

Belong
SATB, piano
JH - C030

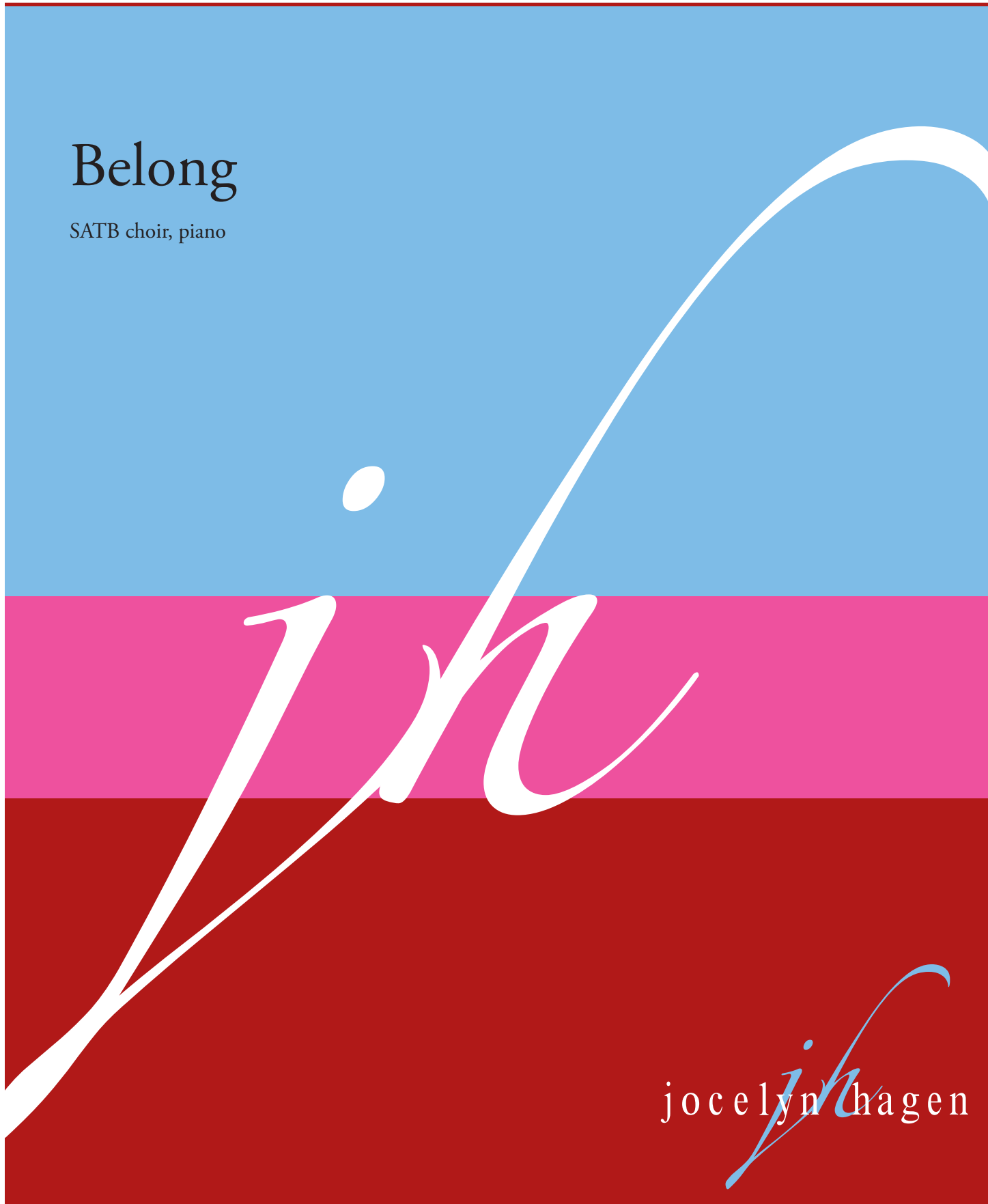
Jocelyn Hagen

pdf - \$1.75
printed - \$3.25



Belong

SATB choir, piano



jocelyn hagen

BELONG

Home is home no longer.
(When) I'm grown and gone,
Where will I belong?

Could I belong with you?
Could I shelter and share bread with you?
Could we belong?

The house is sold.
The family scatters.
Sisters, brothers far away.

Could you belong with me?
Would you shelter and share bread with me?
Could we belong?

Our country boils with anger.
Bullets fly, friendships shatter.
Life is short. But life, it matters.

Come, you belong with me.
We'll shelter and share bread together.
We belong.

~ Marisha Chamberlain

Program Note

The text to "Belong" was created specifically for this work, and commissioned by the Youth Chorale of Central Minnesota. The message is timeless, and focuses on what "you" and "I" can do to create a sense of community, even if that very community is being challenged or facing hardship. Musically, the melody of the refrain is the same in its first and second statements, yet in two different keys. The first refrain is based on the lydian mode in F, while the second refrain is based on the lydian mode in C. For the final refrain, I combined both phrases in their original modes, repeating the exact same pitches from both of the earlier statements. The result is a surprising yet beautiful harmonic progression on "Come, you belong with me" in m. 63. I wanted to reflect on the fact that these two different melodies (or ways of thinking) could be stated together. They can come together and work together, and create a wonderful new sound. It is my belief that this is what needs to be happening in the world as well. Effective solutions are built on compromise and the ability to find creative ways of resolving the issue. The result of which can be the most surprising and gorgeous harmony.

~ Jocelyn Hagen (composer)

In a nation increasingly, wonderfully diverse, the need to belong takes on a new poignancy. Humans are social creatures. We need to belong. Alfred Adler, Freud's rebel disciple, tells us that the drive to belong is as essential to survival as any other drive, and may be the primary drive.

The lyrics for this anthem were written expressly for young voices. As kids grow up, the challenge of finding friends and love becomes especially fierce. Kids must go forth and make new homes. This requires reaching out to others, and risking rejection. So much risk, so much trial and error. The quest to find a place to belong also requires the young person to decide what they believe. What does it mean to have something in common? On what basis will I belong? Hate binds people into belonging. But, very fortunately, so does love.

~ Marisha Chamberlain (lyricist)

Belong

SATB choir and piano

Text by: Marisha Chamberlain

Jocelyn Hagen

Warmly ♩ = 76 - 80

Do not photocopy.
For personal use only.

mf
Pedal harmonically

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a harmonic accompaniment of chords. The second system continues the melody and accompaniment. The key signature has one flat (Bb) and the time signature is 3/4.

The piano continuation consists of two systems of music. The first system has a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a harmonic accompaniment of chords. The second system continues the melody and accompaniment. The key signature has one flat (Bb) and the time signature is 3/4.

SA *mf*
Home is — home no — long-er. ————— (When) I'm *

TB *mf*
Home is — home no — long-er. ————— (When) I'm *

The vocal parts for Soprano Alto (SA) and Tenor Bass (TB) are shown. Both parts have a treble clef staff. The lyrics are: "Home is — home no — long-er. ————— (When) I'm *". The music is in 3/4 time with a key signature of one flat (Bb).

Do not photocopy.
For personal use only.

mp

The piano continuation consists of two systems of music. The first system has a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a harmonic accompaniment of chords. The second system continues the melody and accompaniment. The key signature has one flat (Bb) and the time signature is 3/4.

* depending on the age of the singers,
choir may sing "When I'm," or simply "I'm"

13

SA
grown and gone, Where will I be - long? Could I be-

TB
grown and gone, Where will I be - long? Could I be-

13

mf

joceelyn hagen

17

SA
long — with you? Could I shel-ter and sharebread with you? —

TB
long — with you? Could I shel-ter and sharebread with you? —

17

22 *f*

SA
Could we be - long? _____

TB
Could we be - long? _____

22 *f* L.H.

jocelyn hagen

27 *mf*

SA
The house is sold. _____ The fam - ily scat - ters. _____

TB
The house is sold. _____ The fam - ily scat - ters. _____

27 *mp*

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

SA ————— bro - thers far a - way. Could you be - long
Could I be - long

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

Sis - ters far a way. Could I be - long Could

31 *mf* *mp*

jocelyn hagen

36 *f* *f*

SA ————— Could you be - long with me? ————— Would you
you be - long with me? — with me? — Could you be - long — with me?

36 *f*

41

SA shel - ter and share bread with me? _____ Could we be-

TB Would you shel ter and share bread with me? _____ Could we be-

mp *mf* *mp* *mf*

Do not photocopy.
For perusal only.

joceelyn hagen

45

SA long? _____ Could we be-long? _____ Our country boils

TB long? _____ Could we be-long? _____

f *f strong*

Do not photocopy.
For perusal only.

rit.-----

50

SA with an - ger. — Bul - lets fly, — friend - ships shat - ter.

TB with an - ger. Bul - lets fly, — friend - ships shat - ter.

50

For perusal only.

joceelyn hagen

$\text{♩} = 66$

55 *mf* ————— *p* *accel.* ————— *mp*

SA Life is short. — But life, it

TB Life is short. — But life, it

55 *subito p* *legato fluidly*

Tempo I (♩ = 76 - 80)

59

SA mat - ters. life, it mat - ters. Come, —

TB mat - ters. life, it mat - ters. Come, —

59 *mp*

joce lyn hagen

64

SA — you be-long with me. Come, you be-long — with me. —

TB — you be-long with me. Come, you be-long with me. —

64 *mf*

molto rit.

♩ = 56

68 *f* *warm & full*

SA We'll shel-ter and share bread to-geth-er. We be -

TB We'll shel-ter and share bread to-geth-er. We be -

68 *f*

joceelyn hagen

72 ♩ = 66 *mf* *tenderly mp*

SA long. We be - long. We be -

TB long. We be - long. We be -

72 *mf* *mp*

77 *rit.*.....

SA
long. —————

TB
long. —————

77 *For perusal only.* *L.H.*

joceelyn hagen

Do not photocopy.
For perusal only.

Jocelyn Hagen



Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as “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 voice: solo, chamber and choral. In 2012 she collaborated with choreographer Penelope Freeh to create “Slippery Fish,” a quartet for 2 dancers, soprano and viola, and the piece was reviewed as “completely original in all respects.” (Star Tribune, Minneapolis/St. Paul). Currently she is Artist-in-Residence at the North Dakota State University School of Music, where she teaches, writes curriculum and brings in collaborators to perform her work.

Jocelyn holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Masters degree in Composition from the University of Minnesota. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association,

the McKnight Foundation, the Jerome Foundation, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the Sorel Medallion Competition, the Cincinnati Camerata, the University of Minnesota, and the San Francisco Song Festival. Her commissions include the American Choral Directors Association, Texas, Georgia and Connecticut Choral Directors Associations, the North Dakota Music Teacher’s Association, The Singers – Minnesota Choral Artists, Trio Callisto, the Murasaki Duo, Cantus, the Houston Chamber Choir, the Metropolitan Symphony Orchestra, the St. Olaf Band, NDSU Gold Star Band, the ND Army Band, and the Copper Street Brass Quintet. Her music is independently published through her website as well as through Graphite Publishing, Santa Barbara 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
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion