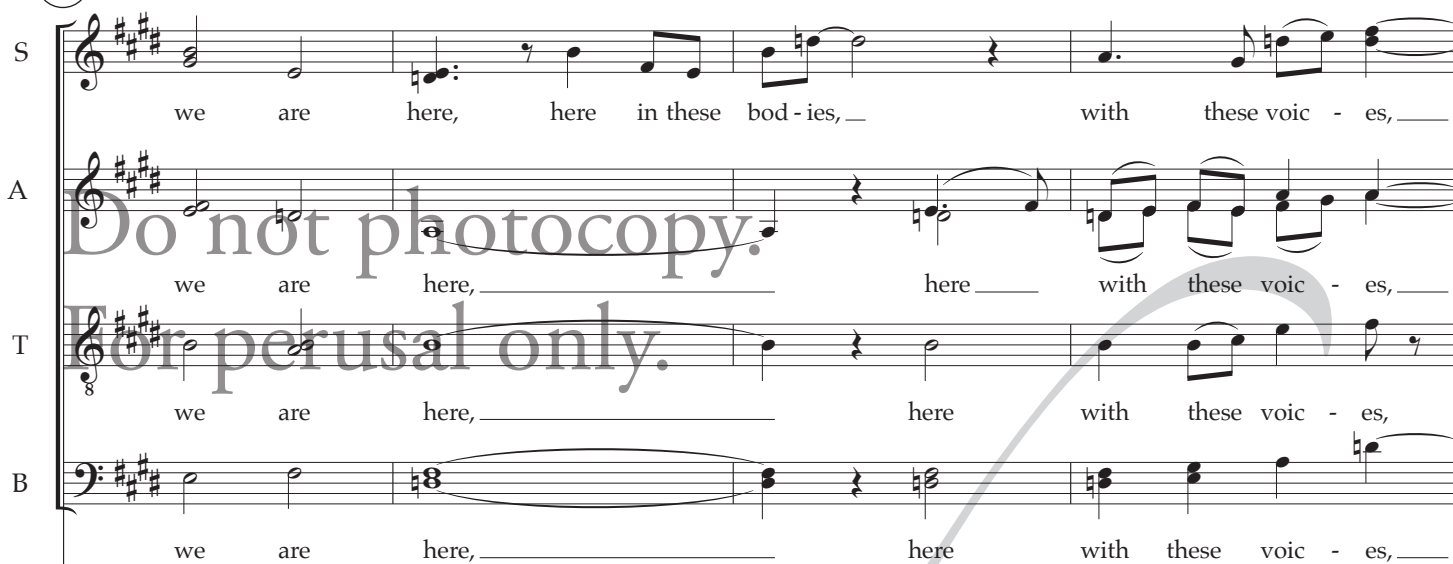
T

S we are here, here in these bod - ies, — with these voic - es, —

A we are here, — here — with these voic - es, —

T we are here, — here with these voic - es,

B we are here, — here with these voic - es, —



The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'we are here, here in these bod - ies, — with these voic - es, —'. The piano part provides harmonic support with chords and moving lines in both hands.

161



The piano accompaniment for measures 161-165 continues with a steady harmonic accompaniment, featuring chords and melodic fragments in both the right and left hands.

# joceelyn chagen

165

S ——— sing-ing. sing-ing. sing - ing. ——— voic - es, —

A ——— sing - ing. — sing - ing. ——— sing - ing. — voic - es, —

T sing - ing. — sing - ing. ——— sing - ing. ——— sing - ing. —

B ——— sing - ing. ——— sing - ing.



The second system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: 'sing-ing. sing-ing. sing - ing. ——— voic - es, —'. The piano part continues with harmonic support for the vocal lines.

165



The piano accompaniment for measures 165-170 concludes the section with a final chord and melodic resolution in both hands.

We Are the Lucky Ones

U

169

S  
sing - ing. sing - ing.

A  
sing - ing. sing - ing. sing - ing.

T  
8  
voic - es, sing - ing.

B  
voic - es, sing - ing.

169

174

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We Are the Lucky Ones

*accel.*

♩ = 92

V

S *mf* 3 3 We are the lucky ones. —

A *mf* 3 3 We are the lucky ones. —

T *mf* 3 3 We are the lucky ones. — We are the lucky ones.

B *mf* 3 3 We are the lucky ones. —

181

Jocelyn Chagen

S 184 *f* 3 3 We are the luck - y ones. — We are the luck - y ones.

A 3 3 *f* 3 3 We are the luck - y ones. — We are the luck - y ones. —

T 3 3 *f* 3 3 We are the luck - y ones. — We are the luck - y ones.

B *f* 3 3 We are the luck - y ones. — We are the luck - y ones.

184

We Are the Lucky Ones

186

S *ff*  
We are the luck - y ones. We are the luck - y ones.

A *ff*  
We are the luck - y ones. We are the luck - y ones.

