amass
SATB choir, STB soloists, cello solo,
cello quartet, guitar, and percussion trio

Jocelyn Hagen

pdf download - $20.00
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CHORAL SCORE

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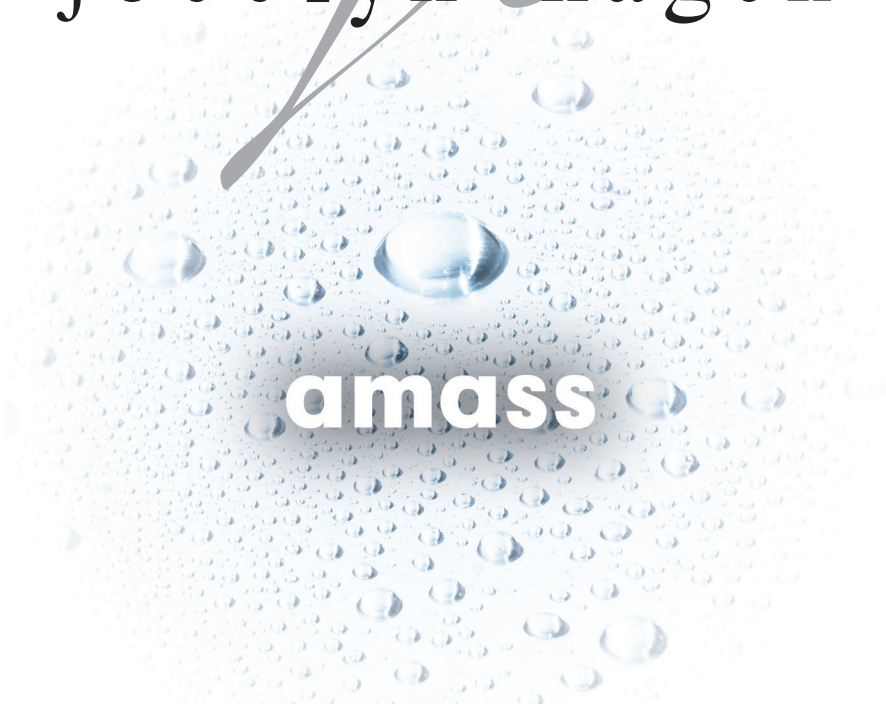


SATB choir, STB soloists, cello solo, cello quartet, guitar, and percussion trio

Commissioned by Matthew Culloton for The Singers – Minnesota Choral Artists

Premiered February 12, 2011

Dedicated to all who have sung with
The Singers from 2004-2011

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# *amass*

for SATB choir, STB soloists, cello solo, cello quartet, guitar, & percussion trio

*featuring the translations by Daniel Ladinsky*
*composed by Jocelyn Hagen*

I. Prologue *(cello solo and cello quartet)*

II. The Essence of Desire *(tenor solo, cello solo, and cello quartet)*

III. Kyrie *(choir)*

IV. Use the Geometry *(soprano solo, cello solo, cello quartet, and marimba)*

V. Gloria *(double choir)*

VI. Inventing Truths *(tenor solo and cello solo)*

VII. Certainty *(SAT double choir, soprano solo, cello solo, bells)*

VIII. Where All Are Welcome *(SATB choir, bells)*

IX. So Precious *(baritone solo, cello solo, cello quartet, and percussion)*

X. Sanctus *(choir)*

XI. Benedictus *(choir)*

XII. The Hope *(Soprano, tenor, and baritone trio, cello solo, guitar, and marimba)*

XIII. In My Soul *(baritone solo, cello solo, and guitar)*

XIV. Agnus Dei *(choir, cello solo, cello quartet, and vibraphone)*

XV. Everything *(entire ensemble)*

# 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?"

# *Texts & Translations*

## The Essence of Desire

I did not
have to ask my heart what it wanted,
because of all the desires I have ever known just one did I cling to,
for it was the essence of
all desire:

to hold beauty in
my soul's
arms.

*~St. John of the Cross*

## Kyrie

| | |
|---|---|
| *Kyrie eleison.* | Lord, have mercy. |
| *Christe eleison.* | Christ, have mercy. |
| *Kyrie eleison.* | Lord, have mercy. |

## Use the geometry

He left His fingerprint on a glass the
earth drinks
from.

Every religion has studied it.
Churches and temples use the geometry of those lines
to establish rites and laws and prayers
and our ideas of the
universe.

*~ Mira*

## Gloria

*Gloria in excelsis Deo.*
*Et in terra pax hominibus bonae voluntatis.*
*Laudamus te. Benedicimus te.*
*Adoramus te. Glorificamus te.*
*Gratias agimus tibi propter magnam gloriam tuam.*
*Domine Deus, Rex caelestis, Deus Pater omnipotens.*
*Domine Fili unigenite, Jesu Christe.*
*Domine Deus, Agnus Dei, Filius Patris.*
*Qui tollis peccata mundi, miserere nobis.*
*Qui tollis peccata mundi, suscipe deprecationem nostram.*
*Qui sedes ad dexteram Patris, miserere nobis.*

*Quoniam tu solus Sanctus.*
*Tu solus Dominus. Tu solus Altissimus, Jesu Christe.*
*Cum Sancto Spiritu, in gloria Dei Patris.*
*Amen.*

*Glory be to God on high,*
*And on earth peace, good will towards men.*
*We praise thee, we bless thee,*
*we worship thee, we glorify thee,*
*we give thanks to thee for thy great glory,*
*O Lord God, heavenly King, God the Father Almighty.*
*O Lord, the only-begotten Son, Jesus Christ.*
*O Lord God, Lamb of God, Son of the Father,*
*that takest away the sins of the world, have mercy upon us.*
*Thou that takest away the sins of the world, receive our prayer.*
*Thou that sittest at the right hand of God the Father, have mercy on us.*
*For thou only art holy;*
*thou only art the Lord; thou only art most high, Jesus Christ,*
*with the Holy Ghost, in the glory of God the Father.*
*Amen.*

## Inventing Truths

We invent truths about God to protect ourselves
from the wolf's cries we hear
and make.

*~St. Thomas Aquinas*

## Certainty

Certainty undermines one's power, and turns happiness
into a long shot. Certainty confines.

Dears, there is nothing in your life that will not
change – especially all your ideas of God.

Look what the insanity of righteous knowledge can do:
crusade and maim thousands
in wanting to convert that which
is already gold
into gold.

Certainty can become an illness
that creates hate and
greed.
God once said to Tuka,

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"Even I am ever changing –
I am ever beyond
Myself,

what I may once put my seal upon,
may no longer be
the greatest
Truth."

*~Tukaram*

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## Where All Are Welcome

Why this great war between the countries – the countries –
inside of us?

What are all these insane borders we protect?
What are all these different names for the same church of love
we kneel in together? For it is true, together we live; and only
at that shrine where all are welcome will God sing
loud enough to be heard.

*~St. Teresa of Avila*

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## So Precious

So
precious
is a person's faith in God,
so precious;

never should we harm
that.

Because
He gave birth
to all

religions.

*~St. Francis of Assisi*

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## 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 thy glory.
Hosanna in the highest.

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## Benedictus

*Benedictus qui venit in nomine Domini.*

Blessed is he who comes in the name
of the Lord.

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## The Hope

What keeps us alive, what allows us to endure?
I think it is the hope of loving,
or being loved.

I heard a fable once about the sun going on a journey
to find its source, and how the moon wept
without her lover's
warm gaze.

We weep when light does not reach our hearts. We wither
like fields if someone close
does not rain their
kindness
upon
us.

*~Meister Eckhart*

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## In My Soul

In
my soul
there is a temple, a shrine, a mosque, a church
where I kneel.

Prayer should bring us to an altar where no walls or names exist.

Is there not a region of love where the sovereignty is
illumined nothing,

where ecstasy gets poured into itself
and becomes
lost,

where the wing is fully alive
but has no mind or
body?

In
my soul
there is a temple, a shrine, a mosque,
a church

that dissolve, that
dissolve in
God.

~R*abia*

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## Agnus Dei

*Agnus Dei, qui tollis peccata mundi,*
*miserere nobis.*
*Agnus Dei, qui tollis peccata mundi,*
*miserere nobis.*
*Agnus Dei, qui tollis peccata mundi,*
*dona nobis pacem.*

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

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## Everything

Everything I see, hear, touch, feel, taste,
Speak, think,
Imagine,

Is completing a perfect circle
God has drawn.

*~Meister Eckhart*

If you put your heart against the earth with me, in serving
every creature, our Beloved will enter you from our sacred realm
and we will be, we will be
so happy.

*~Rumi*

Spirituality is love, and love never wars with the minute, the day,
one's self and others. Love would rather die
than maim a limb,
a wing.

*~St. Thomas Aquinas*

How can we live in harmony?
First we need to
know

we are all madly in love
with the same
God.

*~St. Thomas Aquinas*

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All translations by Daniel Ladinsky.

