

Gloria, from *amass*  
SATB double choir, a cappella  
JH - C012

Jocelyn Hagen

pdf - \$1.75  
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# Gloria

from *amass*

SATB double choir, a cappella

jocelyn hagen

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

To learn more about this work, or to order the full score, visit [jocelynhagen.com](http://jocelynhagen.com).

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

## **TEXT & TRANSLATION**

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te.

*Glory in the highest to God. And on earth peace to men of good will. We praise thee. We bless thee.*

Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis,

*We worship thee. We glorify thee. Thanks we give to thee because of thy great glory. Lord God, King of heaven,*

Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

*God the Father almighty. Lord Son only begotten, Jesus Christ. Lord God, Lamb of God, Son of the Father.*

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

*Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our supplication.*

Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus.

*Who sits at the right hand of Father, have mercy on us. For thou alone are holy. Thou alone are Lord.*

Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

*Thou alone are the most high, Jesus Christ. With Holy Spirit in glory of God the Father. Amen.*

# Gloria

from *amass*  
SATB Double Choir

Traditional Roman Catholic Mass, ad. J. Hagen

Jocelyn Hagen

**Rapid & Light** ♩ = 126

*f*

**Choir 1**

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

**Choir 2**

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

Glo - ri - a — Glo - ri - a — Glo - ri - a — Glo - ri - a —

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Please report performances of this piece to  
Jocelyn Hagen at [jocelyn@jocelynhagen.com](mailto:jocelyn@jocelynhagen.com)



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Gloria / Hagen

The musical score consists of two systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features lyrics 'Glo-ri-a' with various musical notations such as triplets, accents, and dynamics like *p*. The piano accompaniment includes eighth-note patterns and rests. A large watermark 'jocelyn hagen' is overlaid across the center of the page, with the text 'Do not photocopy. For perusal only.' appearing twice.

Gloria / Hagen

The musical score is arranged in two systems, each with four staves. The top staff of each system is for the voice, and the bottom three are for the piano. The key signature is one sharp (F#) and the time signature is common time (C). The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and articulation like accents and slurs. The lyrics 'Glo-ri-a' and 'Mm...' are written below the notes. The piano part features triplet patterns in the right hand and accompaniment in the left hand. A large watermark 'jocelyn hagen' is overlaid across the center of the page.

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

3 3 3 3  
Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a

8 Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a

*pp* Mm... *p* *pp*

7 3 3 3 3 3  
Glo-ri-a Glo-ri-a Glo-ri-a

Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a

8 Glo-ri-a Glo-ri-a Mm...

*p* 3 3  
Glo-ri-a Glo-ri-a Mm...

Gloria / Hagen

11

Glo-ri - a

Glo-ri - a

Glo-ri - a

Glo-ri - a

Glo-ri - a

Glo-ri - a

Glo-ri - a

8

Glo-ri - a

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11

Glo-ri - a

Glo-ri - a

Glo-ri - a

Glo-ri - a

Glo-ri - a

8

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Glo-ri - a

The musical score is presented in two systems. Each system consists of five staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (bass clef), and a piano accompaniment line (bass clef). The lyrics 'Glo-ri - a' are written under the vocal line and the first piano accompaniment line. The score includes musical notations such as treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values including eighth and sixteenth notes. Triplet markings (the number '3') are placed above groups of notes. A large, semi-transparent watermark reading 'jocelyn hagen' is overlaid across the center of the page. The page number '4' is located at the bottom center.



Gloria / Hagen

17 *mp* *mf*  
Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_

Glo-ri - a \_\_\_\_\_ *mf* Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_

8 *mf*  
Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_

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*mf*  
Glo - ri - a

17 *mf*  
Mm... \_\_\_\_\_

*mp* *mf*  
Mm... \_\_\_\_\_ Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_

8 *mf*  
Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_ Glo-ri - a \_\_\_\_\_

*mf*  
Mm... \_\_\_\_\_

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Mm... \_\_\_\_\_

Gloria / Hagen

20 *f*

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

*f*

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

8 *f*

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Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

20 *f*

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

*f*

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

8 *f*

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Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_



Gloria / Hagen

25 *p* *f*  
Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a

*subito p* *f*  
Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a

*subito p* *mf* *f*  
8 Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a

*f*  
Glo-ri - a — Glo-ri - a

25 *p* *f*  
Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a

*subito p* *f*  
Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a

*subito p* *mf* *f*  
8 Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a — Glo-ri - a

*f*  
Glo-ri - a — Glo-ri - a

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♩ = 63 (♩ = ♩)

28 *sempre f*  
Glo - ri - a in ex - cel - sis De - - - - o.  
*sempre f*  
Glo - ri - a Glo - ri - a in ex - cel - sis De - - - - o.  
*sempre f*  
Glo - ri - a Glo - ri - a in ex - cel - sis De - - - - o.  
*sempre f*  
Glo - ri - a in ex - cel - sis De - - - - o.