T *ff*  
We are the luck - y ones. We are the luck - y ones.

B *ff*  
We are the luck - y ones. We are the luck - y ones.

186

joce lyn thagen

Writ.

188

S luck-y ones.

A luck-y ones.

T

B luck-y ones.

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188

We Are the Lucky Ones

II. What Do I Desire?

193 *Playfully a tempo*

*mp* *mf*

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199 Unison Treble Choir (X) *f*

Treb. I want to laugh a liq - uid laugh, —

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202

Treb. eve - ry gur-gling mor-sel of me cas - cad-ing like wa - ter o - ver sing-ing stones —

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205

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For perusal only.

We Are the Lucky Ones

Y

Treb. laugh un - til my heart and lungs are emp - ty, and go on laugh - ing

208

Treb. laugh - ing un - til I'm well fed and fall in love with every - thing

211

jocelyn chagen

Z

Treb. I want to laugh a liq - uid laugh, -

S *f* I want to laugh a liq - uid laugh, - eve - ry gur - gling mor - sel of me cas -

A

T

B *f* I want to laugh a liq - uid laugh, eve - ry gur - gling

215

We Are the Lucky Ones

218

Treb. *eve - ry gur-gling mors-el of me cas - cad-ing like wa - ter o - ver sing-ing stones —*

S *cad - ing like wa - ter o - ver sing-ing stones — and fall in love with*

A

T

B *mors-el of me cas - cad - ing like wa - ter o - ver sing-ing stones — and fall in*

218

*and fall in love with eve-ry-thing —*

S *eve-ry-thing — in love with eve-ry-thing — let go of my*

A *let go of my*

T *let go of my*

B *love with eve-ry - thing — with eve-ry-thing*

221

Treb. *and fall in love with eve-ry-thing —*

S *eve-ry-thing — in love with eve-ry-thing — let go of my*

A *let go of my*

T *let go of my*

B *love with eve-ry - thing — with eve-ry-thing*

221

*let go of my*

221

*let go of my*

We Are the Lucky Ones

224

S *f* place, let go of my place, *sub. p* and my bod-y in that place,

A *f* place, let go of my place, *sub. p* and my bod-y in that place,

T *f* place, let go of my place, *sub. p* and my bod-y in that place,

B *f* let go of my place, *sub. p* and my bod-y in that place,

224



Jocelyn Chagen

BB

S *sub. f* and sur - ren - der to non - stop gig - gles, gasps, chor - tles and

A *sub. f* and sur - ren - der to non - stop gig - gles, gasps,

T *sub. f* and sur - ren - der to non - stop gig - gles, gasps, chor - tles and

B *sub. f* and sur - ren - der to non - stop gig - gles, gasps,

228



We Are the Lucky Ones  
*rit.* *Sweetly* ♩ = 72

231

S chuck-les chuck-les laugh un - til I cry, *mf*

A chor-tles and chuck-les laugh un - til I cry, *mf*

T chuck-les chuck-les laugh un - til I *mf*

B chor-tles and chuck-les laugh un - til I

231

*mf*

235

S and dis-cov - er the sap-phires tum - bling from my eyes are

A and dis-cov - er the sap-phires tum - bling from my eyes are

T cry, sap-phires tum - bling from my eyes are

B cry, sap-phires tum - bling from my eyes are

235

*mf*

We Are the Lucky Ones

*rit.*

$\text{♩} = 60$

238

S  
tears ris - ing ris - ing from a deep sea of

A  
tears ris - ing ris - ing from a deep sea of

T  
8 tears ris - ing ris - ing from a deep sea of

B  
tears ris - ing ris - ing from a deep sea of

*f* *mp*

238



242

S  
hope and sor - row.

A  
hope and sor - row.

T  
8 hope and sor - row.

B  
hope and sor - row.

*p*

242



We Are the Lucky Ones

©

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

S *mp* Laugh! *mf* Laugh! *f* Be - cause the

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

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

B *f* Be - cause the

246

*mp* *mf*

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We Are the Lucky Ones

250

Treb. *mp*  
more I re-mem-ber and then for - get,

S *mp*  
more I re-mem-ber and then for - get,

A *mp*  
more I re-mem-ber and then for - get,

T *mp*  
8 more I re - mem - ber and then for - get, and then for - get,

B *mp*  
more I re-mem-ber and then for - get, and then for - get,

250 *mp*

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Do not photocopy.  
For perusal only.

We Are the Lucky Ones

255 *sub. pp* (DD) *a few giggles*

Treb. *sub. pp*  
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S *sub. pp*  
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255 *p*

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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 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  |
| <i>amass</i> (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  |
| <i>Songs for Muska</i> (70')                                 | SATB choir, soloists, violin, cello, mandolin, harp, 2 percussionists                    |
| What the Soul Already Knows (60')                            | SATB div. choir, S solo, orchestra   |

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