All poetic translations are from the Penguin anthology *Love Poems from God*, copyright 2002 Daniel Ladinsky and used with his permission.

# PERFORMANCE NOTES

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All pizzicato markings for cello should let vibrate. (l.v.)

In the "Gloria" Presto section and "Agnus Dei," the conductor should conduct in 1, but may choose to feel the macro pulse and bar in macro patterns.

For the premiere performance, the bells consisted of handmade oxygen tank bells. I encourage future performers to do the same. The sound of the bells should not be associated with any faith tradition, and therefore non-traditional bells are most suitable.

In "So Precious," the percussionist playing the large floor tom should bend the pitch upward when an upward arrow is notated. Place elbow in center of drum and push down after striking.

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Choral Score

*commissioned by and dedicated to The Singers, under the direction of Matthew Culloton*

# I. Prologue

# II. The Essence of Desire

*tacet*

# III. Kyrie

Traditional Roman Catholic Mass

*SATB div. choir*

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***steady*** ♩= 60-72

S: ***pp*** Ky - ri - e e e e - le - - - - - i - son Ky - ri -

A: ***pp*** Ky - ri - e e e e le - - - - - i - son Ky - ri -

T: ***pp*** e e e e

B: ***pp*** e e e e

5

S: e e e e - le - i - son Ky - ri - e e e e - le - i - son

A: e e e e le - i - son Ky - ri - e e e e le - i - son

T: e e e e e e e e le - i - son

B: e e e e e e e e - le - i - son

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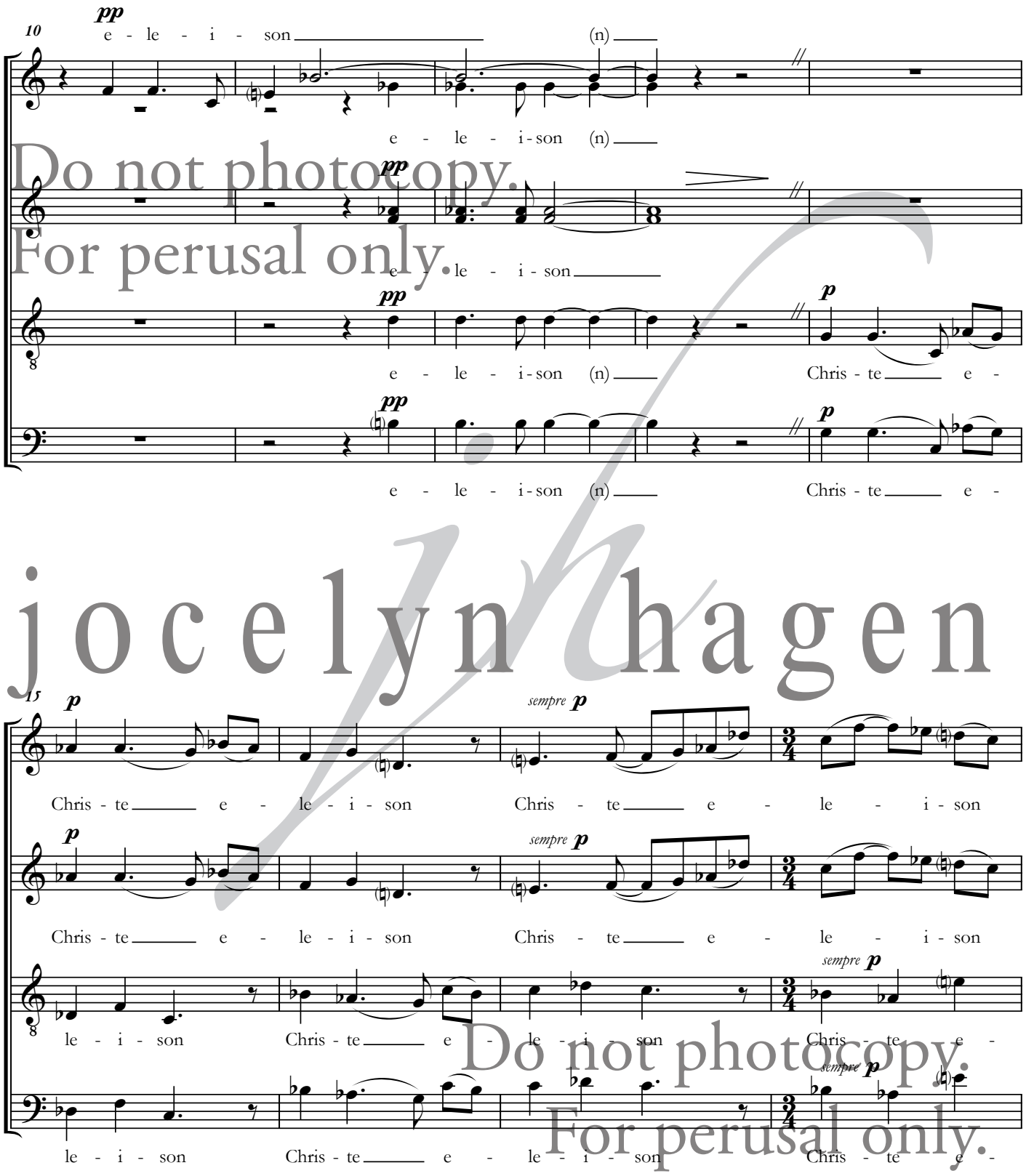


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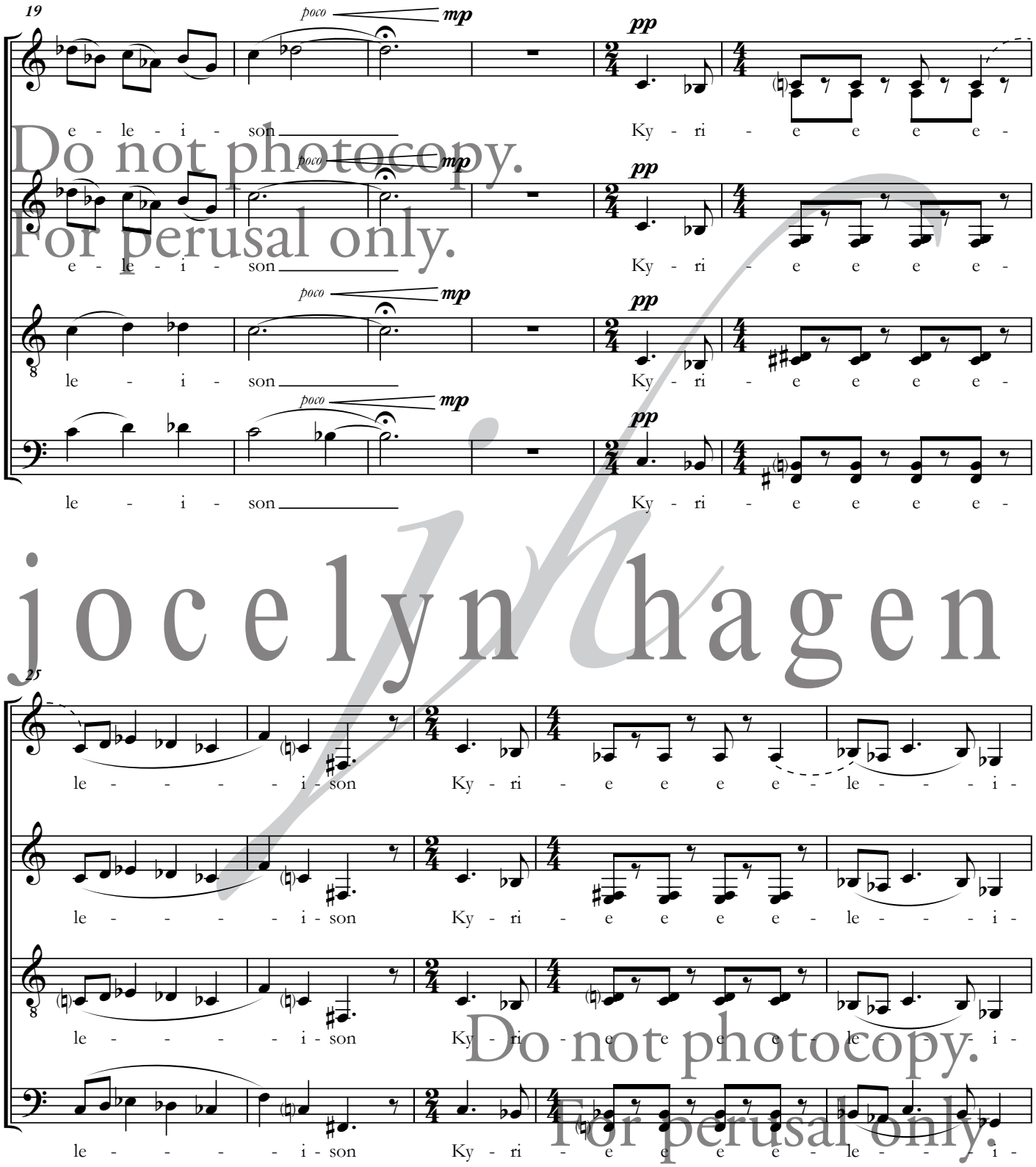


