

Ashes of Roses

Jocelyn Hagen

JH-LE03.3

SATB, organ and flexible chamber ensemble, SAB soli

FULL SCORE

jocelyn hagen

Ashes of Roses



a requiem for SATB choir, organ, flexible chamber ensemble,
soprano, mezzo-soprano and baritone soloists

jocelynhagen.com

Ashes of Roses

Jocelyn Hagen

I.	Introit/Kyrie	Chorus
II.	Dies Irae	Soprano & Mezzo-Soprano soloists, Chorus
III.	Lacrimosa	Chorus
IV.	Ashes of Roses	Women's Chorus
V.	Offertorium	Baritone, Soprano & Mezzo-Soprano soloists, Chorus
VI.	Agnus Dei	Baritone soloist, Men's Chorus
VII.	Lux Aeterna	Chorus

Text Sources:

Traditional Roman Catholic Mass for the Dead, Elaine Goodale Eastman's poem "Ashes of Roses," and I Corinthians 15:51-52.

Ashes of Roses was first premiered by a volunteer chorus and orchestra at St. Olaf College in 2003. In 2010, St. Catherine University, in conjunction with the St. Catherine Choral Society, under the direction of Dr. Patricia Cahalan Connors, commissioned a completion of the work, in which two new movements were added: the "Dies Irae" and "Agnus Dei." *Ashes of Roses*, in its new version, was premiered May 8, 2011, in St. Paul, Minnesota.

Instrumentation:

Flute
Oboe
Clarinet in B \flat / Sop. Saxophone
Bassoon
Trumpet in C

Timpani (opt., recommended with multiple strings)
Percussion (2)

Organ

Soprano Soloist
Mezzo-Soprano Soloist
Baritone Soloist

SATB Chorus

Violin I
Violin II
Viola
Cello

Program Notes

Ashes of Roses is a new setting of the Requiem (the Mass for the Dead). The work, for soloists, chorus and orchestra, gets its name from Elaine Goodale Eastman's poem "Ashes of Roses," which is incorporated into the traditional Latin text of the Requiem. Like so many composers before her, from Mozart to Durufle, Jocelyn has divided her composition into movements, which, for the most part, correspond to the prayers, which make up the order of the Mass. However, she has been selective about what texts she has actually included and, in some cases, re-arranged the order of the text. For example, the Introit (the entrance hymn), utilizes only the first and last lines of the traditional text. The Dies Irae is greatly truncated, setting the first three verses intact, skipping to the very last verse and ending with a partial verse from slightly before the end. Additional verses of the Dies Irae constitute the Lacrimosa movement, similarly re-arranged. One more verse of Dies Irae appears as the conclusion of the offertory; and only a portion of the actual offertory text appears.

In one movement, the "Agnus Dei," Jocelyn has brought in text from scriptures (I Corinthians 15:51-52) sung in English by the baritone soloist. She elected not to include the Sanctus/Benedictus movement at all. Of course, the inclusion of the poem "Ashes of Roses," appearing as the fourth movement, is a complete break from tradition. This piece for four-part women's voices becomes a poignant meditation within the Mass.

Compositionally, the music displays Jocelyn's keen interest in melody, texture and color. The harmony is certainly tonal, but it is a sort of "free tonality," employing extended harmonies, often

creating layering effects. Instrumentation and textures range from sparse to extremely thick. Note, for instance, the *Lacrimosa* movement. It opens with the divided low string playing a repeated 4-bar melodic phrase (a “ground bass”) over which the voices sing an extended unison line and then the same melody with a countermelody. Eventually, the orchestra branches out while the voices sing a two-part canon a beat apart. This contrasts with a sudden swelling to 7 and 8-part lush chords on a cry of “Deus, Deus” that follows, and finally a sweetly simple prayer of “Pie Jesu.”

A prime example of Jocelyn’s awareness of instrumental color is her use of the soprano saxophone with an extended solo in the

Offertorium. Another is the contrast of the trumpet fanfare that opens *Lux Aeterna* (Light Eternal) with the shimmering effect of the divided strings as they play a 16th note pattern in multiple canons that immediately follows.

The rhythmic and metrical vocabulary of the piece is large and varied, with frequent changes of meter and tempo and uses of asymmetrical meter, such as 7/4. The performers are called upon to negotiate triplets, duplets, quintuplets, quarter-note triplets against 8th note triplets, extended sequences of syncopation, etc. This is complex music, indeed, but the result is music that seems to flow logically and carry a strong emotional impact.

- *Dr. Patricia Cahalan Connors*

Texts and Translation:

I. Introit/Kyrie

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Rest eternal grant them, O Lord;
and let light perpetual shine upon them.
A hymn befits Thee, O God, in Zion;
and to thee shall be paid a vow in Jerusalem.
Hear my prayer,
to Thee all flesh shall come.

Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.

II. Dies Irae

Dies irae, dies illa,
solvat saecium in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.

Pie Jesu Domine
dona eis requiem.

Oro supplex et acclinis,
Cor contritum quasi cinis.

A day of wrath: that day,
it will dissolve the world into glowing ashes,
as attested by David together with Sibyl.

What trembling will there be
when the Judge shall come
to examine everything in strict justice!

The trumpet spreading its wondrous sound
through the graves of every region,
will summon all before the throne.

Merciful Lord Jesus,
grant them rest.

I pray, kneeling in supplication,
my heart contrite as ashes.

III. Lacrimosa

Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus.

Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.

Huic ergo parce, Deus,
Pie Jesu Domine,
dona eis requiem.

That day will be one of weeping
on which the guilty man shall arise
from the ashes to be judged.

My prayers are not worthy
but Thou, of Thy goodness, deal generously
that I burn not in the everlasting fire.

Spare this one, O God,
merciful Lord Jesus,
give them peace.

IV. Ashes of Roses

Soft on the sunset sky
Bright Daylight closes,
Leaving, when light doth die,
Pale hues that mingling lie
Ashes of Roses.

When love's warm sun is set,
Love's brightness closes;
Eyes with hot tears are wet,
In hearts there linger yet -
Ashes of Roses.

- Elaine Goodale Eastman

V. Offertorium

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni et
de profundo lacu; libera eas
de ore leonis, ne absorbeat eas
Tartarus, ne cadant in obscurum.

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me fons pietatis.

VI. Agnus Dei

Agnus Dei,
qui tollis peccata mundi
miserere nobis.

Behold, I tell you a mystery:
We shall not all sleep,
but we shall all be changed in a moment
in the twinkling of an eye,
at the last trumpet.
For the trumpet will sound
and the dead will be raised incorruptible.
Behold, I tell you a mystery:
and we shall be changed.
- I Corinthians 15:51-52

Agnus Dei,
qui tollis peccata mundi
dona nobis pacem.

VII. Lux Aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem in aeternam dona eis, Domine,
et lux perpetua luceat eis.

O Lord, Jesus Christ, King of glory
deliver the souls of all the departed
faithful from the torments of hell and
from the bottomless pit; deliver them
from the mouth of the lion, lest
Tartarus swallow them; lest they fall into the
darkness.

King of dreadful majesty,
who freely saves those who deserve salvation:
Save me, fountain of pity!

Lamb of God,
who takes away the sin of the world
have mercy on us.

Lamb of God,
who takes away the sin of the world
grant us peace.

Let everlasting light shine upon them, O Lord
with thy saints forever
for thou art merciful.
Grant to the departed eternal rest, O Lord,
and let everlasting light shine upon them.

dedicated with love and thanks to my parents (2003)
This Version for Organ and Flexible Chamber Orchestration Commissioned by
Southeastern Symphonic Chorus (Josh Nannestad, conductor) & the South Bend Chamber Singers (Nancy Menk, conductor)

Ashes of Roses

I. Introit/Kyrie

Jocelyn Hagen

*with special thanks to Luke Mayernik
& Jenny Ubl for the organ reduction*

Largo ♩ = 54

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet in C

Sw: Flutes 8, 4; Soft Foundations 8'
Gt: Fl. 8 and 4; Foundations 8' (Sw./Ch. to Gt.)
Ch: Flute 8, Gemshorn 8' (Sw. to Ch.)
Ped: 16, 8 (Sw. to Ped.; Ch. to Ped.)

Organ

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

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7

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

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p

p

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Ⓐ

13

FL. *p*

Ob.

B♭ Cl. *p*

Bsn.

CTpt.

Org.