28 *sempre f*  
Glo - ri - a in ex - cel - sis De - - - - o.  
*sempre f*  
Glo - ri - a Glo - ri - a in ex - cel - sis De - - - - o.  
*sempre f*  
Glo - ri - a Glo - ri - a in ex - cel - sis De - - - - o.  
*sempre f*  
Glo - ri - a in ex - cel - sis De - - - - o.

**Jubilant** ♩ = 88-92

32 *mp*

Et in ter - ra pax \_\_\_\_\_ ho - mi - ni - bus \_\_\_\_\_ bo - nae vo - lun -

*mp*

Et in ter - ra pax \_\_\_\_\_ ho - mi - ni - bus \_\_\_\_\_ bo - nae vo - lun -

32 *p* Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

*p*

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

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36 *rich and full*

ta - tis. Lau - da - mus te. Be - ne -

*rich and full*

ta - tis. Lau - da - mus te. Be - ne -

36

Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

*poco rit.*-----

39 *mf* *f*

di - ci-mus te. A - do - ra - mus te. Glo - ri - fi -

di - ci-mus te. A - do - ra - mus te. Glo - ri - fi -

39 *mp* *mp*

Glo - ri - a Glo - ri - a Glo - ri - a

a Glo - ri - a Glo - ri - a

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Tempo I

43

ca - mus te.

ca - mus te.

43 Glo - ri - a Glo - ri - a

Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

Glo - ri - a Glo - ri - a

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46 *mp*  
 Gra - ti - as ti - bi  
 a - gi - mus ti - bi

46 *subito p*  
 Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a  
 Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a  
 Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a

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Triumphant ♩ = 92-96

49 *f*  
 tu - am  
 glo - ri - am Do - mi - ne De - us,  
 prop - ter mag - nam  
 prop - ter Do - mi - ne De - us,

49 *f*  
 tu - am  
 glo - ri - am Do - mi - ne De - us,  
 prop - ter mag - nam  
 prop - ter Do - mi - ne De - us,

**Meno Mosso**

*Suddenly Lighter*

*mf*

53

Rex coe - les - tis, De<sup>3</sup> - us Pa - ter om - ni - po - tens.

Rex coe - les - tis, De - us Pa - ter

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting at measure 53, with lyrics 'Rex coe - les - tis, De<sup>3</sup> - us Pa - ter om - ni - po - tens.' The bottom staff is a piano accompaniment line with lyrics 'Rex coe - les - tis, De - us Pa - ter'. The music is in 2/4 time and features a triplet of eighth notes in the vocal line.

Do not photocopy. *Suddenly Lighter*

*mf*

53

Rex coe - les - tis, De - us Pa - ter

Rex coe - les - tis, De - us Pa - ter

Detailed description: This system contains the second two staves of music, starting at measure 53. The top staff is a vocal line with lyrics 'Rex coe - les - tis, De - us Pa - ter'. The bottom staff is a piano accompaniment line with lyrics 'Rex coe - les - tis, De - us Pa - ter'. The music is in 2/4 time and features a triplet of eighth notes in the vocal line.

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57

Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.

Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.

Detailed description: This system contains the third two staves of music, starting at measure 57. The top staff is a vocal line with lyrics 'Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.' The bottom staff is a piano accompaniment line with lyrics 'Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.' The music is in 2/4 time.

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57

Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.

Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.

Detailed description: This system contains the fourth two staves of music, starting at measure 57. The top staff is a vocal line with lyrics 'Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.' The bottom staff is a piano accompaniment line with lyrics 'Do-mi-ne Fi-li u-ni - ge - ni-te, Je - su Chris - te.' The music is in 2/4 time.