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Choral Score

# IV. Use the Geometry

*tacet*

# V. Gloria

*SATB Double Choir*

Traditional Roman Catholic Mass, ad. J. Hagen

Jocelyn Hagen

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7
pp
p
pp
p
Mm...
Glo-ri-a
Glo-ri-a
Glo-ri-a

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25
p
f
Glo - ri - a
subito
mf
Glo - ri - a
Glo - ri - a
Glo - ri - a

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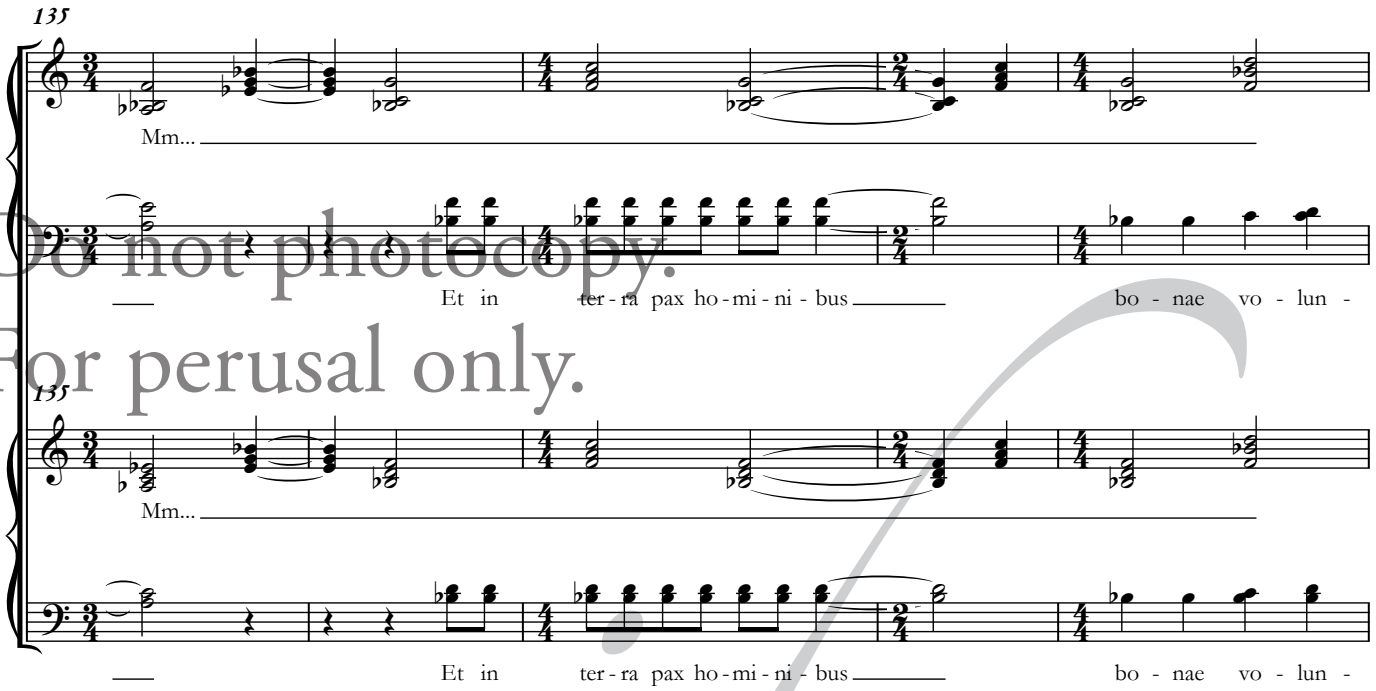
* Conductor may choose to hum on "NG..." instead.

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Choral Score

# VI. Inventing Truths

*tacet*

# VII. Certainty

*soprano, SAT double choir, cello, & bells*

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Tukaram, translated by Daniel Ladinsky

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***Freely*** **(♩ = ca. 60)**

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* *It is a possibility that the bells will not represent these notated pitches.*

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Choral Score

# VIII. Where All Are Welcome

*SATB div. & bells*

St. Teresa of Avila,
translated by Daniel Ladinsky

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# IX. So Precious

*tacet*

# X. Sanctus

*SSATBB choir, SA soli*

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*"Conductor's Choice" in the Sorel Medallion Competition, 2009*

# XI. Benedictus

*SSAATTBB choir, SATB soli*

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*Depending on the size of the choir, this quartet can be enlarged to an octet or larger. Soloists should be placed in the center of the choir.

