

In Bethlehem Tonight
SATB, SA soli, piano
JH - C044

Jocelyn Hagen

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SATB choir, SA soli, piano

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Commissioned in honor of Carolyn Brunelle
for her 50 years as a member of the Plymouth Congregational Church Choir, Minneapolis

In Bethlehem Tonight

for Soprano and Alto soloists, SATB choir, & piano

Text by: Wendy Cope

Jocelyn Hagen

Freely *molto rit. . . . with a lilt* ♩ = 78

Piano

legato throughout

mf

p

pedal harmonically

The piano introduction is in 3/4 time with a key signature of two sharps (D major). It begins with a treble clef staff containing a whole rest, and a bass clef staff with a melodic line starting on G4. The music is marked *legato throughout*. The first system includes a dynamic marking of *mf*. The second system features a *molto rit.* marking and a tempo of ♩ = 78. The third system is marked *p*. The piece concludes with a *pedal harmonically* instruction.

6

Alto solo *mp*

There stands a church _____ in

This system begins at measure 6. The alto solo part starts in measure 7 with the lyrics "There stands a church _____ in". The piano accompaniment continues with a melodic line in the bass clef. The dynamic marking is *mp*.

12

Beth-le-hem to-day, Built where the ba - by in the man-ger lay, Where Mar - y

This system begins at measure 12. The soprano part has the lyrics "Beth-le-hem to-day, Built where the ba - by in the man-ger lay, Where Mar - y". The piano accompaniment continues with a melodic line in the bass clef.

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17

musical score for measures 17-20, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The time signature changes from 4/4 to 3/4. The lyrics are: "touched and kissed his lit-tle face; A place of pil-grim-age, a ho-ly place."

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musical score for measures 21-24, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The lyrics are: "O ho-ly Je - sus, Ev-er - last - ing Light, Let there be peace in". The piano part includes a dynamic marking of *p*.

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26 *mp*

S Beth - le - hem to - night. —

A Beth - le - hem to - night.

T *mp*
8 Beth - le - hem to - night.

B *mp*
Beth - le - hem to - night.

26 *mp* *sempre mp*

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30 *Soprano solo mf*

And once, in bet - ter times, I ——— trav - elled there, Watched chil - dren

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34

run — a - round in Man - ger Square, Then went in - to the chur - ch's crypt — and —

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38

stood Be - fore the birth - place of the Son of God.

S *mf* O ho - ly

A *mf* O ho - ly

T *mf* O ho - ly

B *mf* O ho - ly

38

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42

S
A
T
B

Je - sus, Ev - er - last - ing Light, Let there be peace in Beth - le - hem to - night.

Je - sus, Ev - er - last - ing Light, Let there be peace in Beth - le - hem to - night.

Je - sus, Ev - er - last - ing Light, Let there be peace in Beth - le - hem to -

Je - sus, Ev - er - last - ing Light, Let there be peace in Beth - le - hem to -

42

mf

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rit. A little slower ♩ = 69

47

S
A
T
B

night.

night.

47

p

53

Soprano solo mp



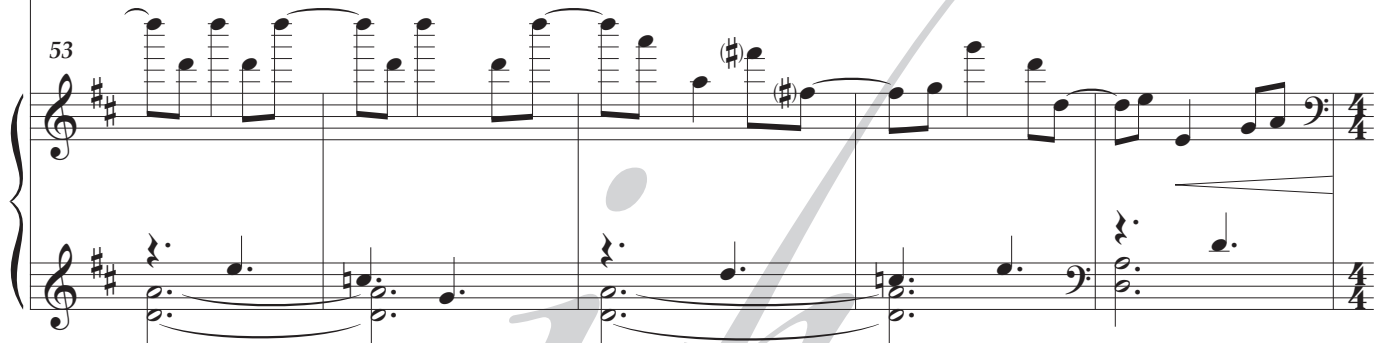
Now in the lit-tle town where Christ was born, Young men and

Alto solo mp



Now in the lit-tle town where Christ was born, Young men and

53



joce lyn hagen

58

mf



chil-dren die, and moth-ers mourn. Wise men have not brought peace

mf



chil-dren die, and moth-ers mourn. Wise men have not brought peace

58



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62

to Man-ger Square. O hear us as we of-fer up this prayer:

to Man-ger Square. O hear us as we of-fer up this prayer:

S *mp* hear us O

A *mp* hear us O

T *mp* hear us *mf* O

B *mf* O



62



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67 *f*

O — hear — us

f

O — hear — us

mf *f*

hear — us — hear — us

mf *f*

hear — us

hear — us — O hear us

f

hear us — hear — us

f

hear us — O hear us

67

mf *f*

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rit...... *Peacefully* ♩ = 60

pp

74

S O ho-ly Je - sus, Ev - er -

A O ho-ly Je - sus, Ev - er -

T O ho-ly Je - sus, Ev - er -

B O ho-ly Je - sus, Ev - er -

74

p

pp

80

rit......

S last - ing Light, _____ Let there be peace _____ in Beth - le - hem to -

A last - ing Light, _____ Let there be peace _____ in Beth - le - hem to -

T last - ing Light, _____ Let there be _____ peace _____ in Beth - le - hem to -

B last - ing Light, _____ Let there be _____ peace _____ in Beth - le - hem to -

85

S
night.

A
night.

T
night.

B
night.

85

pp

jo c e l y n h a g e n

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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). 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