S. *Jocelyn Hagen*

A.

T.

B.

Vln. I *p*

Vln. II *Do not photocopy. For perusal only.*

Vla.

Vc.

19

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

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B

24

FL.

Ob. *melody*
mp poco a poco cresc.

B♭ Cl.

Bsn. *poco a poco cresc.*

CTpt.

Org. *mp*
mp poco a poco cresc.

Gt. *mp poco a poco cresc.*

S.

A.

T.

B.

Vln. I *mp*
poco a poco cresc.

Vln. II *mp*
poco a poco cresc.

Vla. *mp*
poco a poco cresc.

Vc. *mp*
poco a poco cresc.

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(C)

29

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

mf

f

mf

f

mf

f

mf

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Sw: +Full Swell
Gt: +Foundations 4'

Org.

mf

f

Gt.

Swell box closed

S

A

T

B

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Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

f

mf

f

mf

f

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35

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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(D)

$\text{♩} = 72$

41

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

lunga

ff

p

lunga

mp

solo

(Swell)

Gt: Flute 8',
Gemshorn 8' only

Sw: Oboe 8', Flute 4', trem.
Tacet if Oboe present

-Sw. to Ped.
+Gt. to Ped.

49

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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(E)

54

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

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Sw: (Oboe 8', Flute 4', trem.)
Gt: Trumpet 8' solo only
Ch: Flutes 8 and 4, Gemshorn 8', soft Foundations 8'
Ped: 16, 8 (-Gt. to Ped; +Ch. to Ped.)

Re - qui - em ae - ter - nam

Re - qui - em ae - ter - nam

Re - qui - em ae -

Re - qui - em ae -

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59

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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Do not photocopy.
For perusal only.

Re-qui-em ae-ter - nam

Re - qui - em ae - ter - nam

Re - qui -

Re-qui-em ae-ter - nam

Re - qui - em ae - ter - nam

Re - qui -

ter - nam

Re-qui-em ae-ter - nam

Re-qui-em ae-ter - nam

Re - qui -

ter - nam

Re-qui-em ae-ter - nam

Re - qui -

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

65

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
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p

p

p

p

em ae - ter - nam do - na e - is, Do - mi - ne.

em ae - ter - nam do - na e - is, Do - mi - ne.

em ae - ter - nam do - na e - is, Do - mi - ne.

em ae - ter - nam do - na e - is, Do - mi - ne.

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F

Do not photocopy.
For perusal only.

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

f

fp

p

legato

Solo

Tacet if Violin present

Tacet if Oboe present

Sw.

Ch.

(Ch.)

78

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

mf *f* *p*

mf *f* *p*

mp *mf* *f*

mp *mf*

mp *mf*

mp *mf*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

Tacet if Trumpet present

Tacet if Trumpet or Clarinet present
Gt: Trumpet 8' solo

Sw: Flutes 8,4; Soft Foundations 8'
Gt: Fl. 8 and 4; Foundations 8' (Sw./Ch. to Gt.)
Ch: Flute 8, Gemshorn 8' (Soft. Found. 8')-- (Sw. to Ch.)
Ped: 16, 8 (Sw. to Ped.; Ch. to Ped.)

Ex - au - di Ex - au - di

Ex - au - di Ex - au - di

Ex - au - di Ex - au - di

Ex - au - di Ex - au - di

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G

85

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. *p*

Bsn. *p*

CTpt. *p*

Org. *mp* *p* (Ch.) *legato* *p*

S *mf* *p*
o - ra - ti - o - nem me - am, — (mm...)

A *mf* *p*
o - ra - ti - o - nem me - am, — (mm...)

T *mf* *p*
o - ra - ti - o - nem me - am, — (mm...)

B *mf* *p*
o - ra - ti - o - nem me - am, — (mm...)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

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91

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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p

p

p

p

p

ad te om - nis, om - nis ca - ro,

ad te om - nis, om - nis ca - ro,

ad te om - nis, om - nis ca - ro,

ad te om - nis ca - ro,

ad te om - nis ca - ro,

Kyrie

96 *rit.* *a tempo* ♩ = 80

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

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Org.

Sw.

(Sw.)

pp

mp

Ch.

S

A

T

B

ca - ro ve - ni - et.

ca - ro

ca - ro

ca - ro

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Vln. I

Vln. II

Vla.

Vc.

pp

pp

p

p

mp

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102

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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Jocelyn Hagen

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H

105

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

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Do not photocopy.
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p Ky-ri-e e-le-i-son.

p Ky-ri-e e-lei-son.

p e-le-i-son.

p Ky-ri-e e-le-

p

108

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

pp

p

p-mp

pp

p

pp

pp

pp

pp

pp

pp

pp

pp

Ky-ri-e e - le - i - son. e - le -

Ky-ri - e e - le -

Ky-ri-e e - le - i - son. e - le -

i - son. Ky - ri - e

pp

pp

pp

pp

111

I

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

Gt.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

f *f* *f* *f*

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i - son. Chris-te e-le - i -

i - son. Chris-te e-le - i -

i - son. Chris-te e-le - i -

e - le - i - son. Chris-te e-le - i -

f *f* *f* *f*

115

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

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Sw: Flutes and Foundations 8' and 4'; Acc. Reed 8'
 Gt: Fl. 8 and 4; Foundations 8' and 4' (2') (Sw. to Gt.)
 Ch: Trumpet en chamade 8'
 Ped: 16, 8 (Sw. to Ped.)

Org.

Gt.

Sw.

Tacet if Oboe present

mf

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S

A

T

B

son. — Chris - te e - le - i - son. Chris - te e - le - i - son, e - le - i - son.

son. — Chris - te e - le - i - son. Chris - te e - le - i - son, e - le - i - son.

son. — Chris - te e - le - i - son. Chris - te e - le - i - son, e - le - i - son.

son. — Chris - te e - le - i - son. Chris - te e - le - i - son, e - le - i - son.

mf

p

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Vln. I

Vln. II

Vla.

Vc.

fp

fp

fp

fp

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J

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf*

Bsn. *mf* *f*

CTpt. *mf*

Org. *mf* *f*

Gt. *mf* *f*

S. *f* Ky - ri - e e - lei -

A. *f* Ky - ri - e e - lei -

T. *f* Ky - ri - e e - lei -

B. *f* Ky - ri - e e - lei -

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

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124

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Org.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

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Sw.

f

son. Ky - ri - e e - le - i -

son. Ky - ri - e e - le - i -

son. Ky - ri - e e - le - i -

son. Ky - ri - e e - le - i -

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rit. *Slower* ♩ = 66

127

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *mf* *p*

Bsn. *p*

CTpt. *p*

Org. *mf* *p*

S *mf* *p* *mp*
son, e - le - i - son. Ky - ri - e e -

A *mf* *p* *mp*
son, e - le - i - son. Ky-ri-e e - le - i - son.

T *mp*
son, e - le - i - son. Ky-ri-e e - le - i - son.

B *mf* *p* *mp*
son, e - le - i - son. Ky-ri-e e -

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

Sw: -Foundations 4'; -Reed 8'
Gt: -Foundations 4' (2')
Ch: -Tpt. en chamade
+Unda Maris Celeste 8' (Ch. to Ch. 4)

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130

FL. *p* *mp*

Ob.

B♭ Cl. *p* *mp*

Bsn. *p* *mp*

CTpt.

Org. Sw. *mp* *mf* Ch. *pp* *Optional*

S. *mf* *pp*
le - - i - - son. e - le - i - son.

A. *mf* *pp*
Ky - ri - e e - le - i - son, e - le - i - son.

T. *mf* *pp*
Ky - ri - e e - le - i - son, e - le - i - son.

B. *mf* *pp*
lei - - son, e - le - i - son.

Vln. I *mp* *mf* *pp*

Vln. II *mp* *mf* *pp*

Vla. *mp* *mf* *pp*

Vc. *mp* *mf* *pp*

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II. Dies Irae

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Vigorously ♩ = 144

Flute

Oboe

Clarinet in B_♭

Bassoon

Trumpet in C

Timpani

Percussion 1
piccolo woodblock
(hard plastic mallet)
mp

Percussion 2

Organ

Gt. Foundations 8, Flutes 8, 4 (Sw. to Gt.)
Sw. Foundations 8 and 4, Acc. Reed 8
Ch. 16 and 8 Solo Reed (Cromhorn, Nasard 2 2 3, Octave 4
Ped. 16, 8 (Sw. to Ped.)

