

Sanctus, from *amass*
SSATBB a cappella, SA soli
JH - C013

Jocelyn Hagen

pdf - \$1.75
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Sanctus

from *amass*

SSATBB a cappella choir, SA soli

jocelyn hagen

“Sanctus” is taken from Jocelyn Hagen’s oratorio *amass* (SATB choir, STB soloists, cello solo, cello quartet, guitar, and percussion trio), which features translations of mystic poetry by Daniel Ladinsky. Her artist statement regarding the work is printed in the back of the score.

To learn more about this work, or to order the full score, visit jocelynhagen.com.

Hear a live recording from The Singers performance of this work on Jocelyn’s YouTube Channel.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy
Lord God of Hosts.
Full are heaven and earth of your glory.
Hosanna in the highest.*

Performance Note:

N = niente

Sanctus

SSATBB choir, SA soli

Traditional Roman Catholic Mass

Jocelyn Hagen

Meditative ♩ = 80-84

Soprano 2 section N pp

Soprano (S) Alto (A)

Solo mf

Solo mf

Do - mi - nus De - us Sa - ba - oth.

oooh Sanctus, Sanctus, Sanctus, Sanctus,

Sanc-tus, Sanc-tus, Sanc - tus, _____

8

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

Sanc - tus, Sanc - tus,

mf

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

amass

X. Sanctus

Jocelyn Hagen

15 **Tutti p**

S Sanc - - - tus, — Sanc - - - tus, — Sanc - - -

S Sanc - - - tus, — Sanc - - - tus, — Sanc - - -

A Sanc - - - tus, — Sanc - - - tus, — Sanc - - -

subito p

23 Ple - - - ni
tus, — Ple - ni sunt coe - li et ter - ra glo - ri - a tu a. —

S tus, — Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

A tus, — Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

30 **accel.**

S a. —

S a. —

A a. — Sanc - tus, Sanc - tus,

T 8 Sanc - - - tus, — Sanc - tus, —

Bubbling ♩ = 108

accel.

pp p accel. mp

X. Sanctus

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amass

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Broadening

56

S Soprano: Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. —
Soprano: - tus, — Sanc - tus, — Sanc - tus, — Sanc - tus, — Sanc - tus, — glo - ri - a tu - a. —
Alto: - tus, — Sanc - tus, — Sanc - tus, — Sanc - tus, — Sanc - tus, — glo - ri - a tu - a. —
Tenor: — Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. —
Bass: — tus, — Sanc - tus, — glo - ri - a tu - a. —
Bass: — - tus, — Sanc - - - - - tus, — glo - ri - a tu - a. —

61

Soprano: *p no rit.* Do - mi - nus — De - us
Soprano: *p no rit. pp* mm..
Alto: *p no rit.* *mp* Do - mi - nus — De - us
Tenor: *mf* *no rit.* *p* Ho - san - na — Ho - san -
Bass: *mf* *no rit.* *p* Ho - san - na — Ho - san -
Bass: *mf* *no rit.* *p* Ho - san - na — Ho - san -

amass

X. Sanctus

Jocelyn Hagen

67

S

S

A

T

B

B

PERUSAL ONLY

music

PERUSAL ONLY

72

S

S

A

T

B

B

PERUSAL ONLY

music

PERUSAL ONLY

X. Sanctus

Jocelyn Hagen

79

S *unis.*

Sanc - tus,

S *unis.*

Sanc - tus,

A Sanc - tus,

T Sanc - tus,

B Sanc - tus, Sanc - tus, _____

mp

Sanc - tus, Sanc - tus, _____

mp

Sanc - tus, Sanc - tus, _____

mp

Sanc - tus, Hosan - na

PERUSAL ONLY

in music

PERUSAL ONLY

85 **p**

Sanc - tus,

Sanc - tus,

Sanc - tus,

Sanc - tus,

p

Sanc - tus

Sanc - - - tus, —

Sanc - tus,

p

Sanc - tus,

Sanc - tus, Sanc - tus,

T

⁸

Sanc ³- tus, —

Sanc ³ - tus, Sanc ³ - tus,

Sanc - tus,

B

in — ex - - - cel - - sis. —

Sanc ³ - tus, Sanc ³ - tus,

mf

amass

X. Sanctus

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89

S Sanc - tus, Sanc - tus, Sanc - tus, *mf* Sanc - tus, Sanc - tus, Sanc - tus, *mf unis.* Sanc - tus,

S Sanc - tus, *f*

A Ho - san - na *mf* Ho - san - na *f* Ho - san - na in ex - cel -

T Ho - san - na *mf* Ho - san - na in ex - cel -

B Sanc - tus, *mf* Sanc - tus, Sanc - tus, Sanc - tus, *f*

B Ho - san - na *mf* Ho - san - na *f* Ho - san - na in ex - cel - sis. Sanc - tus, Sanc - tus, *3* Sanc - tus, Sanc - tus, *3*

PERUSAL ONLY *music* *PERUSAL ONLY*

93

S Sanc - tus, Sanc - tus, *rall.* *ff* *warm & rich* Ho - san - na in ex - cel - sis. *no dim.*

S Sanc - tus, Sanc - tus, *rall.* *ff warm & rich f* Ho - san - na in ex - cel - sis. *no dim.*

A Sanc - tus, Sanc - tus, *rall.* *ff warm & rich f* Ho - san - na in ex - cel - sis. *no dim.*

