

Ophelia
SATB div. a cappella
JH - C018

Jocelyn Hagen

pdf - \$1.75
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Ophelia

SATB div. a cappella choir

jocelyn hagen

OPHELIA

There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them:
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like a while they bore her up:
Which time she chanted snatches of old tunes,
As one incapable of her own distress,
Or like a creature native and indued
Unto that element: but long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

*(Tomorrow is Saint Valentine's
Day, And I a maid at your
window, To be your Valentine.
You promised me to wed.)*

Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears:

~William Shakespeare

This piece is based on passages from Hamlet (Act IV, Scene 7) in which Queen Gertrude brings news of the death of Ophelia to her brother, Laertes.

Ms. Hagen's approach to this text is simple - purposely uncomplicated - allowing the text to be the focus. She keeps the vocal range quite small for most of the work, expanding only to word-paint certain passages such as those describing clothes filling with water. It is a lovely combination of precise text setting offset with surprising musical lines and dynamics that bring the varying emotions alternately receding into blank shock, and bubbling - even churning to the surface.

Also subtly injected into the work is the little song of Ophelia who, sinking into madness, laments her lost love for Hamlet (Act IV, Scene 5). Ingeniously these lines, sung in the play, are the only ones Ms. Hagen sets without pitch; they are instead whispered as an eerie sort of accompaniment to the telling of her demented descent to the bottom of a pond.

Laertes' response to the news concludes the work; "Too much of water hast thou, Poor Ophelia, And therefore I forbid my tears."

~Timothy Brown

Ophelia

a cappella SATB div. choir

William Shakespeare

Jocelyn Hagen

with rubato ♩ = 69

mp

S There is a wil - low _____ grows a - slant a brook, _____ That

mp

A There is a wil - low _____ grows a - slant a brook, _____ That

mp

T There is a wil - low _____ grows a - slant a brook, _____ That

mp

B There is a wil - low _____ grows a - slant a brook, _____ That

mp

(for rehearsal only)

mp

N.B.

N.B.

N.B.

N.B.

Do not photocopy.
 For perusal only.

4

shows his hoar leaves — in the glass - y stream; There with fan - tas - tic gar - lands

shows his hoar leaves — in the glass - y stream; There with fan - tas - tic gar - lands

8 shows his hoar leaves — in the glass - y stream; There with fan - tas - tic gar - lands

shows his hoar leaves — in the glass - y stream; There with fan - tas - tic gar - lands

4

mf

mf

mf

mf

mf

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7

did she come Of crow - flow - ers, — net - tles, —

did she come Of crow - flow - ers, — net - tles, —

8 did she come Of crow - flow - ers, — net - tles, —

did she come Of crow - flow - ers, — net - tles, —

7

p

p

p

p

p

10

mp *mf*

dai - sies, — and long pur - ples, — There, on the pen - dent boughs — her cor - o - net weeds

mp *mf*

dai - sies, — and long pur - ples, — There, on the pen - dent boughs — her cor - o - net weeds

mp *mf* *p*

dai - sies, — and long pur - ples, — There, weeds

mp *mf* *p*

dai - sies, — and long pur - ples, — There, weeds

10

mp *mf* *p*

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13

pp *p*

Clam - ber - ing — to hang, an en - vious sli - ver broke; When down her weed - y tro - phies

pp *p*

Clam - ber - ing — to hang, an en - vious sli - ver broke; When down her weed - y tro - phies

pp *mp*

to — hang, an en - vious sli - ver broke; — tro - phies

pp

to — hang, an en - vious sli - ver broke;

13

pp *p* *mp*

16 *f* *p* *mp*

and her-self Fell in the weep-ing brook. Her clothes spread wide,

f *p* *mp*

and her-self Fell — in the brook. Her clothes spread wide,

f *p* *mp*

8 and her-self Fell in the brook. wide,

f *p* *mp*

and her-self Fell in the brook. wide,

16 *f* *p* *mp*

21 *mf* Ah... *f* *subito p*

And mer-maid-like — a while they bore her

mf *f* *subito p* And mer-maid-like — a while they bore her

(wide) *mf* *f* *subito p*

8 (wide) *mf* *f* *subito p*

(wide) *mf* *f* *subito p*

21 *mf* *f* *subito p*

And mer-maid-like — a while they bore her

mf *f* *subito p*

(wide) *mf* *f* *subito p*

25 up: *subito p* STAGE WHISPER (with an eery quality)

up: *subito p* *unis.* STAGE WHISPER (with an eery quality)

they bore — her up: *mp* To - mor - row

Which time — she chant-ed snatch-es of old tunes, — As one in -

As one in -

25 *subito p* *mp*

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28

Day, And I a maid at your win-dow, To be your Val-en-tine. You prom-ised me to wed.

SINGING mf *mp*

is Saint Val-entine's Day, Or like a crea-ture na - tive

mf *mp*

ca - pa-ble — of her own dis-tress, Or like a crea-ture — na - tive

mf

ca - pa-ble — of her own dis-tress, Or like a crea-ture — na-tive and in - dued Un-to that el-e-ment:

28 *mf*

32 SINGING *p* *mp* *mf*

but long it could not be Till that her gar-ments, heav-y with their

p *mp* *mf*

but long it could not be Till that her gar-ments, heav-y with their

p *mp* *mf*

but long it could not be Till that her gar-ments, heav-y with their

p *mp* *mf*

but long it could not be Till that her gar-ments, heav-y with their

32

p *mp* *mf*

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36 *f* *mp* *Quiet, yet strong*

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

f *mp* *Quiet, yet strong*

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

f *mp* *Quiet, yet strong*

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

f *mp* *Quiet, yet strong*

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

36

f *mp*

41

pp

p

Poor _____ O - phe - li - a _____ Poor _____ O -

pp

p

Poor _____ O - phe - li - a _____ Poor _____ O -

pp

p

Poor _____ Poor _____

pp

p

Poor _____ Poor _____

41

pp

p

47

Faster, ♩ = 84

molto

mf

phe - li - a _____ Too much of wa - ter hast thou, — poor O - phe - li -

phe - li - a _____ Too much of wa - ter hast thou, — poor O - phe - li -

Too much of wa - ter hast thou, — poor O - phe - li -

O - - phe - li - a Too much of wa - ter hast thou, — poor O - phe - li -

47

molto

mf

Ophelia / Hagen / Shakespeare

[illegible]

j o c e l y n h a g e n

a little slower, ♩ = 80

p

there - fore my tears.

p

there - fore my tears.

p

there - fore my tears.

p

I for-bid my tears.

p

my tears.

p

my tears.

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