

We Are the Lucky Ones
SATB div., treble choir, and full orchestra
JH-LE10

Jocelyn Hagen



We Are the Lucky Ones

SATB and orchestra

FULL 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:

2 Flutes
2 Oboes
English Horn
2 Clarinets in B \flat
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in B \flat
2 Trombones
Bass Trombone
Tuba

3 Percussionists
Piano

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

STRINGS

Also available for chamber ensemble: JH - LE10.1

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

We Are the Lucky Ones / Hagen

A

B

♩ = 72

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1&2

B. Cl.

Bsn. 1&2

C. Bn.

Hn. 1-4

C Tpt. 1-3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Crt.

Glk.

Chm.

Pno.

S.

A.

T.

B.

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A

B

♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

fp

fp

f

p

pizz.

mp

solo

mp

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

21

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

21

Timp.
Crt.
Glk.
Chm.
Pno.

S
A
T
B

We find in the morn-ing light rem-nants of fire, rem-nants of fire, the re-main-ders of our dreams drift like ash. We dream of par-a-dise.

Vln. I
Vln. II
Vla.
Vc.
Cb.

21

Fl. 1&2 *mp* *legato*

Ob. 1&2

E. Hn. *mp* *legato*

B♭ Cl. 1&2

B. Cl.

Bsn. 1&2 *mf* *p*

C. Bn. *mf* *p*

32

Hn. 1-4

C Tpt. 1-3

Tbn. 1&2

B. Tbn.

Tuba

32

Timp.

Crt.

Perc. 1

Perc. 2

Pno.

S *mf* *p*

A *mf* *p*

T *mf* *p*

B *mf* *p*

Then dream the de- sert. Then want for rain. We dream of par- a - dise. We dream

We want for E - den. We dream of para- dise. We want for E - den. Then dream the de- sert. Then want for rain. We dream, then want.

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

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

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

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

Vla. *mf* *p* *legato*

Vc. *mf* *p* *legato*

Cb. *mf* *p* *legato*

32

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E

rit.

Fl. 1&2
Ob. 1&2
E. Hn.
B. Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

Temp.
Crt.
Perc. 1
Glk.
Perc. 2
Chm.
Pno.

S
A
T
B

We dream, then want. We dream of par-a-dise. We dream of par-a-dise. We want for E-den. We dream Our bod-ies most-ly wa-ter meant to move and

Vln. I
Vln. II
Vla.
Vc.
Cb.

E

rit.

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41

41

41

Rippling Like Water

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♩ = 52

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

mp
mp
p
p

51

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

mp

51

Timp.
Crt.
Perc. 1
Glk.
Chm.

suspended cymbal
p

Pno.

mf legato
mp
slightly smeared with pedal

S
A
T
B

spill.
spill.
spill.
spill.

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

p
p
mp
mp

Rippling Like Water

♩ = 52

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
p
mp
pizz.
mp
pizz.
mp

51

F

Fl. 1&2
 Ob. 1&2
 E. Hn.
 B. Cl. 1&2
 B. Cl.
 Bsn. 1&2
 C. Bn.

Hn. 1-4
 C Tpt. 1-3
 Tbn. 1&2
 B. Tbn.
 Tuba

Timp.
 Crt.
 Perc. 1
 Glk.
 Chm.

Pno.

S
 A
 T
 B

Luck is just that, luck is just that. Luck is just that, luck. Where we are born, giv-en us a name, —
 Luck is just that. Luck is just that, luck is just that. Luck is just that, luck. Where we are born, who has giv-en us a name, —
 Oo... Luck is just that, luck is just that. Luck is just that, luck. Where we are born, who has giv-en us a name, —
 Luck is just that, luck is just that. Luck is just that, luck. Where we are born, who has giv-en us a name, —

F

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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G

♩ = 72

rit.

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

61

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

61

Timp.
Crt.
Perc. 1
Glk.
Perc. 2
Chm.

Pno.

S
A
T
B

and who might, — in an in - stant, take it all a - way.
and who might, — in an in - stant, take it all a - way. —
take it all a - way. —
take it all a - way.

rit.

G

♩ = 72

Vln. I
Vln. II
Vla.
Vc.
Cb.

61

H

I

Urgently

Fl. 1&2 *mp* *mf* *mp* *no trill*

Ob. 1&2 *mp* *mf* *mp*

E. Hn.

B♭ Cl. 1&2

B. Cl. *p* *mf*

Bsn. 1&2 *mf*

C. Bn. *mf*

67

Hn. 1-4

C Tpt. 1-3 *p*

Tbn. 1&2 *p*

B. Tbn.

Tuba

67

Timp.