62 *mp* *p* *freely*

Chris - te Chris - te (Chris -) te

Chris - te Chris - te (Chris -) te

62 *mp* *p*

Chris - te Chris (- te) Glo-ri - a

Chris - te Chris (- te) Glo-ri - a

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*Static* ♩ = 60

68 *pp* (*stagger breathing*) (*slide*)

Mm...

68 *pp* (*stagger breathing*) (*slide*)

Mm...

68 *mp*

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.

Pa - tris.

73

Mm... Mm...

73

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

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Qui tol - lis pec - ca - ta mun - di,

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78

Mm... Mm...

78

bis. Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

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83

Mm... \_\_\_\_\_

Mm... \_\_\_\_\_

83

mun - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. \_\_\_\_\_

mun - - di, su - sci - pe de - pre - ca - ti - o - nem no - stram. \_\_\_\_\_

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*Lively*  
*p*

88

Quo-ni - am tu so - lus sanc - tus. Tu so - lus Do - mi -

no stram.

*pp*

Mm... \_\_\_\_\_



102

Oh...  
Glo - - - ri - - a

102

Oh...  
Oh...

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105

Glo - - - ri - a

*ff*  
Glo - ri - a Glo - ri - a

105

Glo - ri - a

*ff*  
Glo - ri - a Glo - ri - a

Glo - - -

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109

*f*

Glo - ri - a

Glo - ri - a

*mf*

Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

109

Glo - ri - a

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Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

ri - - - a

Glo - - - ri - - - a

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115

*p*

a

Ah...

*mp*

*p*

Glo - ri - a Glo - ri - a

Glo - ri - a

115

*mp*

*p*

Glo - ri - a Glo - ri - a Glo - ri - a

a

*mp*

*p*

Glo - ri - a Glo - ri - a

*poco rit.*..... *Jubilant* ♩ = 88-92

122 (continue sliding between chords)

Ah... Mm...\*

Et in ter - ra

122 (continue sliding between chords)

Mm...\*

Et in ter - ra

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130

Mm...

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

130

Mm...

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

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

Gloria / Hagen

135

Mm... \_\_\_\_\_

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun -

Mm... \_\_\_\_\_

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun -

joce lyn hagen

140

Mm... \_\_\_\_\_

ta - tis. Lau-da - mus te. Be-ne - di - ci-mus te. A - do -

Mm... \_\_\_\_\_

ta - tis. Lau-da - mus te. Be-ne - di - ci-mus te. A - do -

**Presto**  $\text{♩} = 80$

145 *(cease sliding)* **f**  
Mm... glo - ri - a

*molto* **f** glo - ri - a

ra - mus te. Cum Sanc - to Spi - ri - tu in glo - ri - a

145 *(cease sliding)* **f**  
Mm... glo - ri - a

*molto* **f** glo - ri - a

ra - mus te. Cum Sanc - to Spi - ri - tu in glo - ri - a

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151 glo - ri - a glo - ri - a

De - i Pa - tris glo - ri - a De - i Pa - tris glo - ri - a

glo - ri - a glo - ri - a

151 glo - ri - a

De - i Pa - tris glo - ri - a De - i Pa - tris glo - ri - a

glo - ri - a glo - ri - a

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159

ri - - - a  
De - i Pa - tris *mf* glo - ri - a De - i Pa - tris  
ri - - - a glo - - - - - ri - - - - a

Detailed description: This system contains measures 159 through 165. The vocal line starts with a rest for 'ri - - - a', followed by 'De - i Pa - tris' and 'glo - ri - a De - i Pa - tris'. The piano accompaniment features a steady eighth-note bass line. Dynamics include *mf* and *mp*. A large watermark is overlaid on the page.

159

Do not photocopy.  
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glo - - - - - ri - - - - a *mp* Mm...  
De - i Pa - tris *mf* glo - ri - a De - i Pa - tris *mp* Mm...  
ri - - - - a glo - - - - - ri - - - - a Mm...  
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Detailed description: This system contains measures 159 through 165. The vocal line continues with 'glo - - - - - ri - - - - a' and 'De - i Pa - tris'. The piano accompaniment continues with the eighth-note bass line. Dynamics include *mf* and *mp*. A large watermark is overlaid on the page.

