

Already Always
SATB, piano
JH - C026

Jocelyn Hagen

pdf - \$1.75
printed - \$3.40

Already Always

SATB choir, piano

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The commissioning of this original choral composition is in honor of Judson and Susan Reaney, who have dedicated their lives to the mental and spiritual health of children through their life's work and their living example.

“Already Always” was made possible by the generosity of the following commissioners:

Bill and Ruth Davini
John and Carole Humphrey
Kenneth Huskins and Ruth Lane
Douglas and Jane Koons
Tom and Jeanne LeFevere
Brooks Donald and Karen Mackenzie
Betsy and Jim Moore
Andrzej Peczalski
Steven and Sally Pundt
Steve and Kathy Wellington

With special thanks to Philip Brunelle and Plymouth Congregational Church in Minneapolis, MN.

A note from the composer:

While composing “Already Always,” I kept being drawn to the idea of infinity and the cyclic nature of life. You'll notice that the harmony never really "stays put" or spends too much time in one key. There is no key signature, and the nature of the harmony is very fluid, tonicizing key after key in a somewhat regular pattern. The time signature also supports this idea ~ it never really lands, but flows back and forth between simple and compound meter. Because of this, I felt it was very important that the melody come back as often as possible, so the listener can respond to its familiarity.

~Jocelyn Hagen (2014)

It's already always.

Did you know?

Turn inside out

to take it in.

Somersault down your

hills of thought

tucked in circles

the beginning

the end.

Where did you start

and when do you stop

if it's already always.

Clasp hands

of here

with now

and dance.

I'm here.

You're now.

Together we last.

It's already always.

~Jo Ford (1/18/2012)

Already Always

SATB choir & piano

Text by: Jo Ford (2012)

Jocelyn Hagen

Flowing, with rubato ♩ = 108

legato LH

mp *mf*

The piano introduction is in 6/4 time. The right hand (RH) plays a series of eighth notes, starting with a half rest followed by a dotted half note, then a continuous eighth-note pattern. The left hand (LH) plays a series of eighth notes, starting with a half rest followed by a dotted half note, then a continuous eighth-note pattern. The tempo is marked as 108 beats per minute.

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Pedal Harmonically
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3

LH

The piano accompaniment for the first vocal entry is in 6/4 time. The right hand (RH) plays a series of eighth notes, starting with a half rest followed by a dotted half note, then a continuous eighth-note pattern. The left hand (LH) plays a series of eighth notes, starting with a half rest followed by a dotted half note, then a continuous eighth-note pattern.

6

mf

S It's — al - read - y al - ways. —

The vocal entry for Soprano (S) is in 6/4 time. The melody starts on a half rest followed by a dotted half note, then continues with a series of eighth notes.

6

mf

The piano accompaniment for the second vocal entry is in 6/4 time. The right hand (RH) plays a series of eighth notes, starting with a half rest followed by a dotted half note, then a continuous eighth-note pattern. The left hand (LH) plays a series of eighth notes, starting with a half rest followed by a dotted half note, then a continuous eighth-note pattern.

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9

S Did you know? _____

A *mf* It's _____ al - read - y al - ways. _____ Turn _____

T _____ Turn _____

B *mf* Turn _____ in - side out _____

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9

LH

poco rit. *poco accel.* *a tempo*

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12

S *warmly* to take it in. _____ *f*

A *warmly* in - side out _____ to take it in. _____ *f*

T *warmly* in - side out _____ to take it in. _____ *f*

B *warmly* to take it in. _____ *f*

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12

to take it in. _____

16

S *mp* Som-er-sault down

A *mp* Som-er-sault down

B *mf* Som-er-sault down your hills of thought

16 *subito mp*

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20 *poco* *poco rit.*

S *p* tucked in cir-cles the be-gin-ning the end.

A *p* tucked in cir-cles the be-gin-ning the end.

T *mf* tucked in cir-cles the be-gin-ning the end.

B *p* the be-gin-ning the end.

20 *p*

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a tempo

poco rit. ---

26 *mp*

S Where — did you start — if it's al-read-y al - ways. —

A *p* Where — did you start and when do you stop —

T *p* and when if it's al-read-y al - ways. — *mp*

B *mp* and when do you stop —

26 *mp*

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*suddenly a little faster,
with new energy ♩ = 116*

30 *a tempo* *p* *poco*

S Clasp — hands of here with now and dance. —

A *p* Clasp hands of here with now and dance. — *poco*

B *p* I'm

30 *pp* *p*

35 *p*

S I'm here. You're now. I'm here.

A *p*
I'm here. You're now.

T *p*
I'm here.

B here. You're now. I'm here.

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35

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42 *poco rit.*

S

A *mp*
I'm here. To geth - er we last.

T *mp*
To geth - er we last.

B

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42 *mp*

TEMPO I (♩ = 108)

46 *mf*

S It's ___ al - read-y al - ways. It's ___ al - read - y al - ways.

A I'm here. You're now.

T I'm here. Did you

B *mf* It's ___ al - read-y al - ways. It's ___ al - read-y al - ways.

46 *subito mf*

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Broadening...

50

S *f* now. _____ Clasp _____ hands _____ and _____

A *f* _____ Clasp _____ hands _____ and _____

T *f* know? _____ Clasp _____ hands _____ and _____

B *f* _____ Clasp _____ hands _____ and _____

50

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ff *rit.* *mf* *p* *slower* ♩ = 96

S
dance. _____ To-gether we last. _____ I'm here.

A
dance. _____ I'm here.

T
dance. _____ To-gether we last. _____

B
dance. _____ we _____ last. _____

ff *molto* *p*

54

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Already Always / Hagen

59

rit. *pp*

S You're now. I'm here.

A You're now. I'm here.

T I'm here.

B

8

pp

59

pp

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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 *amass*
Agnus Dei, from *Ashes of Roses*
April and the Sun
Benedictus, from *amass*
Divine Image
Endless
Forgotten
Gloria, from *amass*
In the Lavender Stillness of Dawn
I Saw Two Clouds at Morning
Joyful, Joyful, We Adore Thee
Ladies in Green
Moon Goddess
No Rain
Numeri Atque Voces
On My Dreams
Ophelia
Prayer
Salve, Regina
Sanctus, from *amass*
Someone Will Remember Us
Trees Need Not Walk the Earth
Under the Stars, One Holy Night
Veni, Sancte Spiritus
Vespertilians

Extended works for chorus

Ashes of Roses (48’)
amass (65’)
Swimming Into Winter (17’)

SATB choir, piano (four hands)
TTB div. a cappella, Bar. solo
SATB a cappella choir
SSAATTBB a cappella choir, SATB soli
treble choir, women’s choir, SSATB choir, oboe and piano
SATB choir, 2 violins and piano
SSA choir, oboe and piano
SATB a cappella double choir
SSA choir, violin, cello and piano
SSAATTBB a cappella choir
SSAATTBB a cappella choir
SSA choir and piano
SSA choir, 4-hand piano, percussion
SSAATTBB a cappella choir, SSA soli
TTBB and SATB choirs
SATB div. choir, piano, opt. trap set
SATB a cappella choir
SA div. choir, violin and piano
SSA a cappella choir
SSATBB a cappella choir, SA soli
SSAA choir, violin, viola, cello and harp
SATB choir, piano, marimba & rain stick
treble choir, women’s choir, 2 instruments in C and piano
SATB a cappella choir
SATB a cappella choir

requiem for SATB choir, orchestra, and soloists
SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
SATB (divisi) choir, winds and percussion