Gt.
mp

Sw.
p

Soprano

Mezzo-Soprano

Soprano Alto

Tenor Bass

Violin I

Violin II
mp

Viola

Cello

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Ⓐ

8

Fl. *mp*

Ob. *p*

B♭ Cl. *mf*

Bsn. *mf*

CTpt.

Timp.

Perc. 1 *mf*

Perc. 2 *pp* *mp* *mf*
ride cymbal & large floor tom (yarn mallets)

Org. *mf*

Gt. *mf*

Sop solo

Mezzo solo

SA

TB

Vln. I *mp*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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15

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
For perusal only.

mf

p

suspended cymbal

mp

mf

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22

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *f*

Bsn. *mf*

CTpt. *p* *mf*

Timp. *p* *mf*

Perc. 1 *mf*

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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Jocelyn Hagen

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B

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

p

mf

mp

dim.

Sw.

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35

FL.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

mf

p

tr

p < mf

tr

p < mf

p

col legno

mf

marcato throughout

p

marcato throughout

p

Di es i re. Di ti

Di es i re. Di

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42

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

sticks on rim of drum
play rim with the shoulder of the stick, near the tip

snare drum

es il la Di es rae.

es il la Di es rae.

arco

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Jocelyn Hagen

49

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

CTpt. *p* *mf*

Timp.

Perc. 1 *mf* *f*

Perc. 2

Org. *mf* *f*
Gl. (Sw.) Cresc. Ped. Gl.

Sop solo

Mezzo solo

SA *mf* *f*
di es il la Di es i

TB *mf* *f*
di es il la Di es i

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

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56

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

tr

p — *f*

f

mp — *pp*

mp

f

mf — *f*

suspended cymbal

ff

mf — *ff* — *p*

bass drum

p — *f* — *p*

Tacet all if Oboe/Clarinet/Bassoon present

Sw.

Cresc. Ped.

Close Cresc. Ped.

Sw.

sol - vet sae - clum in - fa -

rae, di - es il - la

rae, di - es il - la

ff

ff

ff — *p*

ff — *p*

tr

ff — *p*

tr

ff — *p*

p

E

63

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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splash cymbal (placed off center of large brake drum both played with wood stick)
mf

goat hooves in metal container
large tom
mf

Ch. (solo)
mp
(Sw.)
p

mf marcato
Di - es i - rae, di - es il la
mf marcato
Di - es i - rae, di - es il - la

mf

mf

72

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA
sol - vet sae - clum in - fa - vil - la, tes - te Da - vid cum - Si -

TB
sol - vet sae - clum in - fa - vil - la, tes - te Da - vid cum - Si -

Vln. I

Vln. II

Vla.

Vc.

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Jocelyn Hagen

F

79

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

mf

p

mf

p

f

p Intensely

f

p Intensely

pp

pp

f

arco

pp

f

pp

Tacet RH if Trumpet present (through m. 95)
Gt. (-Foundations 4)

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Jocelyn Hagen

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For perusal only.

byl - la. Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex est ven -

byl - la. Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex est ven -

83

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

tu - rus, Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex est ven -

tu - rus, Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex est ven -

87

FL.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

p

p sempre

tu - rus, Quan-tus tre - mor est fu - tu - rus, Quan-do ju - dex est ven - tu - rus.

tu - rus, Quan-tus tre - mor est fu - tu - rus, Quan-do ju - dex est ven - tu - rus.

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For perusal only.

Jocelyn Hagen

92

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Gt.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

p

mp

mp

Quan-tus tre-mor est fu-tu-rus, Quan-do ju-dex est ven-tu-rus.
Quan-tus tre-mor est fu-tu-rus, Quan-do ju-dex est ven-tu-rus.

p

p

p

p

p

p

mp

mp

p

p

p

p

p

Freely ♩ = 84

96

Fl. *f*

Ob. *f* *tr* *non trill* *play only if trumpet absent* *solo* *mf*

B♭ Cl. *f*

Bsn. *f*

CTpt. *solo* *mf*

Timp. *mf* *f*

Perc. 1 *f* *tambourine*

Perc. 2 *p* *f* *ff* *large tom*

Org. *f* *Cresc. Ped. off* *mf* *Ch. (Clarinet 8', Gamba 8')* *Tacet if Trumpet or Oboe present*

Sop solo

Mezzo solo

SA *ff* *Cunc - la stric - te dis - cus - su - rus.*

TB *ff* *Cunc - la stric - te dis - cus - su - rus.*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

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102 *rit.*

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

pp

rit.

pp

pp

pp

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Jocelyn Hagen

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Brightly ♩ = 108

110

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sw.

Ch.

Ped. (Octave 8' solo)

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Ve.

mp

mf

mf

Tu - ba mi - rum spar - gens

Tu - ba mi - rum spar - gens

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Jocelyn Hagen

117

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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For perusal only.

Jocelyn Hagen

so - num, — Per se - pul - chra re - gi - o - num. Co - get

so - num, — Per se - pul - chra re - gi - o - num. Co - get

mp

mp

Vigorously ♩ = 144

125

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
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Org.

Sw. Foundations/Flutes 8 and 4,
Acc. Reed 8' Gt. (Sw. to Gt.)

mp - mf

mf

Ped. 16, 8 (Sw. to Ped.)

Sop solo

Mezzo solo

SA

TB

om - nes an - te thro - num.

f non dim.

f non dim.

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Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

mf

G

134

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

f

f

f

f

f

Di - es i -

Di - es i -

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Jocelyn Hagen

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142

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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Jocelyn Hagen

Do not photocopy.
For perusal only.

rae, Di - es i - rae, —

rae, Di - es i - rae, —

di - es il - la

di - es il - la

f

(H)

149

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *mp*

CTpt.

Timp.

Perc. 1

Perc. 2

Tacet if full ensemble present (through m. 163)

Org. *Sw.* *p Sw.*

Sop solo *mf* *mp*
Di - es i - rae, sol - vet

Mezzo solo *mf* *mp*
Di - es i - rae, sol - vet

SA *mp*
di - es il - la di - es il - la

TB *mp*
di - es il - la di - es il - la

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

156

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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Jocelyn Hagen

Do not photocopy.
For perusal only.

sae - clum in fa - vil - la, tes - te Da - vid cum Si - byl - la.

sae - clum in fa - vil - la, tes - te Da - vid cum Si - byl - la.

I

Fl. *mf*

Ob. *mf*

B♭ Cl. *marcato*
mf

Bsn. *mf*

CTpt. *mf*

Timp. *mf*

Perc. 1 *f*
splash cymbal (placed off center of large brake drum both played with wood stick)

Perc. 2 *f*
large tom
goat hooves in metal container

Org. *mf*
(mp)
Ch. 16 and 8 Solo Reed (Cromhorne), Nasard 2 2/3, Octave 4

Sop solo *f*

Mezzo solo *f*

SA *f marcato*
Di - es i - rae, di - es il - la sol - vet sae - clum in - fa - vil - la, tes - te

TB *f marcato*
Di - es i - rae, di - es il - la sol - vet sae - clum in - fa - vil - la, tes - te

Vln. I *f marcato*

Vln. II *f marcato*

Vla. *f*

Vc. *f*

J

173

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Sw.

p

ff

p

subito p

subito p

subito p

subito p

subito p

subito p

Da - vid cum Si - byl - la. Di - es i - rae di - es

Da - vid cum Si - byl - la. Di - es i - rae di - es

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Jocelyn Hagen

181

Fl. *mp* *mf* *mf* *tr*

Ob. *mp* *mf* *mf*

B♭ Cl. *mf* *mf*

Bsn. *mp* *mf* *mf*

CTpt. *mf*

Timp.

Perc. 1 *mp* *snare drum*

Perc. 2

Org. *mp* *mf* *mf* *cresc.* *mf*

Gt. (Sw.)

Tacet if Flute/Oboe present

Sop solo

Mezzo solo

SA *mp* *mf*

TB *mp* *mf*

il - la Di - es i - rae, di - es il - la Di - es i - rae, di - es

il - la Di - es i - rae, di - es il - la Di - es i - rae, di - es

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

189

Fl. *f* *ff* *tr*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

CTpt. *f* *mf* *f*

Timp. *mf*

Perc. 1 *mf* *f* *mf* suspended cymbal

Perc. 2 *f* large tom

Org. *f* *ff* *Gt.*

Sop solo

Mezzo solo

SA *f* *ff* *ff*
il - la Di - es i - rae, di - es il - la Di - es i - rae, di - es

TB *f* *ff* *ff*
il - la Di - es i - rae, di - es il - la Di - es i - rae, di - es

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

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197

Fl.

mf

tr

Ob.

mf

tr

B♭ Cl.

mf

Bsn.

mf

CTpt.

mf

Timp.

f

ff

mf

Perc. 1

f

p

bass drum

Perc. 2

mf

Org.

mf

cresc.

Sop solo

Mezzo solo

SA

il - la Di - es i - rae, di - es il - la Di - es i - rae.

fff

TB

il - la Di - es i - rae, di - es il - la Di - es i - rae.

fff

Vln. I

fff

Vln. II

fff

Vla.

fff

Vc.

fff

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Jocelyn Hagen

rit. *Sweetly* ♩ = 88

202

Fl. *ff* *p*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

CTpt. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Org. *ff* *mp-mf*
 Ch. Unda Maris celeste 8'
 Ped. Soft 16, 8 (Ch. to Ped.)

Gt. Flute Harmonique 8' (solo)
 Tacet if Flute present

Sop solo *mp*
 Pi - e Je - su Pi - e Je - su

Mezzo solo *mp*
 Pi - e Je - su Pi - e Je - su

SA *ff*
 di - es il - la

TB *ff*
 di - es il - la

Vln. I

Vln. II

Vla.

Vc.

211

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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(mp-mf)

mf

Do - mi - ne, — Pi - e Je - su Do - mi - ne, Do - na e - is — re - qui -

Do - mi - ne, — Pi - e Je - su Do - mi - ne, Do na e - is — re - qui -

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(K)

220

Fl. *mp* *p*

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org. (*mp-mf*) (*mp-mf*) *mp*

Sop solo *mp* *p*
em. Do - na e - is Do - na e - is re - qui - em.

Mezzo solo *mp* *p*
em. Do - na e - is Do - na e - is re - qui - em.

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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Jocelyn Hagen

A little slower ♩ = 80

228

Fl. *mp solo*

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org. (*p-mp*) (*mp-mf*)

Sop solo

Mezzo solo *mp* *mf*
Do - na e - is re - qui - em. O - ro sup - plex et ac -

SA

TB

Vln. I

Vln. II

Vla. *p*

Vc. *p*

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Do not photocopy.
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236

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

tr

mp

Sw. Flute 8' solo
Tacet if Flute present

mp

eli - nis, Cor con - tri - tum qua - si ci - nis. O - ro sup - plex et ac - cli - nis,

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243

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop solo

Mezzo solo

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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Cor con - tri - tum qua - si ci - nis. Corcon - tri-tum qua-si ci - nis. Cor con-

Very Freely

rit.

251

Fl.

mp

tr

tr non trill

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Gt. (mp-mf)

Sw. mp

p

pp

Sop solo

Mezzo solo

tri-tum qua-si ci - nis.

SA

TB

Vln. I

Vln. II

Vla.

Vc.

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III. Lacrimosa

Jocelyn Hagen

Andante ♩ = 69

Flute

Oboe

Clarinet in B \flat

Bassoon

Trumpet in C

Timpani

Percussion 1

Percussion 2

Organ

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Sw: Flute 8', Gemshorn 8'
Gt: Flute 8', Gamba 8' (Sw. to Gt.)
Ch: Trumpet en chamade 8'
Ped: 16, 8 (Sw. to Ped.)

pp

pp

tr

p

Sw. (tacet if Viola present)

tr

pp

pp

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9

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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A

Fl.

Ob.

B♭ Cl.

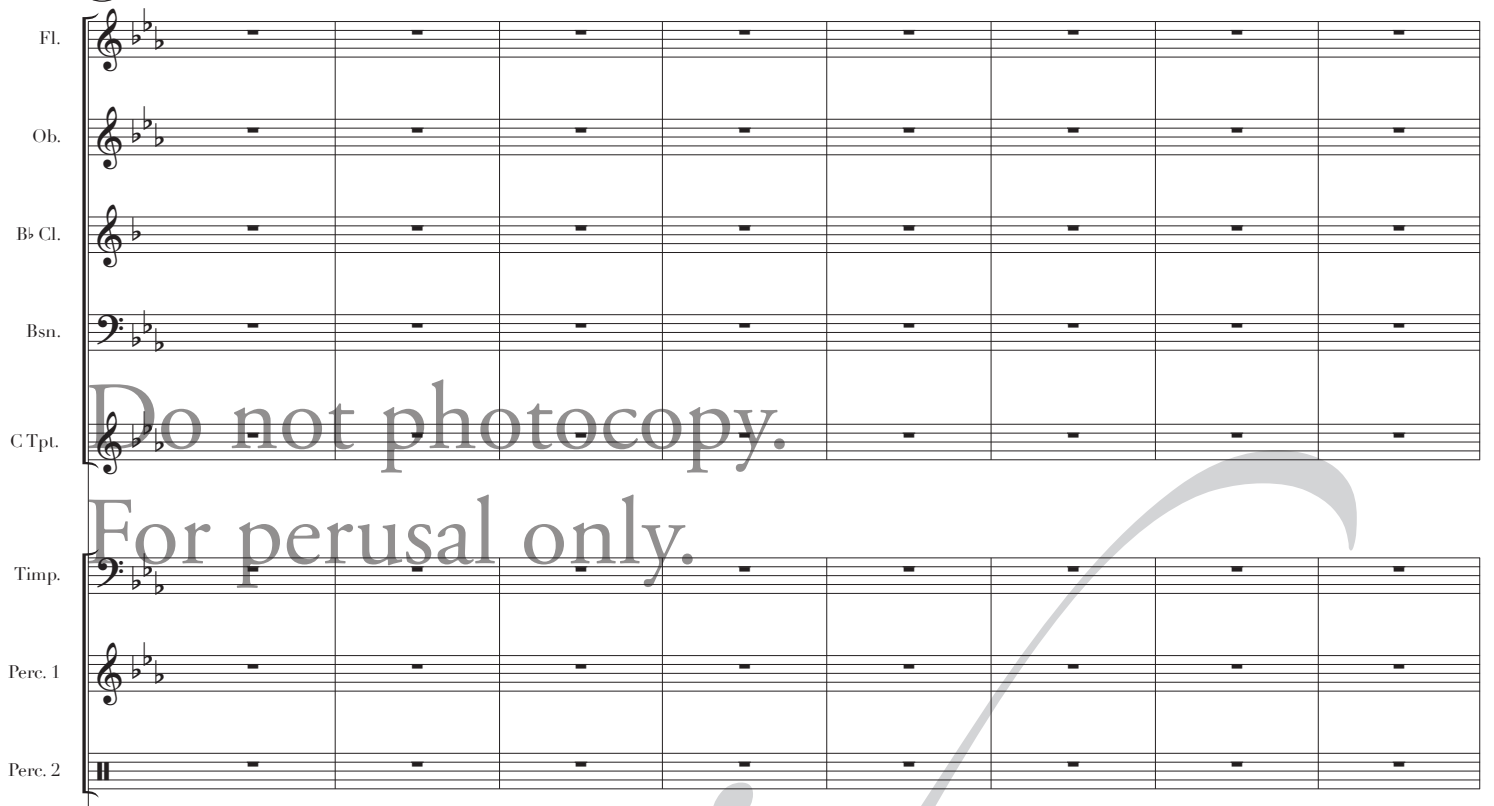
Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2



Do not photocopy.
For perusal only.

Org.



S

A

T

B

La - - - cri - mo - - sa - - - di - - - es il - - - la

La - - - cri - mo - - sa - - - di - - - es il - - - la



Do not photocopy.
For perusal only.

Vln. I

Vln. II

Vla.

Vc.



25

Fl.

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

CTpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
For perusal only.

Org.

Tacet if Oboe, Clarinet, & Bassoon present

p

pp

p

pp

S

A

T

B

p

pp

p

pp

Qua re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re -

Qua re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re -

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For perusal only.

Vln. I

Vln. II

Vla.

Vc. *p*

pp

(B)

33

FL.

Ob.

B♭ Cl.

Bsn.

CTpt.

Tim.

Perc. 1

Perc. 2

mp

mp

mp

Org.