T Sanc - tus, Sanc - tus, *rall.* *ff warm & rich f* Ho - san - na in ex - cel - sis. *no dim.*

B Sanc - tus, Sanc - tus, *rall.* *ff warm & rich f* Ho - san - na in ex - cel - sis. *no dim.*

B Sanc - tus, Sanc - tus, *rall.* *ff warm & rich f* Ho - san - na in ex - cel - sis. *no dim.*

PERUSAL ONLY *music* *PERUSAL ONLY*

amass

X. Sanctus

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100 semperf

S Ho - san-na in ex - cel - sis. *mf* Ho - san - na in ex - cel -

S Ho - san-na in ex - cel - sis. *mf* Ho - san - na in ex - cel -

A Ho - san-na in ex - cel - sis. *mf* Ho - san - na in ex - cel -

T Ho - san-na in ex - cel - sis. *mf* Ho - san - na in ex - cel -

B Ho - san-na in ex - cel - sis. *mf* Ho - san - na in ex - cel -

B Ho - san-na in ex - cel - sis. *mf* Ho - san - na in ex - cel -

Ho - san-na in ex - cel - sis. *unis.*

107 ff p with rubato $\text{d} = 69-72$

S sis. Ho - san - na in ex - cel - sis. *accel.*

S sis. Ho - san - na in ex - cel - sis. *mp* Ho - *accel.*

A sis. Ho - san - na in ex - cel - sis. Ho - san - na Ho -

T sis. Ho - san - na in ex - cel - sis. Ho - san - na *accel.*

B sis. Ho - san - na in ex - cel - sis. *unis.* *accel.*

B sis. Ho - san - na in ex - cel - sis. Ho - san - na *accel.*

Ho - san-na in ex - cel - sis. Ho - san - na

amass

X. Sanctus

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114

S *mp* Ho - san - na *mf* in ex - cel - sis.
S san - na Ho - san - na in ex - cel - sis.
A san - na Ho - san - na in ex - cel - sis.
T *mp* Ho - san - na Ho - san - na
B *mp* Ho - san - na Ho - san - na in ex - cel - sis.
B *mp* Ho - san - na Ho - san - na

jive music

120

S — in ex - cel - sis. *mp* — in ex - cel - sis.
S — in ex - cel - sis. *mp* — in ex - cel - sis.
A — in ex - cel - sis. *mp* — in ex - cel - sis.
T — *mp* in ex - cel - sis. Ho - - - san -
B — *p* — Ho - - - san -
B — *mp* — Ho - - - san -
B — in ex - cel - sis. — Ho - - - san -

jive music

X. Sanctus

Jocelyn Hagen

126 *mp*

S in ex - cel - sis. in ex cel -

S in ex - cel - - sis. unis. in ex - cel -

A in ex - cel - sis. in ex cel -

T na in ex - cel -

B na in ex cel -

B na in ex cel -

music *p subito mp* music *p subito mp* music *p subito mp*

rit.

amass

A Statement from the Artist

I have often been jealous of friends and family who have an infallible faith in God. To be so sure of one's beliefs is not an attribute I have ever possessed. For me, the quest for God has been shaky: full of unanswered questions, setbacks and frustration. I am amazed by the profoundness of religion and all its flaws, as well as how it can be pristinely wrapped in such elegant beauty.

Yet despite all the beauty, compassion and forgiveness present in the religions of the world, there are always people who manage to distort the values and beliefs of their faith in order to justify acts of evil. For this reason, religion has been a major source of conflict throughout history. That bigotry and hatred are often linked to religious belief disgusts me. Why is there such a disconnect between what we practice and what we preach?

If I had to choose one central idea, or theme, for *amass*, it would be the concept of interreligious harmony. My beliefs and traditions are based in the Christian faith, but accepting Christianity in its entirety has been hard for me, because if I believe that the Christian faith represents the ***truth***, then I would have to believe that everyone else who believes otherwise is wrong. The problem implicit in all religions is their claim in being the one "true" religion. The Dalai Lama suggests that the key to resolving the reality of the world's multiplicity of faiths is to understand that "in the case of a single individual, there can indeed be only one truth, one religion." I guess I'm still looking for my personal truth. *amass* reflects where I am currently in this journey with God.

The translations of spiritual poetry by Daniel Ladinsky from his book "Love Poems from God" sparked my curiosity in interreligious harmony. Here in this one book, juxtaposed next to each other, were the words of mystics and saints from various world religions, speaking of God and their faith in similar ways, with similar gestures of congeniality towards each other. (The traditional texts from the Roman Catholic mass provide the framework for *amass*, but Ladinsky's translations are really the heart of the piece. I encourage you to read these poems before listening, if you are able. They are the true inspiration for this work.)

I believe that a person's relationship with God is a journey through time. No one knows when or if they will discover God, or what events in their life will bring them towards or away from God. I think we can only allow ourselves to be open to the possibility of it, and be respectful of all other's personal journeys into faith.

"...we cannot escape the necessity of love and compassion. This, then, is my true religion, my simple faith. In this sense, there is no need for temple or church, for mosque or synagogue, no need for complicated philosophy, doctrine, or dogma. Our own heart, our own mind, is the temple."

~the Dalai Lama, "Ethics for the New Millenium"

What would happen to the world if, despite our cultural differences, we all believed in ***this***: the necessity of love and compassion towards every living thing on earth? What if we all came to the conclusion that, as St. Thomas Aquinas avows, we are all "madly in love with the same God?"

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

jocelyn hagen