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# XII. The Hope
# XIII. In My Soul
*tacet*

# XIV. Agnus Dei
*SATB choir, cello solo, cello quartet & vibraphone*

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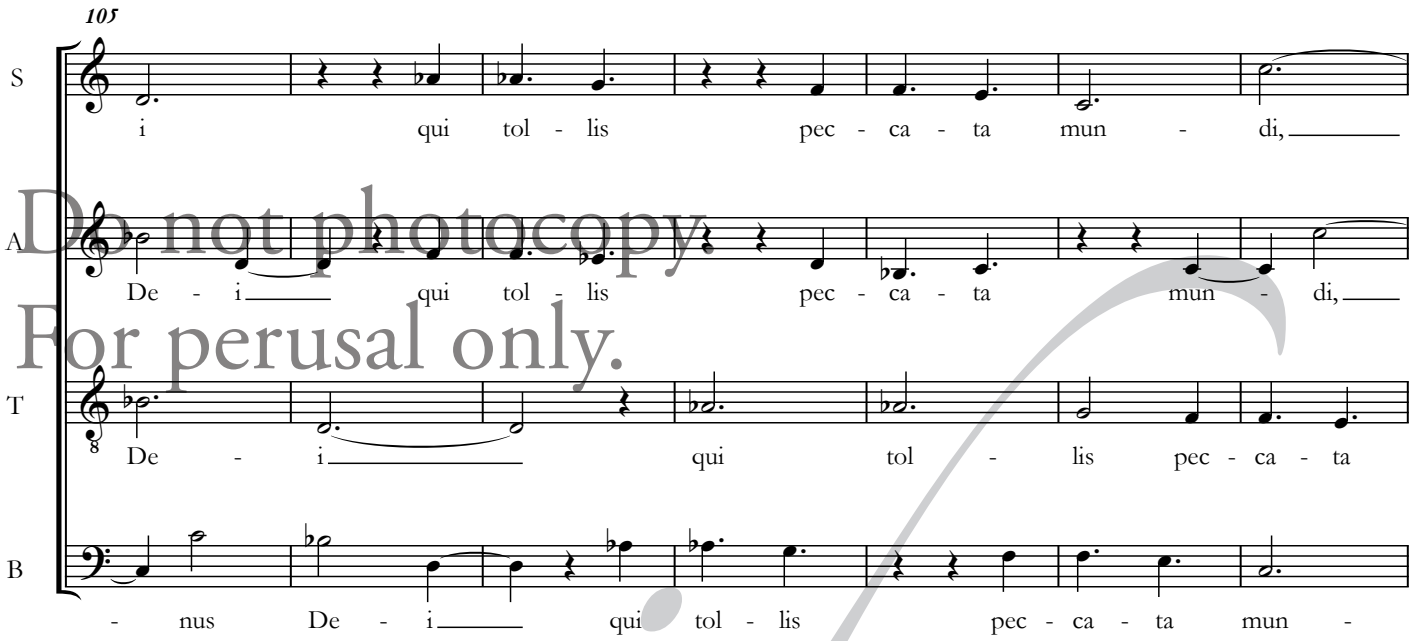