Crt.

Perc. 1 *p* *mp* *suspended cymbal*

Glk. *mf*

Perc. 2

Chm.

Pno. *mf* *mp*

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S *mf* *p*

A *mp* *mf* *mp*

T *mf* *p*

B *mp* *mf* *mp*

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

We all want to be use-ful. We want to be loved. Ac-knowl-edge this in the sad - ness in our joy. our joy. Cal-cu-late loss in the

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

We all want to be use-ful. We want to be loved. Ac-knowl-edge this the sad - ness in our joy. Cal-cu-late loss in the

H

I

Urgently

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *arco* *mp* *mp*

Vc. *arco* *mp* *mp*

Cb. *pizz.* *arco* *mp*

67

We Are the Lucky Ones / Hagen

Fl. 1&2 *f*

Ob. 1&2 *mp* *mf* *f*

E. Hn. *mp* *mf* *f*

B♭ Cl. 1&2 *mp* *mf* *f*

B. Cl. *mp* *mf* *f*

Bsn. 1&2 *fp* *mf* *f*

C. Bn. *fp* *mf* *f*

76

Hn. 1-4 *f*

C Tpt. 1-3 *f*

Tbn. 1&2 *f*

B. Tbn. *f*

Tuba *f*

76

Timp. *p* *mp* *mf*

Crt. *p* *fp* *mf*

Perc. 1 *p* *fp* *mf*

Glk. *p* *fp* *mf*

Perc. 2 *p* *fp* *mf*

Chm. *f*

Pno. *fp* *mf* *f*

76

S *f* wind

A *f* cool wind a - gainst our skin. cool wind

T *f* wind

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

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

76

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

Vln. II *mf*

Vla. *fp* *mf* *f*

Vc. *fp* *mf*

Cb. *fp* *mf*

76

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J

accel.

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

Musical score for woodwinds and brass instruments. The score is in 2/4 time and changes key signature from one sharp (F#) to two flats (Bb, Eb) at measure 82. Dynamics include *f* and *mf*.

82
Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

Musical score for horns, trumpets, and trombones. The score is in 2/4 time and changes key signature from one sharp (F#) to two flats (Bb, Eb) at measure 82. Dynamics include *f*, *mf*, and *mp*. A 'without mute solo' instruction is present for the trumpets.

82
Timp.
Crt.
Perc. 1
Glk.
Perc. 2
Chm.
Pno.

Musical score for percussion and piano. The score is in 2/4 time and changes key signature from one sharp (F#) to two flats (Bb, Eb) at measure 82. Dynamics include *f* and *mf*.

S
A
T
B

Musical score for vocal staves (Soprano, Alto, Tenor, Bass). The score is in 2/4 time and changes key signature from one sharp (F#) to two flats (Bb, Eb) at measure 82. Dynamics include *f* and *mf*. The word 'stings.' is written below the vocal staves.

J

accel.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for string instruments (Violins I and II, Viola, Violoncello, and Contrabass). The score is in 2/4 time and changes key signature from one sharp (F#) to two flats (Bb, Eb) at measure 82. Dynamics include *f*.

Powerfully

♩ = 88

(K)

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Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

89

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

89

Timp.
Crt.
Perc. 1
Glk.
Perc. 2
Chm.
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. So man-y of us forced to

Powerfully

♩ = 88

(K)

Vln. I
Vln. II
Vla.
Vc.
Cb.

89

Fl. 1&2
 Ob. 1&2
 E. Hn.
 B♭ Cl. 1&2
 B. Cl.
 Bsn. 1&2
 C. Bn.

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1&2, Oboe 1&2, English Horn, Bass Clarinet 1&2, B♭ Clarinet, Bassoon 1&2, and Contrabassoon. The music is in 5/4 time and features dynamic markings such as *mf* and *tr*.

96

Hn. 1-4
 C Tpt. 1-3
 Tbn. 1&2
 B. Tbn.
 Tuba

Musical score for horns and trumpets. The score includes parts for Horns 1-4, Cornets 1-3, Trumpets 1&2, Baritone Trumpet, and Tuba. The music is in 5/4 time and features dynamic markings such as *mf* and *fp*.

96

Timp.
 Crt.
 Perc. 1
 Glk.
 Perc. 2
 Chm.
 Pno.