Gl.

p

tr

non trill

mp

mp

S

us

mf

Pre-ces me-a-e non non sunt

A

us

mf

Pre-ces me-a-e non non sunt

T

mp

La cri-mo-sa

B

mp

La cri-mo-sa

Vln. I

p

mp

Vln. II

p

mp

Vla.

tr

non trill

pp

p

mp

Vc.

mp

41

FL.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

dig - nae: Sed tu bo - nus fac be - ni - gne,

dig - nae: Sed tu bo - nus fac be - ni - gne,

di - - es il - la Qua re - sur - get ex fa - vil - la

di - - es il - la Qua re - sur - get ex la - vil - la

pp

accel.

49

Fl.
Ob.
B♭ Cl.
Bsn.
CTpt.
Timp.
Perc. 1
Perc. 2

Org.

(Sw. + Foundations 8 and 4, Flutes 4)
(Gt. + Foundations 8 and 4)

S
A
T
B

Ne pe - ren - ni cre - mer i - gne.
Ne pe - ren - ni cre - mer i - gne.
Ju - di - can - dus ho - mo re - us
Ju - di - can - dus ho - mo re - us

Vln. I
Vln. II
Vla.
Vc.

tr. non trill
pizz. arco

81

Fl. *warmly mp*

Ob. *warmly mp*

B♭ Cl. *warmly mp*

Bsn. *warmly mp*

CTpt. *warmly mp*

Timp.

Perc. 1

Perc. 2

Org. *mp* *warmly*
Sw.
rh. to l.h.

S

A

T

B

Vln. I *warmly mp*

Vln. II *warmly mp*

Vla. *warmly mp*

Vc. *warmly mp*

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89

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

f

mf

f

mf

f

p < *mf*

mp < *f*

mf

f

mf

f

mf

f

bass drum

Gl.

solo Tpt. 8'

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E

97

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf < > *p*

p < > *f*

Gt: - 4' Found.
Sw: - 4' Found.
Ch: Soft Found 8'
Ped. Ch. to Ped.

Sw. (Flutes and Foundations 8')

p

(Ch. Flutes 8'; soft Found. 8')

(-16)

(Ch. to Ped only)

sul A
pp *delicately*

sul A
pp *delicately*

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104

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

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S

A

T

B

p
Pi - e Je - su Do - mi -

p
Pi - e Je - su Do - mi -

Vln. I

Vln. II

Vla.

Vc.

pp delicately

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110

FL.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S

A

T

B

ne; Pi - e Je - su Do-mi - ne;

ne; Pi - e Je - su Do-mi - ne;

p Pi - e Je - su Pi - e Je - su Do-mi -

p Pi - e Je - su Pi - e Je - su Do-mi -

Vln. I

Vln. II

Vla.

Vc.

F

FL. *p* 3 3 3 3

Ob. *p* 3 3

B♭ Cl. *p* 3 3 3 3 3

Bsn. *p*

CTpt.

Timp.

Perc. 1

Perc. 2

Org. Sw₃ Gt₃ Sw₃ Sw. Gt. Sw. Sw. Gt. Sw. Sw. Gt. Ch. Sw₃ Gt₃ Sw₃ Sw. Gt. Sw. Ch. *p*

S Do - na e - is

A Do - na e - is

T ne; Do - na e - is

B ne; Do - na e - is

Vln. I

Vln. II

Vla.

Vc.

122

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sw. Gt. Sw. Gt. Ch. Gt.

Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt.

S. *pp*

A. *pp*

T. *pp*

B. *pp*

re - qui - em. Do - na e - is re - qui -

re - qui - em. Do - na e - is re - qui -

re - qui - em. Do - na e - is re - qui -

re - qui - em. Do - na e - is re - qui -

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc.

G

rit.

Fl. $\frac{6}{4}$

Ob. $\frac{6}{4}$

B♭ Cl. $\frac{6}{4}$

Bsn. $\frac{6}{4}$

CTpt. $\frac{6}{4}$

Timp. $\frac{6}{4}$

Perc. 1 $\frac{6}{4}$

Perc. 2 $\frac{6}{4}$

Org. $\frac{6}{4}$

Ch. $\frac{6}{4}$

+soft 16 $\frac{6}{4}$

S $\frac{6}{4}$

A $\frac{6}{4}$

T $\frac{6}{4}$

B $\frac{6}{4}$

Vln. I $\frac{6}{4}$

Vln. II $\frac{6}{4}$

Vla. $\frac{6}{4}$

Vc. $\frac{6}{4}$

ppp $\frac{6}{4}$

p $\frac{6}{4}$

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Andante ♩ = 69

133

Fl. *p* < *mp* > *p* *tr* non trill

Ob. *p* 3

B♭ Cl. *p*

Bsn.

CTpt.

Timp.

Perc. 1 Glockenspiel *p*

Perc. 2

Org. *p* Sw. Oboe 8; Flute 4 (Tacet if Oboe present) 3 *p* Tacet if Clarinet present *p* Tacet if Flute-Violin present *p* < > *tr* non trill *pp* (Ch)

S

A

T

B

Vln. I *pp* *solo* *p* 3

Vln. II *pp*

Vla.

Vc.

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139

Fl.

Ob.

B♭ Cl.

Bsn.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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triangle *p*

chimes *p*

Sw. 3

Ch. *p*

Ch. *p*

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mf

p

rit. *a tempo*

144

Fl. *mp* *attacca*

Ob. *attacca*

B♭ Cl. *attacca*

Bsn. *attacca*

CTpt. *attacca*

Timp. *attacca*

Perc. 1 Glockenspiel *attacca*

Perc. 2 *mp* *attacca*

Org. *mp* *attacca*

Sw. 3

Ch. *mp*

(+Soft 32) *mp*

S. *attacca*

A. *attacca*

T. *attacca*

B. *attacca*

Vln. I *solo mp* *attacca*

Vln. II *solo pp* *attacca*

Vla. *mp* *attacca*

Vc. *mp* *attacca*

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IV. Ashes of Roses

Elaine Goodale Eastman

Jocelyn Hagen

♩ = 76

Glockenspiel

Soprano 1
p
Soft sky day-light clos-es, Leav-ing, Leav-ing,

Soprano 2
mp
Soft on the sun-set sky Bright day-light clos-es, Leav-ing, when light doth die,

Alto 1
p
Soft sky Bright day-light clos-es, Leav-ing, Leav-ing,

Alto 2
p
Soft sky Bright day-light clos-es, Leav-ing, when light doth die,

Organ
Unda Maris celeste 8' Sw: Flutes 8', Salicional 8'
Gt: Flutes 8' Gamba 8' (Sw. to Gt.)
Ch. { *p* } *pp* } Gt. { *mf* }
(Swell Box closed)

Soft 16 (Ch. to Ped.) (-Ch. to Ped.) (+Sw. to Ped.)

Violin I
p *pp* *mf*

Violin II
p *pp* *mf*

Viola
p *pp* *mf*

Cello
p *pp* *mf*

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7

GLK.

S1

S2

A1

A2

Org.

Vln. I

Vln. II

Vla.

Vc.

subito p

p

p

p

p

Pale hues that ming - ling lie,

Pale hues that ming - ling lie,

Pale hues that ming - ling lie,

Pale hues that ming - ling lie,

p

p

p

p

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A

Slower ♩ = 69

Glk.

S1
Ash - es of Ros - es.

S2
Ash es Ash es of Ros - es.

A1
Ash - es of Ros - es.

A2
Ash - es of Ros - es.

Org.
Sw. *mp*

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

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B

Tempo I

17

Glk.

S1 *melody mp*
 When love's warm sun has set, Love's bright-ness clos - es

S2 *mp*
 When love's warm sun has set, Love's bright-ness clos - es

A1 *mp*
 When love's warm sun has set, Love's bright-ness clos - es

A2 *mp*
 When love's warm sun has set, Love's bright-ness clos - es

Gt. + Foundations 8'
 Ch. - Unda Maris Celeste 8'
 +Cornet

Org.

Vln. I

Vln. II

Vla.

Vc.

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24

Glk. *pp* *p* *f* *mp*

S1 Eyes with hot tears are wet, In hearts there lin - ger yet

S2 Eyes with hot tears are wet, In hearts there lin - ger yet

A1 Eyes with hot tears are wet, In hearts there lin - ger yet

A2 Eyes with hot tears are wet, In hearts there lin - ger yet

Org. (Sw.) *p* *f* *mp*

Vln. I *p* *f* *mp*

Vln. II *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

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32

Glk. *[Musical staff]*

S1 *mf* *f* *mf*
Eyes with hot tears are

S2 *mf* *f* *mf*
Eyes with hot tears are

A1 *mf* *f* *mf*
Eyes with hot tears are

A2 *mf* *f* *mf*
Eyes with hot tears are

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Ch. (solo cornet)
Tacet if Violin present

Org. *p* *mp* *mf* *f* *mf*
[Musical staff]

Gt. *mf* *f* *mf*
[Musical staff]

(Gt. + Foundations 4')

Vln. I *p* *mp* *mf* *f* *mf*
[Musical staff]

Vln. II *p* *mp* *mf* *f* *mf*
[Musical staff]

Vla. *p* *mp* *f* *mf*
[Musical staff]

Vc. *p* *mp* *mf* *f* *mf*
[Musical staff]

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39

Glk. *mp*

S1 *mp* *mp* *mf*
wet, Ash - es of Ros - es,

S2 *mp* *mp* *mf*
wet, Ash - es of Ros - es,

A1 *mp* *p* *mf*
wet, Ash - es of Ros - es,

A2 *mp* *p* *mf*
wet, Ash - es of Ros - es,

Org. *mp* *p* *mp* *mf*
Sw. (+Foundations 8', 4' Acc. Reeds 8')
Gt. (+Foundations 4')
(+Soft 32)

Vln. I *mp* *p* *mp* *mf*

Vln. II *mp* *p* *mp* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *p* *mf*

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(D)

Slower ♩ = 69

47 *mf*

GLK.

S1 *mp*
Ash - es of

S2 *mp*
Ash - es, Ash - es of Ros

A1 *mp*
Ash - es of

A2 *mp*
Ash - es of

Org. *f* *sub. mp* *Sw.*
Ch. (solo Trumpet 8') *f non forza* *mf* *Sw.*

(+Gl. to Ped.) *f*

Vln. I *f* *sub. mp*

Vln. II *f* *sub. mp*

Vla. *f* *sub. mp*

Vc. *f* *sub. mp*

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54

rit.

Glk.

S1
Ros - es, Ros - es.

S2
es. Ros - es.

A1
Ros es, Ros es.

A2
Ros - es, Ros - es.

Org.
Ch. Unda Maris celeste 8' and 4' only
Ch. }
-Gt. to Ped.
-Sw. to Ped.
+Ch. to Ped.

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

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V. Offertorium

Jocelyn Hagen

Adagio ♩ = 72

Flute

Oboe

Bassoon

Trumpet in C

Repercussion

Glockenspiel

wind chimes *p*

Organ

Gt. Flutes 16, 8, Gamba 8 (Sw. to Gt.)
Sw. Flutes 8 and 4, Gemshorn 8'
Ch. Clarinet 8', Flute 4, Nasard 2 2/3
Ped. 16, 8 (Soft 32), Sw. to Ped.

Ch. (tacet if Soprano Saxophone present)

Soprano Sax

Soprano

Mezzo-Soprano

Baritone

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

p

mf

(p-mp)

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6

Org.

S. Sx.

Vc.

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11

Org.

S. Sx.

Vc.

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16

Org.

S. Sx.

Vc.

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A

delicately
Gt.

20

Org.

S. Sx.

T

B

Vc.

p

mp

fp sing directly into the "m"

Humm.....

fp

fp sing directly into the "m"

Humm.....

fp

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25

Org.

S. Sx.

T

B

Vc.

mp

mf

f

fp

fp ——— *mf*

Humm.....

fp ——— *mf*

Humm.....

mf

B

30

CTpt.

Org. (Gt. -16)

Sw.

mp

p

p

mp

mf

Do-mi-ne Je-su Chris-te, Rex glo-ri-ae. Do-mi-ne

Vla.

Vc.

mp

mp

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37

Ob.

CTpt.

Org. Gt.

Ch.

p

mp

p

mp

mf

Je-su Chris-te, Rex glo-ri-ae.

S. Sx.

Bar.

Vla.

Vc.

mf

mf



42

Org. *mf*

Gt. *p* *mp*

S. Sv. *fp* *fp*

T. *fp*

B. *fp*

Vla. *mf*

Vc. *subito p*

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48

Ob. *p*

Bsn. *p*

CTpt. *p*

Org. *mp* *p* *mp*

S. *p*
Do - mi - ne Je - su Chris - te,

A. *p*
Do - mi - ne Chris - te,

T. *p*
Do - mi - ne

Vc. *subito p*

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54

Fl. *mp*

Ob. *mp*

Bsn. *mp*

CTpt. *mp* take mute off

Perc.

Glk.

Org. *mp* *p* *mp*

S. Sx.

Sop.

Mezzo

Bar.

S. *mp*
Do-mi-ne Je - su Chris - te,

A. *mp*
Do-mi-ne

T. *mp*
Je - su Chris - te, Do-mi-ne Je - su Chris - te,

B. *p* *mp*
Do - mi - ne Do - mi - ne

Vln. I

Vln. II

Vla.

Vc.

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60

Fl.
Ob.
Bsn.
CTpt.

Perc.
GK.

Org.

S. Sx.
Sop.
Mezzo
Bar.

S.
A.
T.
B.

mf Do - mi - ne, ——— *mf* Do-mi-ne Je-su Chris-te,

mf Do - mi - ne, ——— *mf* Do-mi-ne Je-su Chris-te,

mf Do - mi - ne, ——— *mf* Do-mi-ne Je-su Chris-te,

mf Do - mi - ne, ——— *mf* Do-mi-ne Je-su Chris-te,

Vln. I
Vln. II
Vla.
Vc.

66

Fl.

Ob.

Bsn.

CTpt.

Perc.

Glk.

Org.

S. Sx.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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li - be - ra a - ni - mas om - nium fi - de -

Do-mi-ne Je - su Chris-te, etc.

Do-mi-ne Je - su Chris-te, etc.

Do-mi-ne Je - su Chris-te, etc.

Do-mi-ne Je - su Chris-te, etc.

f

p

p

p

mf

mf

71

Fl.

Ob.

Bsn.

CTpt.

Perc.

Glk.

Org.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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Gl. (+16')

mf

li - um de - func - to - rum de - poe - nis in - fer - ni et de pro - fun -

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E

76

FL. - - - - - 6/4 - - - - - 4/4 - - - - -

Ob. - - - - - 6/4 - - - - - 4/4 - - - - -

Bsn. - - - - - 6/4 - - - - - 4/4 - - - - -

CTpt. - - - - - 6/4 - - - - - 4/4 - - - - -

Perc. - - - - - 6/4 - - - - - 4/4 - - - - -

Glk. *glockenspiel*
mf
 Sw. (Flute 8, Nasard 2 2/3, Siffloite 1')

Org. *mf*
 Ch. Unda Maris Celeste 8'
 Sw. *f* *p*
p *mf* *pp*

S. Sx. - - - - - 6/4 - - - - - 4/4 - - - - -

Sop. *f*
 fi - be - ra e -

Mezzo - - - - - 6/4 - - - - - 4/4 - - - - -

Bar. do - - - - - la - cu;

S. *f* *mf*
f *mf*

A. *f* *mf*

T. *f* *mf*

B. *f* *mf*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

81

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Fl. *mp*

Ob. *mp*

Bsn.

CTpt. *mp*

Perc.

Glk.

Org. *mf* *mp* *p* *Gt.*

S. Sv.

Sop. as de o re le o nis,

Mezzo

Bar.

S *mf* *p*

A *mf* *p*

T *mf* *p*

B *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

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85

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

CTpt. *mf* *ff*

Perc.

Glk.

Org. *mp* *mf* *ff*
Cresc. Ped. Gl.

Sop. ne ab-sor-be-at e-as *ff*

Mezzo Tar-ta-rus, *ff*

Bar. Tar-ta-rus, *ff*

S. Do-mi-ne Je-su Chris-te, Tar-ta-rus, *f* *ff*

A. Do-mi-ne Je-su Chris-te, Tar-ta-rus, *f* *ff*

T. Do-mi-ne Je-su Chris-te, Tar-ta-rus, *f* *ff*

B. Do-mi-ne Je-su Chris-te, Tar-ta-rus, *f* *ff*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

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94

Fl. *mf*

Ob. *mf*

Bsn. *mf*

CTpt. *mf*

Perc.

Glk.

Org. (Gt.)

S. Sx.

Sop. *f* 3
Do-mi-ne Je - su Chris -

Mezzo *f* 3
Do-mi-ne Je - su Chris -

Bar. *f* 3
mi - ne Je - su Chris-te, Rex glo - ri - ae. Do-mi - ne

S. *f* 3
Je - su Chris - te, Rex glo - ri - ae. Do-mi - ne

A. *f* 3
Je - su Chris - te, Rex glo - ri - ae. Do-mi - ne

T. *f* 3
Je - su Chris - te, Rex glo - ri - ae. Do-mi - ne

B. *f* 3
Je - su Chris - te, Rex glo - ri - ae. Do-mi - ne

Vln. I

Vln. II

Vla.

Vc. *f*

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99

Fl.

Ob.

Bsn.

CTpt.

Perc.

GLK.

Org.

S. Sax.

Sop.

Mezzo.

Bar.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

mp *f*

Ch. Trumpet en chamade

Gt.

te, Chris te, Rex

te, Chris te, Rex

Chris te, Rex

Je su Chris te, Rex glo

Je su Chris te, Rex glo

Je su Chris te, Rex glo

Je su Chris te, Rex glo

f

f

f

f

f

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G

102

Fl. *f* 3

Ob. *f* 3

Bsn.

C Tpt.

Perc. triangle *p*

Org. *f* 3 5 *p* Ch: Unda maris celeste 8' only (Ch. to Ch. 4)

S. Sax. *f* 5 *p* -Sw. to Ped. +Ch. to Ped. *p*

Sop. *p* glo - ri - ae. Rex tre - men - dae ma - je -

Mezzo *p* glo - ri - ae. Rex tre - men - dae ma - je -

Bar. *p* glo - ri - ae. Rex tre - men - dae ma - je -

S. *p* ri - ae.

A. *p* ri - ae.

T. *p* ri - ae.

B. *p* ri - ae.

Vln. I 3

Vln. II 3

Vla. 3

Vc. 3 *pp*

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107 Tacet if string quartet present (to end) (Ch.)

Org. *p*

Sop. sta - tis, Qui sal - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis, sal -

Mezzo sta - tis, Qui sal - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis, sal -

Bar. sta - tis, Qui sal - van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis, sal -

Vln. I *pp*

Vln. II

Vla. *pp*

Vc.

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114

Org. *mp* *p*

Sop. *mp* *p*
- va me, sal - va me. Sal - va me, sal - va me.

Mezzo *mp* *p*
- va me, sal - va me. Sal - va me, sal - va me.

Bar. *mp* *p*
- va me, sal - va me. Sal - va me, sal - va me.

Vln. I *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *pp*

VI. Agnus Dei

I Corinthians 15:51-52

Jocelyn Hagen

Andante ♩ = 80

Bassoon

Sw. Flute 8, Gemshorn 8 (Ch. to Sw.)
Ch. Flute 8, Gamba 8, Flute 4
Gt. Flutes 8, Soft Foundations 8 (Sw to Gt.; Ch. to Gt.)

Organ

Sw. *mp*
legato
Soft 32, 16, 8 (Sw to Ped.)
mp

Baritone Solo

Tenor/Bass

Viola

Cello

mf
TB in unison
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, Ag - nus De - i, —

pizz.
mp
gently
mp

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For perusal only.*

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8

Bsn.

Org.

Bar.

TB

Vla.

Vc.

mp
p

mf
Baritone Solo
Be - hold, I tell you a mys - ter - y.

Ag - nus De - i, Ag - nus

pizz.
mp
p

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15

Org.

TB

Vc.

mf

mf

mf

De - i, qui tol - lis pec - ca - ta mun - di, Ag - nus De - i, Ag - nus De - i,

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22

Org.

Bar.

TB

Vc.

p *f* *p*

mf *f* *p*

p *mp* *p*

p *f* *p*

We shall not all sleep, but we shall all be changed in a moment in the

Ag - nus De - i, Ag - nus De - i.

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accel.

Bubbling ♩ = 116

30

Bsn. *mf* *sempre legato* Gt.

Org. *pp* *mf* Sw. (+ Soft Found.)

Bar. *mp* *mf*

TB *pp* *mf* *mf*

Vla. *arco* *mf*

Vc. *pp* *mp* *mf*

twink-ling of an eye, at the last trum - pet.

Ag - nus De - i, Ag - nus De - i, Ag - nus De - i,

TB in 2 parts

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39

Bsn. *f*

Org. *f*

+Soft 32 *mf*

Bar. *f*
For the trum - pet will sound, and the dead will be raised.

TB *f*
i, Ag - nus De - i, Ag - nus De - i, Ag - nus De - i,
Ag - nus De - i, Ag - nus De - i, Ag - nus De - i, Ag - nus De -

Vla. *f*

Vc. *f*

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46

Bsn. *p*

Org. *p*

Bar. *p*
in - cor - rupt - i - ble.

TB *p*
a few tenors
p
Mi - se - re - re no - bis.

Ag - nus De - i, Ag - nus De - i, Ag - nus De - i,
i, Ag - nus De - i, Ag - nus De - i, Ag - nus De -

Vla. *p*

Vc. *p*

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Tempo I (♩ = 80)

52

Bsn. *rit.*

Org. (Sw. - Soft Foundations 8) *legato* *p*

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Bar. *mp* Be - hold, I tell you a mys-ter-y:

TB Mi - se - re - re no - bis.

Ag - nus De - i, Ag - nus De - i, Ag - nus De - i, *p*

Vla. *p*

Vc. *p*

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59

Org. *Do not photocopy.
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TB *gently* - - nus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis

Vc.

65

lun- ga

Bsn.

pp

Sw. Flutes 8
Gt. Flutes 8 (Sw. to Gt.)
Ch. Unda Maris Celeste (Ch. to Ch. 4)
Ped. soft 32, 16 (Ch. to Ped.)

Org.

Gt.
pp

Ch.
pp

lun- ga

lun- ga

lun- ga

lun- ga

Bar.
soft yet strong

and we shall be changed.

TB

pa - cem, do - na - no - bis pa - cem.

Vla.

pp

Vc.

pp

lun- ga

lun- ga

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VII. Lux Aeterna

Jocelyn Hagen

♩ = 84

Flute

Oboe

Bassoon

Soprano Sax

Trumpet in C

Timpani

Percussion 1

Percussion 2

Organ

Gt. Foundations 8, 4 (Sw. to Gt.)
Sw. Foundations 8, 4, 2, Reeds 8
Ped. Foundations 16, 8; Bassoon 16 (Sw. to Ped.)

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

mf

f

solo

f

mf

f

Facet if Trumpet present
Ch. (Trumpet en chamade)

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5

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Ve.

mf

f

mp

Gt.

f

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11

Fl. *f* *ff* **A**

Ob. *f* *ff*

Bsn. *ff*

S. Sax. *f* *ff*

CTpt. *f* *ff*

Timp.

Perc. 1

Perc. 2

Org. *mf* Cresc. Ped. Cresc. Ped. off

S.

A.

T.

B. -Bassoon 16

Vln. I

Vln. II

Vla.

Vc.

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16

Fl. *> p*

Ob.

Bsn.

S. Sx.

CTpt. *> p*

Timp.

Perc. 1

Perc. 2

Org. *Gt. leggiero* *mp* *sim.* *Sw.* *p*

S.

A.

T.

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

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19

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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22

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org. *mf*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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25

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp

p

Sw.

Sw.

7

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28

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

cresc.

mp

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31

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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dim. *p*

B

Fl.

Ob. *p*

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S. *p*
Lux Ae - - - ter - - - - - na

A. *p*
Lux Ae - - - ter - - - - - na

T. *p*
Lux Ae - - -

B. *p*
Lux Ae - - -

Vln. I

Vln. II

Vla.

Vc.

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37

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

p

mp

mp

mp

mp

mp

mp

mp

mp

Lux Ae - ter - - - -

Lux Ae - ter - - - -

ter - - - - na

ter - - - - na

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40

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

p

mf

Gt.

Sw.

na

na

mp

Lux

Ae - - - ter

Lux

Ae - - -

Lux

Ae - - - ter

Lux

Ae - - -

mf

mf

mf

mf

mf

mf

mf

mf

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44

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Gt.