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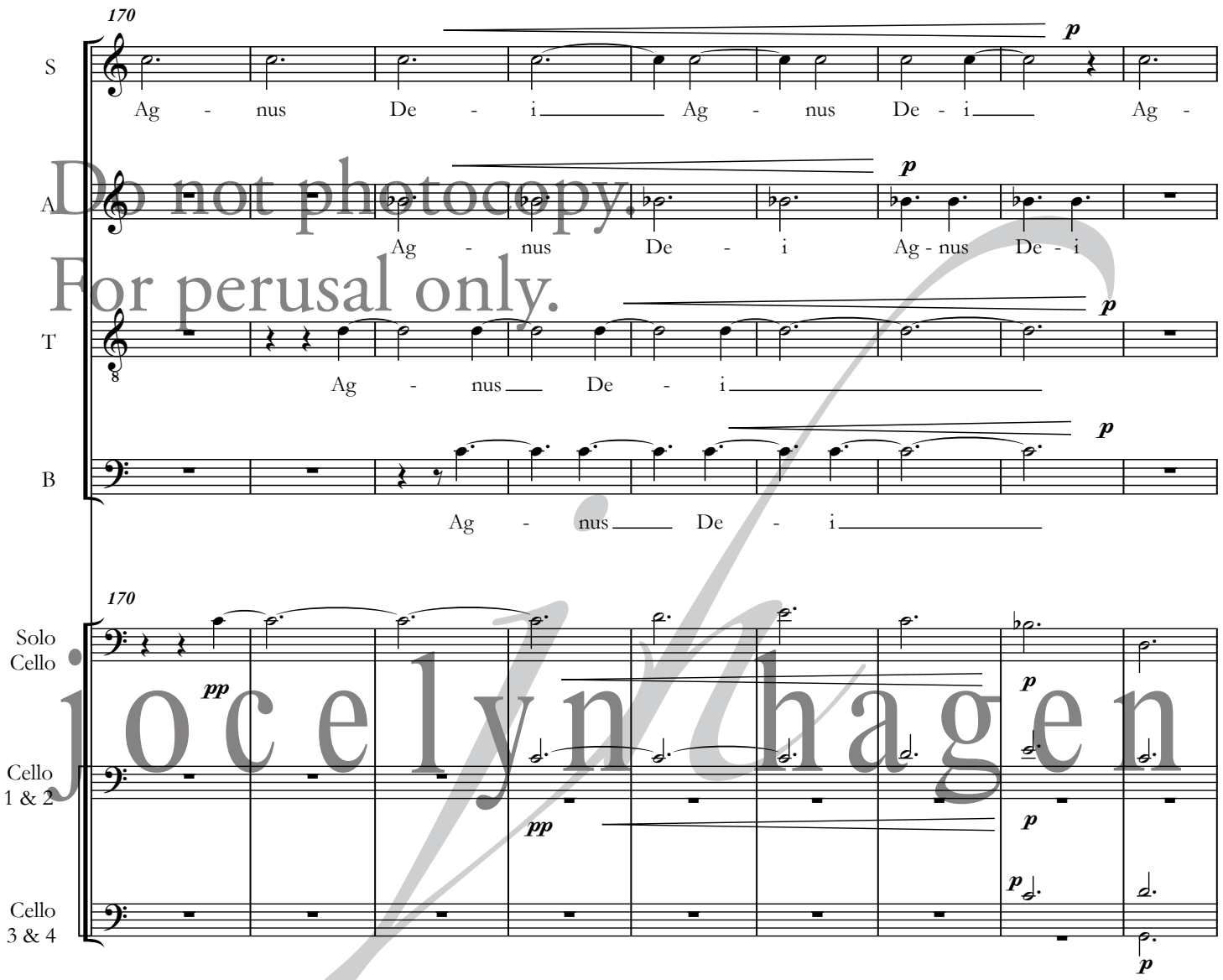


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Choral Score

# XV. Everything

*SATB choir, STB soli, cello solo, cello quartet, guitar & percussion*

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Meister Eckhart, Rumi & St. Thomas Aquinas
translated by Daniel Ladinsky

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♩. = 46

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Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com

jh music

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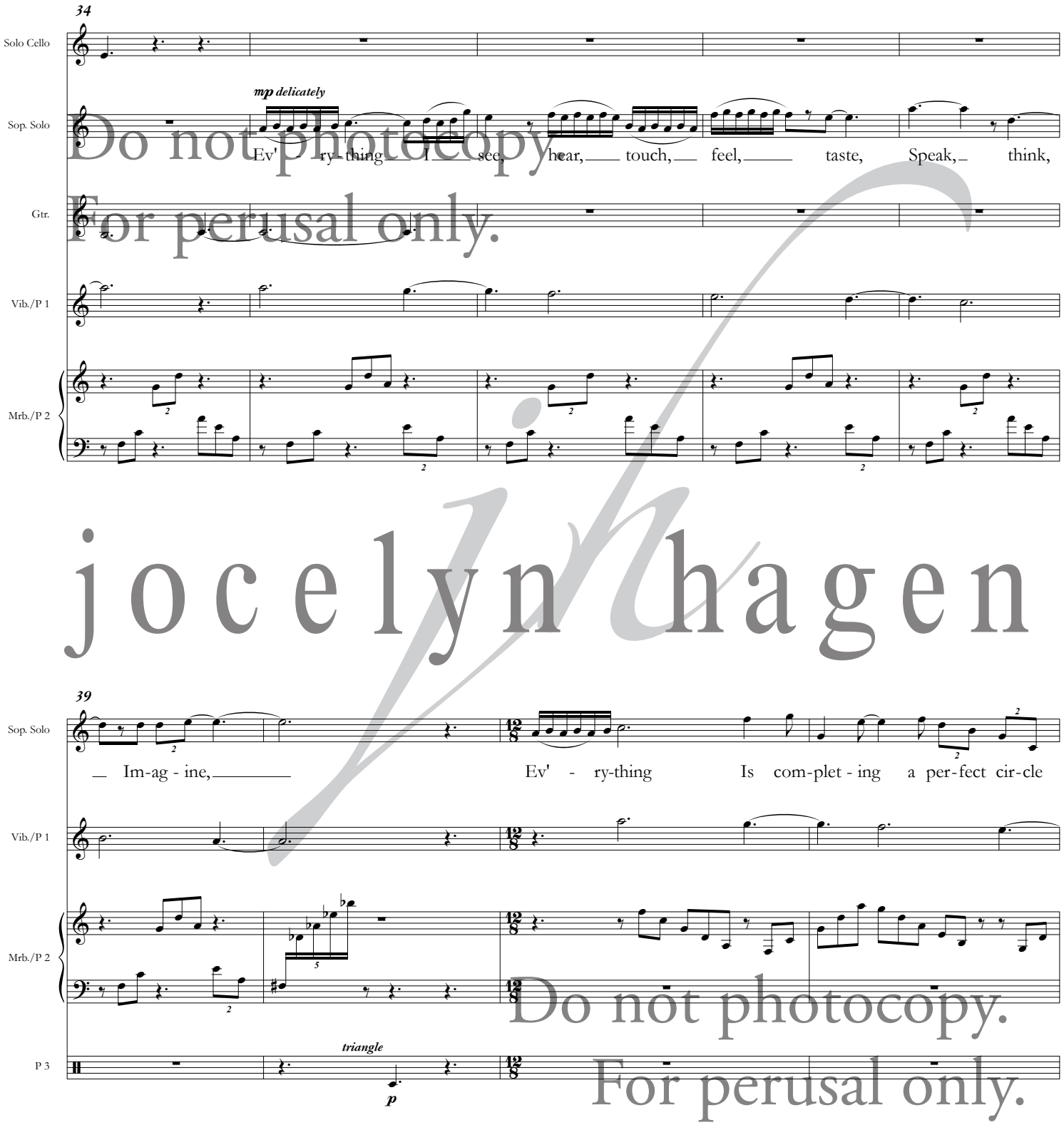


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# Jocelyn Hagen

Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for the voice: solo, chamber and choral. Her dance opera collaboration with choreographer Penelope Freeh, titled 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." Her melodic music is rhythmically driven, texturally complex, and has recently become more experimental in nature. In 2013 she released an EP entitled MASHUP, in which she performs Debussy's "Doctor Gradus Ad Parnassum" while singing Ed Sheeran's "The A Team." Jocelyn is also one half of the band Nation, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and clinic choirs from all over the world.

Her commissions include Conspirare, The Minnesota Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teacher's Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra, and The Houston Chamber Choir, among many others. She is currently an artist-in-residence at North Dakota State University and regularly composes for their ensembles. For ten years she was a composer-in-residence for the professional choir she also sang in: The Singers, under the direction of Matthew Culloton. Her music has been performed all over the world, including Carnegie Hall and Lincoln Center in New York City. Her work is independently published through JH Music, as well as Graphite Publishing, G. Schirmer, Santa Barbara Music Publishing, Fred Bock Music Publishing, and Boosey and Hawkes.

## Independently published choral works by Jocelyn Hagen:

| | |
|---|---|
| Agnus Dei, from *amass* | SATB choir, piano (four hands) |
| Agnus Dei, from *Ashes of Roses* | TTB div. a cappella, Bar. solo |
| April and the Sun | SATB a cappella choir |
| Benedictus, from *amass* | 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 |
| Gloria, from *amass* | SATB a cappella double choir |
| In the Lavender Stillness of Dawn | SSA choir, violin, cello and piano |
| I Saw Two Clouds at Morning | SSAATTBB a cappella choir |
| Joyful, Joyful, We Adore Thee | SSAATTBB a cappella choir |
| Ladies in Green | SSA choir and piano |
| Moon Goddess | SSA choir, 4-hand piano, percussion |
| No Rain | SSAATTBB a cappella choir, SSA soli |
| 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 *amass* | 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 |
| Under the Stars, One Holy Night | treble choir, women's choir, 2 instruments in C and piano |
| Veni, Sancte Spiritus | SATB a cappella choir |
| Vespertilians | 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 |
| Swimming Into Winter (17') | SATB (divisi) choir, winds and percussion |