Musical score for percussion and piano. The score includes parts for Timpani, Crotales, Percussion 1, Gong, Percussion 2, Chimes, and Piano. The music is in 5/4 time.

S
 A
 T
 B

flee, Seek safe - ty in an - oth - er land, un - a - ble to re - turn to the place we come from.

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "flee, Seek safe - ty in an - oth - er land, un - a - ble to re - turn to the place we come from." The music is in 5/4 time.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 5/4 time and features dynamic markings such as *mf* and *legato*.

96

L

We Are the Lucky Ones / Hagen

Fl. 1&2
Ob. 1&2
E. Hn.
B. Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

101
Timp.
Perc. 1
Perc. 2
Pno.

S
A
T
B

War, fam - ine, dan - ger, dis - ease, dan - ger, dis - ease, dis - as - ter come

Vln. I
Vln. II
Vla.
Vc.
Cb.

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(M) Softening

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

poco legato
mf
mp
p

106
Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

mf
mp
mf
mp

106
Timp.
Perc. 1
Perc. 2
Chm.
Pno.

mf
mp
p
suspended cymbal

S
A
T
B

legato
mf
mp
mf
f
mp
legato

knock - ing at our neigh - bor's door. forced to flee, Seek safe - ty Our bod - ies most - ly wa - ter meant to move and spill.
knock - ing at our neigh - bor's door. forced to flee, Seek safe - ty at our neighbor's door meant to move and spill.
come knocking at our neigh - bor's door. forced to flee, Seek safe - ty in an - oth - er land, forced to flee, Our bod - ies most - ly wa - ter
come knocking at our neigh - bor's door. Our bod - ies most - ly wa - ter come knock - ing come knock - ing most - ly wa - ter

(M) Softening

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
legato
mp
f
mf
mp
legato
p



Hopefully

♩ = 72

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

Fl. 1
p
p
p
p
mf

115

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

115

Timp.
Crt.
Perc. 1
Glk.
Perc. 2
Chm.

mp
p

Pno.

mp
sub. p

S
A
T
B

mp
mp
mp
mp

Mul - ti - ply these feel - ings like rain, let them fall. _____
Mul - ti - ply these feel - ings like rain, let them fall. _____



Hopefully

♩ = 72

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
pizz.
mp
mp
mp
arco
sub. p
sub. p
sub. p
sub. p
sub. p

115



Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

p *tr* *tr* *tr*

123
Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

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123
Timp.
Crt.
Perc. 1
Perc. 2
Chm.
Pno.

p *pp* *mp*

suspended cymbal

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S
A
T
B

Let them riv-er, come in waves find a shore. give life the beau-ty to be-gin.

Let them riv-er, come in waves find a shore. And like the earth, give life the beau-ty to be-gin.

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

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

mp *mp* *mp*



Vln. I
Vln. II
Vla.
Vc.
Cb.

no trill
mp *p* *arco* *legato*
mp *p* *legato*
tr *mp* *p* *legato*
mp *p* *legato*
mp *p* *legato*

123 *mp* *p* *legato*

We Are the Lucky Ones / Hagen

P

Fl. 1&2
 Ob. 1&2
 E. Hn.
 B♭ Cl. 1&2
 B. Cl.
 Bsn. 1&2
 C. Bn.

133

p warm & full *mp*

Hn. 1-4
 C Tpt. 1-3
 Tbn. 1&2
 B. Tbn.
 Tuba

133

p *mp*

Timp.
 Perc. 1
 Glk.
 Chm.
 Pno.

suspended cymbal
pp *p* *mp*

S
 A
 T
 B

the beau - ty to be - gin. Our bod - ies most - ly most - ly wa - ter meant to
 the beau - ty to be - gin. be - gin. Our bod - ies most - ly most - ly wa - ter meant to
 beau - ty to be - gin. the beau - ty to be - gin. Our bod - ies most - ly wa - ter wa - ter
 beau - ty to be - gin. the beau - ty to be - gin. Our bod - ies most - ly wa - ter most - ly wa - ter

p *mp* *mf*

P

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

133

warm & full *mp*

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rit.

♩ = 52

Q

Fl. 1&2 *p* *mp*

Ob. 1&2

E. Hn. *p* *mp*

B♭ Cl. 1&2 *p* *mp*

B. Cl. *p* *mp*

Bsn. 1&2 *p* *mp*

C. Bn. *p* *mp*

141

Hn. 1-4 *p* *mp*

C Tpt. 1-3 *mf* solo *mp* straight mute

Tbn. 1&2 *p*

B. Tbn. *p*

Tuba *p*

141

Timp.

Perc. 1 suspended cymbal *pp* *p*

Glk.

Chm.

Pno. *mf* slightly smeared with pedal

S *mp* *p*
move and spill.

A *mp* *p*
move and spill.

T

B

rit.

♩ = 52

Q

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp* pizz.

Cb. *mp* pizz.

141

We Are the Lucky Ones / Hagen

Gratefully

♩ = 60

S

rit.

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1&2, Oboe 1&2, English Horn, B♭ Clarinet 1&2, Bass Clarinet, Bassoon 1&2, and Contrabassoon. The music is in 4/4 time and features dynamic markings such as *mf* and *p*.

150

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

Musical score for horns and trumpets. The score includes parts for Horns 1-4, Cornets 1-3, Tenor Trombones 1&2, Baritone Trombone, and Tuba. A 'solo' marking is present above the Tenor Trombone part.

150

Timp.
Crt.
Glk.
Pno.

Musical score for percussion and piano. The score includes parts for Timpani, Crotales, Gongs, and Piano. The piano part features a steady eighth-note accompaniment.

S
A
T
B

Luck is just that. That we ex-ist at all, that we were born, cho-sen to live, out of all the mat-ter in the

Luck is just that. That we ex-ist at all, that we were born, cho-sen to live, out of all the mat-ter in the

Luck is just that. That we ex-ist at all, out of

Luck is just that. That we ex-ist at all, out of

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Luck is just that. That we exist at all, that we were born, chosen to live, out of all the matter in the...". The score includes dynamic markings like *p* and triplet markings.

rit.

Gratefully

♩ = 60

S

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamic markings include *mp* and *p*. Performance instructions like 'arco' and 'div.' are also present.

150

T

Fl. 1&2
 Ob. 1&2
 E. Hn.
 B♭ Cl. 1&2
 B. Cl.
 Bsn. 1&2
 C. Bn.

157

Hn. 1-4
 C Tpt. 1-3
 Tbn. 1&2
 B. Tbn.
 Tuba

157

Timp.
 Perc. 1
 Glk.
 Pno.

S
 A
 T
 B

u - ni - verse, we are here, we are here, here in these bod - ies, with these voic - es, sing - ing.

u - ni - verse, u - ni - verse, u - ni - verse, we are here, we are here, here with these voic - es, sing - ing.

all u - ni - verse, u - ni - verse, we are here, we are here, here with these voic - es, sing - ing.

all u - ni - verse, u - ni - verse, we are here, we are here, here with these voic - es,

T

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

157

U

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

166

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

166

Timp.
Perc. 1
Perc. 2
Pno.

S
A
T
B

sing-ing, sing-ing, sing-ing, voic-es, sing-ing, sing-ing.
sing-ing, sing-ing, voic-es, sing-ing, sing-ing, sing-ing.
sing-ing, sing-ing, voic-es, sing-ing.
sing-ing, sing-ing, voic-es, sing-ing.

U

Vln. I
Vln. II
Vla.
Vc.
Cb.

166

We Are the Lucky Ones / Hagen

V

accel.

♩ = 92

Fl. 1&2 *p* *mf* *f*

Ob. 1&2 *mf* *f*

E. Hn. *mf* *f*

B♭ Cl. 1&2 *mf* *f*

B. Cl. *f*

Bsn. 1&2 *f*

C. Bn. *f*

Hn. 1-4 *p* *mf* *f*

C Tpt. 1-3 *mp* *p* *mp* *mf* *f*

Tbn. 1&2 *f*

B. Tbn. *f*

Tuba *f*

180

Temp. *mf*

Perc. 1 *mf*

Perc. 2 *p* *f*

Chm. *f*

Pno. *mf* *f*

S *mf* *f*

A *mf* *f*

T *mf* *f*

B *mf* *f*

We are the luck-y ones. — We are the luck-y ones. — We are the luck-y ones. — We are the luck-y ones. — We are the luck-y ones. — We are the luck-y ones. — We are the luck-y ones. — We are the luck-y ones. —

V

accel.

♩ = 92

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *tr*

Vc. *mf* *tr*

Cb. *mf* *tr*

rit.

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

186

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

186

Timp.
Perc. 1
Perc. 2
Chm.

Pno.

S
A
T
B

We are the luck - y ones. We are the luck - y ones. luck - y ones.

Vln. I
Vln. II
Vla.
Vc.
Cb.

186

rit.

II. What Do I Desire?

*Playfully
a tempo*

(X)

Fl. 1&2 *mf* *solo* *mf*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1&2 *mp* *mf*

C. Bn.

193

Hn. 1-4

C Tpt. 1-3

Tbn. 1&2

B. Tbn.

Tuba

193

Timp.

Perc. 1 *mf* *vibraslap*

Perc. 2

Chm.

Pno.

Unison Treble Choir *a few giggles* *a few giggles* *f*

Treb. *I want to laugh a*

S.

A.

T.

B.

II. What Do I Desire?

*Playfully
a tempo*

(X)

Vln. I

Vln. II

Vla.

Vc.

Cb.

We Are the Lucky Ones / Hagen

Fl. 1&2
Ob. 1&2
E. Hn.
B. Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

mf

201

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

201

Timp.
Perc. 1
Perc. 2
Chm.
Pno.

Treb.
S
A
T
B

liq - uid laugh, — eve - ry gur - gling mor - sel of me cas - cad - ing like wa - ter o - ver sing - ing stones —

201

Vln. I
Vln. II
Vla.
Vc.
Cb.

201

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Y

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

208

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

208

Timp.
Perc. 1
Perc. 2
Chm.
Pno.

Treb.
S
A
T
B

laugh un - til my heart and lungs are emp - ty, and go on laugh - ing laugh - ing un - til I'm well fed and fall in love with eve - ry - thing —

S
A
T
B

Y

Vln. I
Vln. II
Vla.
Vc.
Cb.

208

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Z

Fl. 1&2
 Ob. 1&2
 E. Hn.
 B♭ Cl. 1&2
 B. Cl.
 Bsn. 1&2
 C. Bn.

215

Hn. 1-4
 C Tpt. 1-3
 Tbn. 1&2
 B. Tbn.
 Tuba

215

Timp.
 Perc. 1
 Glk.
 Chm.
 Pno.

Treb.
 S
 A
 T
 B

I want to laugh a liq-uid laugh, eve-ry gur-gling mor-sel of me cas-cad-ing like wa-ter o-ver sing-ing stones and fall in love with eve-ry-thing in

Z

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

pizz.
 f
 f
 f
 pizz.
 f

215

AA

BB

Warmly

Fl. 1&2
Ob. 1&2
E. Hn.
B. Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

222

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

222

Timp.
Perc. 1
Glk.
Chm.
Pno.

Treb.
S
A
T
B

eve - ry - thing —
love with eve - ry - thing —
love with eve - ry - thing —
— with eve - ry - thing —

let go of my place,
let go of my place,
let go of my place,
let go of my place,

and my bod - y in that place,
and my bod - y in that place,
and my bod - y in that place,
and my bod - y in that place,

and sur - ren - der to non - stop gig - gles, gasps, chor - tles and
and sur - ren - der to non - stop gig - gles, gasps,
and sur - ren - der to non - stop gig - gles, gasps,
and sur - ren - der to non - stop gig - gles, gasps,

AA

BB

Warmly

Vln. I
Vln. II
Vla.
Vc.
Cb.

222

We Are the Lucky Ones / Hagen

rit.

Sweetly
♩ = 72

rit.

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1&2, Oboe 1&2, English Horn, B♭ Clarinet 1&2, Bass Clarinet, Bassoon 1&2, and Contrabassoon. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The tempo is marked *Sweetly* with a quarter note equal to 72 beats per minute. The score starts with a *rit.* (ritardando) marking.

231

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Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

Musical score for brass instruments. The score includes parts for Horns 1-4, Cornets/Trombones 1-3, Trombones 1&2, Baritone Trombone, and Tuba. The instruments are in a key with three sharps (F#, C#, G#). The music is mostly rests, with some notes appearing in the Horn and Trombone parts.

231

Timp.
Perc. 1
Glk.
Chm.
Pno.

Musical score for percussion and piano. The score includes parts for Timpani, Percussion 1, Gong, Chimes, and Piano. The instruments are in a key with three sharps (F#, C#, G#). The music is mostly rests, with some notes appearing in the Piano part.

jocelyn hagen

S
A
T
B

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "chuck - les _____ chuck - les _____ laugh un - til I cry, and dis - cov - er the sap - phires tum - bling from my eyes _____ are _____ tears ris - ing _____ ris - ing _____ from a chor - tles and chuck - les _____ laugh un - til I cry, and dis - cov - er the sap - phires tum - bling from my eyes _____ are _____ tears ris - ing _____ ris - ing _____ from a". Dynamics range from *mf* (mezzo-forte) to *f* (forte). The score starts with a *rit.* (ritardando) marking.

rit.

Sweetly
♩ = 72

rit.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The instruments are in a key with three sharps (F#, C#, G#). The music is in a *rit.* (ritardando) tempo. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Some parts are marked *arco* (arco).

231

We Are the Lucky Ones / Hagen



♩ = 60

♩ = 96

Fl. 1&2
Ob. 1&2
E. Hn.
B♭ Cl. 1&2
B. Cl.
Bsn. 1&2
C. Bn.

241

Hn. 1-4
C Tpt. 1-3
Tbn. 1&2
B. Tbn.
Tuba

241

Timp.
Perc. 1
Glk.
Chm.
Pno.

vibraslap
p *f*

Treb.
S
A
T
B

p *mp* *mf* *f*

Laugh! Laugh! Laugh! Be-cause the more I re-mem-ber and then for-

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

deep sea of hope and sor-row. Laugh! Laugh! Laugh! the more I re-mem-ber

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

deep sea of hope and sor-row. Laugh! Laugh! Laugh! Be-cause the more I re-mem-ber and then for-

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

deep sea of hope and sor-row. Laugh! Laugh! Laugh! Be-cause the more I re-mem-ber and then for-

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

deep sea of hope and sor-row. Be-cause the more I re-mem-ber and then for-

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Vln. I
Vln. II
Vla.
Vc.
Cb.

241

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

no trill

♩ = 60

♩ = 96

DD

Fl. 1&2 *mp*

Ob. 1&2

E. Hn.

B♭ Cl. 1&2 *p*

B. Cl. *p*

Bsn. 1&2 *p*

C. Bn. *p*

252

Hn. 1-4

C Tpt. 1-3

Tbn. 1&2

B. Tbn.

Tuba

252

Timp.

Perc. 1 *vibraslap* *p*

Glk.

Chm.

Pno.

Treb. *mp* *sub. pp*

S. *mp* *sub. pp*

A. *mp* *sub. pp*

T. *mp* *sub. pp*

B. *mp* *sub. pp*

get, and then for - get, the more I will be free.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

252

DD



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

Independently published works by Jocelyn Hagen:

Music for band

Challey Fanfare
the boat that brings them home
Gloria
Hymn to St. Teresa
Medusa
Salute
Shieldmaiden
To Gold in Broadest Blue

double brass quintet or brass ensemble
symphonic band
symphonic band
symphonic band
wind symphony, soprano solo
wind ensemble
symphonic band
wind ensemble

Music for mixed choir

Already Always
American Dream
Belong
Benedictus, from *amass*
Catch and Release
Crown of Weeds
Deck the Hall
For Nadia, from *Songs for Muska*
A Fire in Winter
From Heaven Above to Earth You Come
Give Joan a Sword
Hands
In Bethlehem Tonight
Let Your Heart Speak Music
Load Poems Like Guns, from *Songs for Muska*
On My Dreams
Ophelia
One Step
Phoenix
Say It Out Loud
Self Talk
A Thank You Note to the Universe
To Be Known
Trees Need Not Walk the Earth
We Give Thanks
What Child is This?
What Do the Trees Know?
While I Breathe, I Hope
Who We Are

SATB choir, piano
SATB choir, piano
SATB choir, piano
SSAATTBB a cappella choir, SATB soli
SATB choir, piano
SATB div. choir, woodwind quintet
SATB div. a cappella choir
SATB div. a cappella choir
SATB div. choir, 4 soprano soloists, wind ensemble, string orchestra
SATB div. choir, piano, optional percussion
SATB div. choir, piano, cello, chimes, handbells
SATB div. a cappella choir, 2 soloists
SATB choir, SA soli, piano
SATB div. a cappella choir
SATB div. a cappella choir, doumbek
SATB div. choir, piano, opt. trap set
SATB a cappella choir
SATB choir, piano, body percussion
SATB div. choir, piano, cello
SATB div. a cappella choir, body percussion
3-part mixed choir, piano
SATB div. choir, flute, piano
SATB div. choir, SATB soli, string quartet
SATB choir, piano, marimba & rain stick
SATB choir, full orchestra
SATB choir, handbell choir, full orchestra
3-part mixed, piano
SATB choir, piano
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
Swimming Into Winter (17') SATB (divisi) choir, winds and percussion
What the Soul Already Knows (60') SATB (divisi) choir, S solo, orchestra