Ch. Trumpet en chamade 8'

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf

f

p

mf

f

f

f

f

f

mf

mf

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Relax the tempo slightly

a tempo

52

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

mp

p

p

mf

mf

Tacet if Trumpet present

solo

solo

Ch: solo Cornet, (-trem.)
Tacet if Trumpet or Oboe present

(Sw. Flute 8',
Viola 8' only)

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57

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

p

mf

mp

mp

mp

mp

mp

(Ch: Clarinet 8', Cornet, +trem.)
Tacet if Saxophone present

smooth & connected
stagger breathe

smooth & connected
stagger breathe

smooth & connected
stagger breathe

smooth & connected
stagger breathe

Ooh...

Ooh...

Ooh...

Ooh...

Ooh...

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64

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

Sv: Oboe 8', Flute 4'
(Tacet if Trumpet present)

Ch: Flute 8', Gemshorn 8'

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.



Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S. *mf*
Lux Ae - ter - na — lu - ce - at e - is, Do - mi - ne,

A. *mf*
Lux Ae - ter - na — lu - ce - at e - is, Do - mi - ne,

T. *mf*
Lux Ae - ter - na — lu - ce - at e - is, Do - mi - ne,

B. *mf*
Lux Ae - ter - na — lu - ce - at e - is, Do - mi - ne,

Vln. I

Vln. II

Vla.

Vc.

78

FL.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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p cum sanc - tis tu - is in - ae - ter - num, *mf* qui - a pi - us es.

p cum sanc - tis tu - is in - ae - ter - num, *mf* qui - a pi - us es.

mf in ae - ter - num.

mf cum sanc - tis tu - is in - ae - ter - num,

D

83

FL. *mp*

Ob. *mp*

Bsn. *mp*

S. Sx. *mp*

CTpt. *mp*

Timp.

Perc. 1 triangle *p*

Perc. 2

Org. *p* *mp* *mf* *mp*

Gt. (Flutes 8' Sw. to Gt.)

Sw. (Flutes 8' Salicional 8')
Ped. (Soft. 16' Sw. to Ped.)

Ped. (-Sw. to Gt. +Ch. to Ped.)

S. *f* *mp* in ae - ter - num in ae - ter - num

qui - a pi - us es. Re - qui - em Re - qui - em Re - qui - em

A. *f* *p* *mp*

qui - a pi - us es. Re - qui - em Re - qui - em Re - qui - em

T. *f* *p* *mp*

qui - a pi - us es. Re - qui - em Re - qui - em Re - qui - em

B. *f* *p* *mp*

qui - a pi - us es. Re - qui - em Re - qui - em Re - qui - em

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

E

89

FL. *pp*

Ob. *pp*

Bsn. *pp*

S. Sax. *pp*

CTpt. *pp*

Timp.

Perc. 1

Perc. 2

Sw: Fl. 8,4; Found. 8,4; Acc. Reed. 8
 Gt: Fl. 8,4; Found. 8,4; (Sw. to Gt.)
 Ch: Tpt. en chamade 8'
 Ped: 16, 8 (Sw. to Ped.)

Org. *p*

Ch: Unda Maris Celeste 8'
 Ch. to Ch. 4

(Sw.)

(p)

S. *pp*
do-na e-is, Do-mi-ne

A. *pp*
do-na e-is, Do-mi-ne

T. *pp*
do-na e-is, Do-mi-ne

B. *pp*
do-na e-is, Do-mi-ne

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

mp *p*

96

Fl. *mf*

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org. *p* *mp*

S.

A.

T.

B.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

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Do not photocopy.
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98

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

p

p suspended cymbal with brush

mf bass drum

p

mf

mf

mf

mf

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101

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org. Gt. Sw.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

f

mf

p

mp

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F

104

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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mp
p

mf
mf
mf
mf

et lux per - -
et lux per - -
et lux per - -
et lux per - -

p
p
p
p

107

Fl. *mp*

Ob.

Bsn. *mp*

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2 *mf* windchimes

Org. *p*

S. pe - - - - - tu - - - - a

A. pe - - - - - tu - - - - a

T. pe - - - - - tu - - - - a

B. pe - - - - - tu - - - - a

Vln. I

Vln. II

Vla.

Vc.

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110

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

+16' (add 8vb)

S.

A.

T.

B.

lu - - - ce - - - - - at

lu - - - ce - - - - - at

lu - - - ce - - - - - at

lu - - - ce - - - - - at

Vln. I

Vln. II

Vla.

Vc.

114

Fl. *mf*

Ob. *mf*

Bsn. *mf*

S. Sx. *mf*

CTpt. *mf*

Timp. *p* *f*

Perc. 1

Perc. 2 *p* *f*
bass drum

Org.

S. *f*
lu - - - ce - - - at

A. *f*
lu - - - ce - - - at

T. *f*
lu - - - ee

B. *f*
lu - - - ce - - - at

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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118

Fl.

Ob.

Bsn.

S. Sax.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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f
suspended cymbal

p
bass drum

p

lu - - - ce - - - at e - - -

lu - - - ce - - - at e - - -

lu - - - ce - - - at e - - -

lu - - - ce - - - at e - - -

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122

FL. *f*

Ob. *f*

Bsn. *f*

S. Sax. *ff*

CTpt. *f*

Timp. *ff* *mf*

Perc. 1 *ff*

Perc. 2 *ff*

Org. *ff* Sax Brass (Tpt. on chamade)

S. *ff* is. 8

A. *ff* is.

T. *ff* is. 8

B. *ff* is.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

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126

FL. *mf*

Ob. *mf*

Bsn. *mf*

S. Sx. *mf*

CTpt. *mf*

Timp.

Perc. 1

Perc. 2

Org. *mf*
Tpt/Pno/Strings

S. *f*
Re - - - qui - em

A. *f*
Re - - - qui - em

T. *f*
Re - - - qui - em

B. *f*
Re - - - qui - em

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Ve. *mf* *f*

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Jocelyn Hagen

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131

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
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mf

Org.

Brass

Jocelyn Hagen

S

A

T

B

Re - qui - em Do - mi - - - - ne

Re - qui - em Do - mi - - - - ne

Re - qui - em Do - mi - - - - ne

Re - qui - em Do - mi - - - - ne

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Vln. I

Vln. II

Vla.

Vc.

134

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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add 8va stops

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137

Fl.

Ob.

Bsn.

S. Sx.

CTpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

*Do not photocopy.
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f

ff

ff

Re - qui -

*Do not photocopy.
For perusal only.*

Re - qui

140

Fl. *lunga* *fff*

Ob. *lunga* *fff*

Bsn. *f* *lunga* *fff*

S. Sax. *ff* *lunga* *fff*

CTpt. *lunga* *fff*

Timp. *mf* *lunga* *fff*

Perc. 1 *p* *lunga* *fff*

Perc. 2 *p* *lunga* *fff*

Org. *ff* *lunga* *fff*

S. *em* *lunga* *fff*

A. *em* *lunga* *fff*

T. *em* *lunga* *fff*

B. *em* *lunga* *fff*

Vln. I *ff* *lunga* *fff*

Vln. II *ff* *lunga* *fff*

Vla. *ff* *lunga* *fff*

Vc. *ff* *lunga* *fff*

Jocelyn Hagen



Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt.

In 2019 and 2020, choirs and orchestras across the country are premiering her multimedia symphony *The Notebooks of Leonardo da Vinci* that includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Her dance opera collaboration with choreographer Penelope Freeh, *Test Pilot*, received the 2017 American Prize in the musical theater/opera division as well as a Sage Award for “Outstanding Design.” The panel declared the work “a tour de force of originality.”

In 2013 Hagen released an EP entitled MASHUP, in which she performs Debussy’s “Doctor Gradus ad Parnassum” while singing Ed Sheeran’s “The A Team.” She is also one half of the band Nation, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and serve as clinicians for choirs from all over the world.

Hagen’s commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, the American Choral Directors Association of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, ECS Publishing, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

Independently published choral works by Jocelyn Hagen:

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
I Saw Two Clouds at Morning	SSAATTBB a cappella choir
Ladies in Green	SSA choir and piano
Moon Goddess	SSA choir, 4-hand piano, percussion
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
Veni, Sancte Spiritus	SATB a cappella choir

Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
amass (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
The Notebooks of Leonardo da Vinci (35’)	SATB choir, orchestra or chamber orchestra, video projections
Songs for Muska (70’)	SATB choir, soloists, violin, cello, mandolin, harp, 2 percussionists
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion