

I Saw Two Clouds at Morning  
SSAATTBB, SA soli, a cappella  
JH - C003

Jocelyn Hagen

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# I Saw Two Clouds at Morning

SSAATTBB choir, SA soli, a cappella

jocelyn hagen

*I Saw Two Clouds at Morning*

I saw two clouds at morning,  
    'Tinged with the rising sun,  
And in the dawn they floated on,  
    And mingled into one;  
I thought that morning cloud was blest,  
It moved so sweetly to the west.

I saw two summer currents  
    Flow smoothly to their meeting,  
And join their course, with silent force,  
    In peace each other greeting:  
Calm was their course through banks of green,  
While dimpling eddies played between.

Such be your gentle motion,  
    'Till life's last pulse shall beat;  
Like summer's beam, and summer's stream,  
    Float on, in joy, to meet  
A calmer sea, where storms shall cease—  
    A purer sky, where all is peace.

~John Gardiner Brainard



*I Saw Two Clouds at Morning / Hagen*

8 *nothing* *Soprano Solo* *mf*  
I saw two clouds at morn - ing, —

*nothing* *Alto Solo* *mf*  
I saw two clouds at morn - ing,

*p*  
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jocelyn hagen

13  
Tinged with the ri - sing sun, — And in the dawn — they float - ed on, — And

Tinged with the ri - sing sun, in the dawn — they float - ed on, And min - gled

on "oo" on "ah"

on "oo"

I Saw Two Clouds at Morning / Hagen

18

*mp*

min - gled in - to one: \_\_\_\_\_ I thought that morn-ing cloud was blest, — It

*mp*

in - to \_\_\_\_\_ one: \_\_\_\_\_ I thought that morn-ing cloud was blest, — It

*cresc.*

on "ab"

*cresc.*

on "oo"

on "ab"

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23

*molto rit. mf*

*tutti*

*a tempo mp*

*p*

Ab

Ab

*molto rit. mf*

*tutti*

*a tempo*

Ab

*molto rit. mf*

*a tempo*

*mf*

on "ab"

*molto rit. mf*

*a tempo mp*

*unison p*

I

on "ab"

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28

*simile*

*mp* "sighing" *p*

Ha \* Ha Ha Ha

saw two sum-mer cur-rents. Flow smooth-ly to their meet-ing, And join their course, with

And join their course, with

jocelyn hagen

33

"sighing" *mp*

unis. Ha \* Ha

*mp*

Ab Ab

*mp*

*gently* 2 2

si-lent force, In peace each o-ther greet-ing:

*gently* 2 2

si-lent force, In peace each o-ther greet-ing:

\* Slide between notes where indicated. These "ha"s should be sung with a breathy tone.

*I Saw Two Clouds at Morning / Hagen*

38 *mp*

*mf*

*mp* *mf*

*Ab*

Calm was their course through banks of green, — While dimp - ling ed - dies played be -

*mp* *mf*

*Ab*

While dimp - ling ed - dies played be -

*mp*

*Ab*

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41 *f*

*f*

*f* *unis.*

*f*

*Ab*

tween. — *Ab* — *Ab*

*Ab*

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47 *a little slower* *p* *unis.*

Such be — your gen - tle mo - tion, — 'Till life's last pulse shall

*a little slower* *p* *unis.*

Such be your gen - tle mo - tion, — 'Till life's last

*a little slower* *p*

Such be your gen - tle mo - tion, — 'Till life's last

*a little slower* *p*

Such be your gen - tle mo - tion, — 'Till life's last

jocelyn hagen

51 *mp* *mf*

beat; Like sum-mer's beam, and sum-mer's stream, Float

*mp* *mf*

pulse shall beat; Like sum-mer's beam, and sum-mer's stream, Float

*mp* *mf*

pulse shall beat; sum-mer's beam, and sum-mer's stream, Float

*mp* *mf* *unis.*

pulse shall beat; sum-mer's beam, — and sum-mer's stream, Float



54

*f* *mf* *mf*

on, \_\_\_\_\_ to meet a calm-er sea, where storms shall

*f* *mf*

on, \_\_\_\_\_ Float on, in joy, to meet a calm-er sea, \_\_\_\_\_

*f* *mp*

on, \_\_\_\_\_ Float on, in joy, \_\_\_\_\_

*f* *mp*

on, \_\_\_\_\_ Float on, in joy, \_\_\_\_\_

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58

*mp* *rit.* *p* *pp*

cease \_\_\_\_\_ where all is peace. peace. peace. \_\_\_\_\_

*mp* *rit.* *p* *pp*

\_\_\_\_\_ where all peace. peace. \_\_\_\_\_

*rit.* *p* *pp*

A pure - r sky, \_\_\_\_\_ peace. peace. peace. \_\_\_\_\_

*rit.* *p* *pp*

A pure - r sky, \_\_\_\_\_ peace. peace. peace. \_\_\_\_\_

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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