166

*f* glo - ri - a De - i Pa - tris. *mp* glo - - - - - ri - - - - a  
glo - ri - a De - i Pa - tris *mp* glo - - - - - ri - - - - a  
glo - - - - - ri - - - - a

Detailed description: This system contains measures 166 through 172. The vocal line begins with a forte (*f*) 'glo - ri - a De - i Pa - tris.' followed by a mezzo-forte (*mp*) 'glo - - - - - ri - - - - a'. The piano accompaniment features a steady eighth-note bass line. Dynamics include *f* and *mp*. A large watermark is overlaid on the page.

166

*mp* glo - ri - a De - i Pa - tris.  
*mp* glo - ri - a De - i Pa - tris  
glo - - - - - ri - - - - a

Detailed description: This system contains measures 166 through 172. The vocal line continues with 'glo - ri - a De - i Pa - tris.' and 'glo - ri - a De - i Pa - tris'. The piano accompaniment continues with the eighth-note bass line. Dynamics include *mp*. A large watermark is overlaid on the page.

Gloria / Hagen

173 *p* *mp*  
glo - - - ri - a

*p* *mp*  
glo - - - ri - a

173  
glo - - - ri - a

*p*  
glo - - - ri - a

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*accel.* *mp* *mf* *molto accel.*  
182 glo - - - ri - a glo - - -

*accel.* *mp* *mf*  
glo - - - ri - a glo - - -

*accel.* *mp*  
182 glo - - - ri - a

*accel.* *mp*  
glo - - - ri - a



----- Tempo I

206 *mf* 3 3

ri - - - a glo - ri - a glo - ri - a

ri - - - a glo - ri - a glo - ri - a

206 *mf* 3 3

glo - ri - a glo - ri - a glo - ri - a glo - ri - a

glo - ri - a glo - ri - a glo - ri - a glo - ri - a

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209 *marked* *mf* 3 3 3

glo - ri - a glo - ri - a glo - ri - a glo - ri - a

glo - ri - a glo - ri - a glo - ri - a glo - ri - a

209 *ff* *mf* 3 3 3

glo - ri - a glo - ri - a glo - ri - a

glo - ri - a glo - ri - a glo - ri - a

*molto rit.*-----

*ff*

211

glo - - - ri - - - a

*ff*

glo - - - ri - - - a

*mf* *3* *f*

glo - ri - a — glo - ri -

*ff* *molto marcato!* *mf* *f*

211

glo - ri - a glo - ri - a glo - ri - a glo - ri - a — glo - ri -

*ff* *molto marcato!* *mf*

glo - ri - a glo - ri - a glo - ri - a glo - ri - a —

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*Slower* ♩ = 96-100

*rit.*-----

215 *ff*

a — A - men. — A - men. —

*ff*

glo - ri - a De - i Pa - tris

glo - ri - a De - i Pa - tris. Oh... — A - men.

215 *ff*

a — A - men. — A - men. —

*ff*

glo - ri - a De - i Pa - tris

glo - ri - a De - i Pa - tris. Oh... — A - men.

# *amass*

## A Statement from the Artist

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

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

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

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

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

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

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

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

# Jocelyn Hagen



Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for voice: solo, chamber and choral. In 2012 she collaborated with choreographer Penelope Freeh to create “Slippery Fish,” a quartet for 2 dancers, soprano and viola, and the piece was reviewed as “completely original in all respects.” (Star Tribune, Minneapolis/St. Paul). Currently she is Artist-in-Residence at the North Dakota State University School of Music, where she teaches, writes curriculum and brings in collaborators to perform her work.

Jocelyn holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Masters degree in Composition from the University of Minnesota. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association,

the McKnight Foundation, the Jerome Foundation, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the Sorel Medallion Competition, the Cincinnati Camerata, the University of Minnesota, and the San Francisco Song Festival. Her commissions include the American Choral Directors Association, Texas, Georgia and Connecticut Choral Directors Associations, the North Dakota Music Teacher’s Association, The Singers – Minnesota Choral Artists, Trio Callisto, the Murasaki Duo, Cantus, the Houston Chamber Choir, the Metropolitan Symphony Orchestra, the St. Olaf Band, NDSU Gold Star Band, the ND Army Band, and the Copper Street Brass Quintet. Her music is independently published through her website as well as through Graphite Publishing, Santa Barbara Music Publishing and Boosey and Hawkes.

## Independently published choral works by Jocelyn Hagen:

Agnus Dei, from <i>amass</i>	SATB choir, piano (four hands)
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
Gloria, from <i>amass</i>	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 <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
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
<i>amass</i> (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion