

Ashes of Roses

Jocelyn Hagen

JH-LE03.3

SATB, organ and flexible chamber ensemble, SAB soli

FULL CHAMBER ORCHESTRA SCORE

jocelyn hagen

Ashes of Roses



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

jh music

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:

(Soprano saxophone and clarinet in B \flat may be played by same player. In such a case, the player should choose to play the soprano saxophone instead of the clarinet when both parts are present.)

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

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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.

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.

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.

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.

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.

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.

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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

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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.

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Chamber Orchestra Score

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

SATB, organ and flexible chamber ensemble, SAB soli

Jocelyn Hagen

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

Largo ♩ = 54

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet

Organ

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

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.)

(Ch.)

p

p

p

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7

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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p

p

19

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

mf

mf

19

Org.

mf

19

S

A

T

B

19

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

B

24

Fl.

Ob. *mp* *cresc. poco a poco* melody

Bb Cl.

Bsn. *cresc. poco a poco*

C Tpt.

24

Org. *mp* *cresc. poco a poco* Gt.

24

S

A

T

B

24

Vln. I *mp* *cresc. poco a poco*

Vln. II *mp* *cresc. poco a poco*

Vla. *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

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29

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

mf

f

Sw: +Full Swell
Gt: +Foundations 4'

Swell box closed

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35

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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49

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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Do not photocopy.
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E

54

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

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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.)

54

Org.

S

A

T

B

Re - qui - em ae - ter - nam

Re - qui - em ae - ter - nam

Re - qui - em ae -

Re - qui - em ae -

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54

Vln. I

Vln. II

Vla.

Vc.

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59

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

59

Org.

59

S

A

T

B

Re - qui - em ae - ter - nam

Re - qui - em ae - ter - nam

ter - nam Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam

ter - nam Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam

59

Vln. I

Vln. II

Vla.

Vc.

64

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

64

Org.

64

S

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

pp p

A

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

pp p

T

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

pp p

B

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

pp p

64

Vln. I

Vln. II

Vla.

Vc.

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F

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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mf

f

Tacet if Violin present

Tacet if Oboe present

Sw.

mp

legato

(Ch.)

72

72

72

melody.....

mf

fp

p

fp

p

fp

p

fp

78

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

mf *f* *p*

mf *f* *p*

Do not photocopy.
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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.)

78

Org.

mp *mf* *f*

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78

S

A

T

B

mp *mf*

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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78

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

G

85

Fl. *mp* *p*

Ob. *mp* *p*

Bb Cl. *p*

Bsn. *p*

C Tpt.

Do not photocopy.
For perusal only.

85

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

Ch. (tacet if Flute/Oboe present) (Ch.)

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85

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...)

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For perusal only.

85

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

91

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

91

Org.

S.

A.

T.

B.

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

91

Vln. I

Vln. II

Vla.

Vc.

102

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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For perusal only.

(H)

105

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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(Sw.)

(Ch.)

p

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

Ky-ri-e e-lei - son.

e - le - i - son.

Ky - ri - e e - le -

p

19

115

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

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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.)

115

Org.

Gt. Tacet if Oboe present

Sw.

mf

115

S

A

T

B

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

mf p

mf p

mf p

mf p

Do not photocopy.
For perusal only.

115

Vln. I

Vln. II

Vla.

Vc.

fp

fp

fp

fp

J

Fl. *mf* *f*

Ob. *mf* *f*

Bb Cl. *mf*

Bsn. *mf* *f*

C Tpt. *mf*

Tacet if Trumpet present
Ch. (Trumpet en chamade 8')

Org. *mf*

Gt. *f*

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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*

124

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Sw.

son.

Ky - ri - e e - le - i -

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rit...... *Slower* ♩ = 66

127

Fl. *mf* *p*

Ob. *mf* *p*

Bb Cl. *mf* *p*

Bsn. *p*

C Tpt.

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

127

Org. *mf* *p*

p

jocelyn hagen

127

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 -

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127

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

130

Fl. *p* *mp*

Ob.

Bb Cl. *p* *mp*

Bsn. *p* *mp*

C Tpt.

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130

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

130

S *mf* *pp*
lei - - - - - 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.

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130

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

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

Vla. *mp* *mf* *pp*

Vc. *mp* *mf* *pp*

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Commissioned by the St. Catherine Choral Society
with thanks to their conductor, Dr. Patricia Cahalan Connors

II. Dies Irae

Jocelyn Hagen

Vigorously ♩ = 144

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet

Timpani

Piccolo Woodblock
hard plastic mallet

Percussion 1

Percussion 2

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

Organ

Soprano Solo

Mezzo-soprano Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

mp *p* *p*

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15

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop.

Mezzo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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mf

p

Suspended Cymbal (L.V.)
mp

mf

(B)

Fl. *p*

Ob. *p*

B♭ Cl. *mf*

Bsn. *p*

C Tpt. *mp* *p*

Timp.

Perc. 1 *p*

Perc. 2

29

Org. *dim.* *mp* *dim.* Sw. *p*

Sop.

Mezzo

29

S

A

T

B

29

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

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35

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

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35

Org.

Sop.

Mezzo

mf

p

jocelyn hagen

35

S

A

T

B

p marcato throughout

Di - - es i - - - rae, di -

p marcato throughout

Di - - es i - - - rae, di -

p marcato throughout

Di - - es i - - - rae, di -

p marcato throughout

Di - - es i - - - rae, di -

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35

Vln. I

Vln. II

Vla.

Vc.

tr

p < mf

p

p

p

p col legno

mf

49

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

C Tpt. *p* *mf*

Timp.

Perc. 1 *mf* *f*

Perc. 2

49 Gt. *mf* (Sw.) *f* Cresc. Ped. Gt.

Org.

Sop.

Mezzo

49 *mf* *f*

S di - - - es il - - - la Di - - - es i - -

A *mf* *f*

T di - - - es il - - - la Di - - - es i - -

B *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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63 E

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop.

Mezzo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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Splash Cymbal
Brake Drum

mf

Ch. (solo)

mp marcato

(Sw.)

p

vi - la, tes - te Da - vid cum Si - byl - la.

mf marcato

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

mf marcato

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

mf marcato

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

mf marcato

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

mf marcato

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

mf

mf

*One hand plays all notes on brake drum and splash cymbal with a wood stick.
The other hand mutes and unmutes the splash cymbal, indicated by the open/close notation above the staff.

72

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

72

Org.

Sop.

Mezzo

72

S

A

T

B

72

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

F

79

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
For perusal only.

79

Org.

Sop.

Mezzo

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

mf

p
(Sw.)

jocelyn hagen

79

S

A

T

B

f

f

f

f

p Intensely

p Intensely

p Intensely

p Intensely

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 -

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 -

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79

Vln. I

Vln. II

Vla.

Vc.

pp

pp

f

f

pp
arco

83

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

83

Org.

Sop.

Mezzo

83

S

A

T

B

83

Vln. I

Vln. II

Vla.

Vc.

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 -

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 -

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jocelyn hagen

87

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop.

Mezzo

87

S

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

A

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

T

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

B

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

Vln. I

Vln. II

Vla.

Vc.

p

sempre p

sempre p

sempre p

sempre p

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jocelyn hagen

Do not photocopy.
For perusal only.

92

Fl.

Ob. *p*

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Gt.

Sop.

Mezzo

S *mp*
Quan - tus tre - mor est fu - tu - rus quan - do ju - dex est ven - tu - rus

A *mp*
Quan - tus tre - mor est fu - tu - rus quan - do ju - dex est ven - tu - rus

T *mp*
Quan - tus tre - mor est fu - tu - rus quan - do ju - dex est ven - tu - rus

B *mp*
Quan - tus tre - mor est fu - tu - rus quan - do ju - dex est ven - tu - rus

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

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Freely ♩ = 84

96

Fl. *f* *tr* play only if trumpet absent

Ob. *f* *mf* solo

B♭ Cl. *f*

Bsn. *f*

C Tpt. *mf* solo

Timp. *mf* *f*

Perc. 1 *f*

Perc. 2 *p* *f* *ff*

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

Gt. Foundations 8 and 4, Flutes 8 and 4 (Sw. to Gt.)
Sw. Trompette 8' solo
Ped. Foundations 16, 8; Flutes 16 and 8

Sop. *ff*

Mezzo *ff*

S. *ff* cunc - ta stric - te dis - cus - su - rus.

A. *ff* cunc - ta stric - te dis - cus - su - rus.

T. *ff* cunc - ta stric - te dis - cus - su - rus.

B. *ff* cunc - ta stric - te dis - cus - su - rus.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

110 *brightly* ♩ = 108

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

110 Sw.

mp Ch.

mp Ped. (Octave 8' solo)

mp

Org.

Sop.

Mezzo

110 *mf*

Tu - ba mi - ri - um spar - gens

S

A

T

B

mf

Tu - ba mi - ri - um spar - gens

110

Vln. I

Vln. II

Vla.

Vc.

117

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

117

Org.

Sop.

Mezzo

117

S

A

T

B

so - num_ per se - pul - cra re - gi - o - num_ co - get

so - num_ per se - pul - cra re - gi - o - num_ co - get

mp

mp

117

Vln. I

Vln. II

Vla.

Vc.

Vigorously ♩ = 144

125

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
For perusal only.

mf

mf

mf

125

Sw. Foundations/Flutes 8 and 4,
Acc. Reed 8'

Gt. (Sw. to Gt.)

Gt.

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

Org.

mp - mf

mf

mf

p

Sop.

Mezzo

125

S

A

T

B

com - nes an - te thro - num.

com - nes an - te thro - num.

f no dim.

f no dim.

Do not photocopy.
For perusal only.

125

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

mf

G

134

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop.

Mezzo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

f

f

f

f

f

f

Di - - es i - -

Di - - es i - -

Do not photocopy.
For perusal only.

156

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

156

Org.

Sop.

Mezzo

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.

156

S

A

T

B

156

Vln. I

Vln. II

Vla.

Vc.

I

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf marcato*

Bsn. *mf*

C Tpt.

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f*

164 Ch. 16 and 8 Solo Reed (Cromhorne), Nasard 2 2/3, Octave 4

Org. *mf marcato* (Sw.)

(*mp*)

Sop. *f*

Mezzo *f*

164 *f marcato*

S Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la, tes - te

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

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

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

164

Vln. I *f marcato*

Vln. II *f marcato*

Vla. *f*

Vc. *f*

J

173

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
For perusal only.

173

Org.

Sop.

Mezzo

Sw.

p sub.

p

jocelyn hagen

173

S

A

T

B

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

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

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

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

Do not photocopy.
For perusal only.

173

Vln. I

Vln. II

Vla.

Vc.

p sub.

p sub.

p sub.

p sub.

181

Fl. *mp* *mf* *mf*

Ob. *mp* *mf* *mf*

Bb Cl. *mp* *mf* *mf*

Bsn. *mp* *mf* *mf*

C Tpt. *mf*

Timp.

Perc. 1 *mp*

Perc. 2

Do not photocopy.
For perusal only.

181

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

Gt. *mp* *cresc.* *mf*

(Sw.)

Sop.

Mezzo

jocelyn hagen

181

S *mp* *mf*

A *mp* *mf*

T *mp* *mf*

B *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

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

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181

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

189

Fl. *f* *ff*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

C Tpt. *f* *mf* *f*

Timp. *mf*

Perc. 1 *mf* *f* Suspended Cymbal *mf*

Perc. 2 Large Floor tom *ff*

Org. *f* Gt. *f*

Sop.

Mezzo

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

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

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

B. *f* *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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Jocelyn Hagen

197

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop.

Mezzo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf

f

ff

p

mf

mf

cresc.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

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

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

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

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

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rit. *sweetly* ♩ = 88

202

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

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

Ch. Unda Maris celeste 8'

Ped. Soft 16, 8 (Ch. to Ped.)

Sop.

Mezzo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

di - es il - la

di - es il - la

di - es il - la

di - es il - la

Pi - e Je - su Pi - e Je - su

Pi - e Je - su Pi - e Je - su

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211

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sop.

Mezzo

211

S

A

T

B

211

Vln. I

Vln. II

Vla.

Vc.

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For perusal only.

Do not photocopy.
For perusal only.

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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220

Fl. *mp* *p*

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

220

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

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

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

220

S

A

T

B

220

Vln. I

Vln. II

Vla.

Vc.

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228 *a little slower* ♩ = 80

Fl. *solo* *mf*

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org. *Sw. Flute 8' solo*
Tacet if Flute present
(p - mp) *(mp - mf)*
mp

Sop.

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

228

S

A

T *Do not photocopy.*
For perusal only.

B

228

Vln. I

Vln. II

Vla. *p*

Vc. *p*

236

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

236

Org.

Sop.

Mezzo

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

236

S

A

T

B

236

Vln. I

Vln. II

Vla.

Vc.

Very Freely *rit.*

251

Fl. *mp* *tr* *tr* non trill

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org. *(mp - mf)* *mp* *p* *pp* Sw. *tr* non trill

Sop.

Mezzo
tri - tum qua - si ci - nis.

251

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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III. Lacrimosa

Jocelyn Hagen

Andante ♩ = 69

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet

Timpani

Percussion 1

Percussion 2

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

jocelyn hagen

Organ

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

pp

p

Sw. (tacet if Viola present)

tr

pp

9

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

9

Org.

non trill

(Sw.)

non trill

non trill

non trill

mp

mf

p

p

9

S

A

T

B

9

Vln. I

Vln. II

Vla.

Vc.

non trill

tr

non trill

tr

non trill

p

mp

pp

p

pp

A

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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

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

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For perusal only.

25

Fl.

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

C Tpt.

Timp.

Perc. 1

Perc. 2

25 Tacet if Oboe, Clarinet, & Bassoon present

Org. *p*

pp

25 *p* *pp*

S

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

p *pp*

A

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

T

B

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25

Vln. I

Vln. II

Vla.

Vc. *p* *pp*

B

33

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

33

Org.

Gt. { *p* *tr* non trill } *mp*

mp

33

S

A

T

B

mf

mf

mp

mp

us Pre - ces me - a - e non non sunt

us Pre - ces me - a - e non non sunt

La - - - cri - mo - sa

La - - - cri - mo - sa

33

Vln. I

Vln. II

Vla.

Vc.

p

p

pp *p*

mp

mp

mp

mp

mp

41

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

41

Org.

41

S

A

T

B

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 fa - vil - la

41

Vln. I

Vln. II

Vla.

Vc.

accel.

49

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

p

mp

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

49

Org.

Sw.

pp

p

S

p

A

p

T

pp

B

pp

Vln. I

Vln. II

Vla.

Vc.

pp

pizz.

arco

pp

p

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

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A little faster ♩ = 88



57

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

C Tpt.

Timp. *mf*
Suspended Cymbal

Perc. 1 *mf*

Perc. 2 *p* *f*
Bass Drum

Org. *mp* *mf* (Gt.)

S. *f*
Hu - ic er - go par - ce, De - us,

A. *f*
Hu - ic er - go par - ce, De - us,

T. *f*
Hu - ic er - go par - ce, De - us,

B. *f*
Hu - ic er - go par - ce, De - us,

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

80

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp warmly

mp warmly

mp warmly

mp warmly

mp warmly

Sw.

r.h. to l.h.

mp

Sw.

mp

3

3

mp warmly

mp

mp warmly

mp

mp warmly

mp

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Jocelyn Hagen

Do not photocopy.
For perusal only.

96

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

(E)

Do not photocopy.
For perusal only.

Timp. *p* *mp* *p*

Perc. 1

Perc. 2 *p* *f*

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

96

Org. *p*

Sw. (Flutes and Foundations 8')

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

(-16)

(Ch. to Ped only)

96

S

A

T

B

Do not photocopy.
For perusal only.

96

Vln. I *pp* delicately sul A

Vln. II *pp* delicately sul A

Vla.

Vc.

103

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

103

S

A

T

B

103

Vln. I

Vln. II

Vla.

Vc.

pp delicately

p
Pi - e

p
Pi - e

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

jocelyn hagen

109

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

109

Org.

109

S

A

T

B

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

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

Pi - e Je - su Pi - e

Pi - e Je - su Pi - e

109

Vln. I

Vln. II

Vla.

Vc.

115 **F**

Fl. *p* ³ ³ ³

Ob. *p* ³

Bb Cl. *p* ³ ³ ³ ³

Bsn. *p*

C Tpt.

Timp.

Perc. 1

Perc. 2

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

Ch.

S Do - na

A Do - na

T Je - su Do - mi - ne; Do - na

B Je - su Do - mi - ne; Do - na

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
For perusal only.

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121

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sw. Gt. Ch.

121 Sw. Gt. Sw. Sw. Gt. Sw. *pp* Sw. Gt. Sw. Sw. Gt. Sw. Gt.

S

A

T

B

121

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

muted

pp

Do not photocopy.
For perusal only.

jocelyn hagen

G

rit.

127

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org. Ch. { mp } +soft 16

S

A

T

B

Vln. I

Vln. II

Vla.

Vc. muted p

Do not photocopy.
For perusal only.

Do not photocopy.
For perusal only.

133 *Andante* ♩ = 69

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

Ob. *p*

B♭ Cl. *p*

Bsn.

C Tpt.

Timp.

Perc. 1 Glockenspiel *p* To Chim.

Perc. 2

Org. *p* *p* *pp* *tr* non trill
 Sw. Oboe 8', Flute 4' (Tacet if Oboe present)
 Tacet if Clarinet present
 Gt. (Ch.)

S

A

T

B

Vln. I *pp* muted *pp* muted *p* solo

Vln. II *pp*

Vla.

Vc.

Do not photocopy.
For perusal only.

139

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
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Chimes

To Glock.

Triangle

Ch.

Sw.

Ch.

tutti

Do not photocopy.
For perusal only.

rit.

a tempo

144 *attacca*

Fl. *mp* *attacca*

Ob. *attacca*

B♭ Cl. *attacca*

Bsn. *attacca*

C Tpt. *attacca*

Timp. *attacca*

Perc. 1 Glockenspiel *attacca*

Perc. 2 *mp* *attacca*

144 *attacca*

Org. *mp*

Gt. *mp*

Sw. *mp*

Ch. *mp*

(+Soft 32) *mp*

144 *attacca*

S *attacca*

A *attacca*

T *attacca*

B *attacca*

144 *attacca*

Vln. I *mp* *attacca*

Vln. II *pp* *attacca*

Vla. *mp* *attacca*

Vc. *mp* *attacca*

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IV. Ashes of Roses

Elaine Goodale Eastman

Jocelyn Hagen

♩ = 76

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet

Timpani

Percussion 1

Percussion 2

Do not photocopy.
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Organ

Ch. { *p* *pp* } Gt. {
 (Swell Box closed)

Sw: Flutes 8', Salicional 8'
 Gt: Flutes 8' Gamba 8' (Sw. to Gt.)

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

Soprano 1

Soprano 2

Alto 1

Alto 2

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

mp melody Soft on the sun - set sky Bright day - light close - es, Leav - ing, when

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

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

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Violin I

Violin II

Viola

Violoncello

p *pp*

A *Slower* ♩ = 69

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

11
Org.

mp *p*

S1 *mp* *p*
Ash - - - es of Ros - es.

S2 *mp* *p*
Ash - es Ash - es of Ros - - - - - es.

A1 *mp* *p*
Ash - - - es of Ros - es.

A2 *mp* *p*
Ash - - - - es of Ros es.

11
Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

B *Tempo I*

17

Fl.

Ob.

Bb Cl.

Bsn.

Do not photocopy.
For perusal only.

C Tpt.

Timp.

Perc. 1

Perc. 2

17

Org.

Gt. +Foundations 8'

Ch. -Unda Maris Celeste 8'

+Cornet

melody
mp

S1

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

S2

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

A1

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

A2

When love's warm sun has set, Love's bright - ness clos - es.

17

Vln. I

Vln. II

Vla.

Vc.

24

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

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

S1 *pp* *p* *f* *mp*
Eyes with hot tears are wet, In hearts there lin - ger yet

S2 *pp* *p* *f* *mp*
Eyes with hot tears are wet, In hearts there lin - ger yet

A1 *pp* *p* *f* *mp*
Eyes with hot tears are wet, In hearts there lin - ger yet

A2 *pp* *p* *f* *mp*
Eyes with hot tears are wet, In hearts there lin - ger yet

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

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

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

Do not photocopy.
For perusal only.



32

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Ch. (solo cornet)
Tacet if Violin present

32

Org.

Gt.

Gt.

(Gt. + Foundations 4')

S1

S2

A1

A2

Eyes with hot tears

Eyes with hot tears

Eyes with hot tears

Eyes with hot tears

32

Vln. I

Vln. II

Vla.

Vc.

no break

38

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

38

Org.

Sw. (+Foundations 8', 4' Acc. Reeds 8')

Gt. (+Foundations 4')

(+Soft 32)

S1

S2

A1

A2

are wet, Ash - es of Ros - es.

are wet, Ash - es of Ros - es.

are wet, Ash - es of Ros - es.

are wet, Ash - es of Ros - es.

38

Vln. I

Vln. II

Vla.

Vc.

54

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

54 Ch. Unda Maris celeste 8' and 4' only

Org.

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

Ch. *pp*

S1

Ros - - es. *pp* Ros - - es.

S2

- - - - - es. *pp* Ros - - es.

A1

Ros - - es. *pp* Ros - - es.

A2

Ros - - es. *pp* Ros - - es.

54

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

V. Offertorium

Jocelyn Hagen

Adagio ♩ = 72

Flute

Oboe

Bassoon

Trumpet

Timpani

Percussion 1

Percussion 2

Organ

Soprano Saxophone

Soprano Solo

Mezzo-soprano Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Windchimes To Glock.

p

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)

mf

(p - mp)

mf

mutes off

p

6

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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Do not photocopy.
For perusal only.

Jocelyn Hagen

Freely

12

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

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Do not photocopy.
For perusal only.

(A) ♩ = 72

18

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Gt. *p delicately*

fp sing directly into the "m"

Humm...

fp sing directly into the "m"

Humm...

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jocelyn hagen

23

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mf

fp

fp

Humm...

Humm...

Humm...

Humm...

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Jocelyn Hagen

(B)

28

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org. (Gt. -16)

S. Sax.

Sop.

Mezzo

Bar. Baritone Solo

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

A.

T. *fp* *mf*

B. *fp* *mf*

Vln. I

Vln. II

Vla.

Vc. *mf* *mp*

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Jocelyn Hagen

35

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

p *mp* *mute*

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

35

35

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jocelyn hagen

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41

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Ch.

Gt.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

p

p sub.

fp

Humm...

fp

Humm...

mf

sub. p

47

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sw.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp

p

Do - mi - ne Je - su Chris - -

Do - mi - ne Chris - -

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58

Fl.

Ob.

Bsn.

C Tpt. *take mute off*

Timp.

Perc. 1

Perc. 2

58

Org.

S. Sax.

Sop.

Mezzo

Bar.

58

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

A. *mf*
Do - mi - ne

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

B. *mf*
Do - mi - ne

58

Vln. I

Vln. II

Vla.

Vc. *mp*

D

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar. *f* Baritone Solo
li - - be - ra a - - -

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

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For perusal only.

Jocelyn Hagen

68

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
For perusal only.

68

Org.

Gt.

S. Sax.

Sop.

Mezzo

Bar.

- - - ni - mas om - - - ni - um fi - de -

mf

Jocelyn Hagen

68

S

A

T

B

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

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

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

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

Do not photocopy.
For perusal only.

68

Vln. I

Vln. II

Vla.

Vc.

mf

71

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Do not photocopy.
For perusal only.

71

Org.

Gt. (+16')

S. Sax.

Sop.

Mezzo

Bar.

- - li - um de - fun - to - rum de - - - - nis

71

S

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

A

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

T

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

B

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

Do not photocopy.
For perusal only.

71

Vln. I

Vln. II

Vla.

Vc.

74

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. I

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

in - fer - ni et de pro - fun - do la -

74

S

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

A

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

T

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

B

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

74

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
For perusal only.



Do not photocopy.
For perusal only.

E

77

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1 Glock.

Perc. 2

mf

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Gt. -16; +Foundations 8 and 4 (Sw. to Ped.)
Sw. Full Swell
Ch. Trumpet en chamade 8'
Ped. 16, 8 (Sw. to Ped.)

77

Org.

Sw. (Flute 8, Nasard 2 2/3, Siffloite 1')

mf

Ch. Unda Maris Celeste 8'

p *mf* *pp*

f

S. Sax.

Sop.

Mezzo

Bar.

Soprano Solo

li - be

cu;

77

S

A

T

B

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

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

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

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

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77

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

80

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

80

S

A

T

B

80

Vln. I

Vln. II

Vla.

Vc.

Do not photocopy.
For perusal only.

ra e - - - as de

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

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

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

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

p *mf* *p* *mf* *p* *mf* *p* *mf*

83

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

mp

Do not photocopy.
For perusal only.

83

Org.

Gt.

S. Sax.

Sop.

Mezzo

Bar.

mp *p* *mp*

o - - - re le - o - nis, ne ab - sor - be - at

Jocelyn Hagen

83

S

A

T

B

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

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

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

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

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83

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *mf* *p* *mf*

94

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org. (Gt.)

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

f

Do - mi - ne Je - su Chris -

Do - mi - ne Je - su Chris -

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

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

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

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

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

f

99

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp *f*

Ch. Trumpet en chamade Gt.

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Do not photocopy. For perusal only.

Do not photocopy. For perusal only.

Do not photocopy. For perusal only.

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

G *Tenderly* ♩ = 60

102

Fl. *f* *3*

Ob. *f* *3*

Bsn.

C Tpt.

Timp.

Perc. 1 Triangle *p*

Perc. 2

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

-Sw. to Ped. *p* +Ch. to Ped.

S. Sax. *f* *5* *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 -

102

S. *3*
- ri - ae.

A. *3*
- ri - ae.

T. *3*
- ri - ae.

B. *3*
- ri - ae.

102

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3* *pp*

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107

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

107

S.

A.

T.

B.

107

Vln. I

Vln. II

Vla.

Vc.

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

pp

p

pp

pp

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

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

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

Do not photocopy.

For perusal only.

Jocelyn Hagen

Do not photocopy.

For perusal only.

rit.

114

Fl.

Ob.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

Sop.

Mezzo

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp

p

pp

Do not photocopy.

For perusal only.

Jocelyn Hagen

- va me, sal - va me. Sal - va me, sal - va me.

- va me, sal - va me. sal - va me, sal - va me.

- va me, sal - va me. Sal - va me, sal - va me.

p

pp

pp

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.; Cht. to Gt.)

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

Baritone Solo

All Tenors & Bases in unison *mf*

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

Viola *pizz.* *mp*

Violoncello *mp*

8

Bsn.

Gt.

Org. *mp* *p*

Baritone Solo *mf*

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

TB - - - Ag - nus De - i *p* Ag - - - - - nus

Vla. *pizz.* *mp*

Vc. *p*

15

Bsn.

Org.

Bar.

TB

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

Vla.

Vc.

Jocelyn Hagen

22

Bsn.

Org.

Bar.

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

TB

Ag - nus De - i, Ag - nus

Vla.

Vc.

accel.

29

Bsn.

Org.

Bar.

TB

Vla.

Vc.

joce lyn hagen

Bubbling ♩ = 116

35

Bsn.

Org.

Bar.

T

B

Vla.

Vc.

39

Bsn. *f*

Org. *f*

+ Soft 32 *mf*

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

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

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

Vla. *f*

Vc. *f*

joce lyn hagen

46

Bsn. *p*

Org. *p*

Bar. *p*
in - - cor - rupt - i - ble, a few tenors

T *p*
mi - se - re - re no - bis.

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

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

Vla. *p*

Vc. *p*

52 *rit.* *Tempo I* (♩ = 80)

Bsn.

Org.

Bar. *mp* Be -

T *8* mi - se - re - re - no - bis.

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

B i, Ag - nus De - - i,

Vla.

Vc.

Jocelyn Hagen

56 (C)

Bsn.

(Sw. -Soft Foundations 8)

Org. Sw. { *legato*

p *p*

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

TB *p* All Tenors & Bases in unison
Ag - - - - - nus De - i, qui tol - lis

Vla.

Vc. *p*

62

Bsn.

Org.

Bar.

TB

Vla.

Vc.

67

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.

Bar.

TB

Vla.

Vc.

VII. Lux Aeterna

Jocelyn Hagen

♩ = 84

Flute

Oboe

Clarinet in Bb

Bassoon

Trumpet

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 Saxophone

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

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solo

f

mf

f

Tacet if Trumpet present
Ch. (Trumpet en chamade)

5

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

f

mf

f

Gt. *mp*

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11

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl.

Bsn. *ff*

C Tpt. *ff*

Timp.

Perc. 1

Perc. 2

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

S. Sax. *f* *ff*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

- Bassoon 16

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A

Fl. *p*

Ob.

B♭ Cl.

Bsn.

C Tpt. *p*

Timp.

Perc. 1

Perc. 2

16 Gt. *leggiero* *sim.*

Org. *Sw.* *mp* *p*

S. Sax.

16 S

A

T

B

16 Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

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19

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

19

S.

A.

T.

B.

19

Vln. I

Vln. II

Vla.

Vc.

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22

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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25

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

25

S.

A.

T.

B.

25

Vln. I

Vln. II

Vla.

Vc.

mp

mp

p (Sw.)

Sw.

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mp

mp

28

Fl.

Ob.

Bb Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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31

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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B

Fl.

Ob. *p*

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

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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57

Fl.

Ob. *p*

B♭ Cl.

Bsn.

C Tpt. *p*

Timp.

Perc. 1

Perc. 2

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

S. Sax. *mf* solo

S. *mp* smooth & connected
stagger breathe
Ooh...

A. *mp* smooth & connected
stagger breathe
Ooh...

T. *mp* smooth & connected
stagger breathe
Ooh...

B. *mp* smooth & connected
stagger breathe
Ooh...

Vln. I

Vln. II

Vla.

Vc.

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Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

72

Org.

S. Sax.

72 *mf*

S. 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,

72

Vln. I

Vln. II

Vla.

Vc.

78

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

78

Org.

S. Sax.

78

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

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

T. *mf* in ae - ter - num,

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

78

Vln. I

Vln. II

Vla.

Vc.

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83

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Triangle

mp

p

83

Org.

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

Sw. (Flutes 8' Salicional 8')

Ped. (Soft. 16' Sw. to Ped.)

S. Sax.

p

mp

mf

83

S.

A.

T.

B.

f

mp

in - ae - ter - num in - ae - ter - num

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

p

mp

f

p

mp

f

p

mp

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

f

p

mp

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

83

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

mp

mp

mp

mp

88

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

mp

pp

pp

pp

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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.)

88

Org.

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

mp

p

pp

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

pp

Jocelyn Hagen

S. Sax.

mp

pp

88

S

A

T

B

pp

pp

pp

pp

do - na e - is, Do - mi - ne

do - na e - is, Do - mi - ne

do - na e - is, Do - mi - ne

do - na e - is, Do - mi - ne

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88

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

mp

mp

mp

pp

mp

107

Fl. *mp*

Ob. *mp*

B♭ Cl.

Bsn. *mp*

C Tpt.

Timp.

Perc. 1

Perc. 2 *mf* Windchimes l.v.

Org. *mf* +16 (add 8vb)

S. Sax.

S. *pe - - - - tu - a lu - -*

A. *pe - - - - tu - a lu - -*

T. *pe - - - - tu - a lu - -*

B. *pe - - - - tu - a lu - -*

Vln. I

Vln. II

Vla.

Vc.

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Jocelyn Hagen

111

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

ce - - - - - at

ce - - - - - at

ce - - - - - at

ce - - - - - at

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mp

114

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn. *mf*

C Tpt. *mf*

Timp. *p* *f*

Perc. 1

Perc. 2 Bass Drum *p* *f*

Org.

S. Sax. *mf*

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

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

T. *f*
lu - - - ce - - - - - at

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

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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G

122

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

C Tpt. *f*

Timp. *ff* *mf*

Perc. 1 *ff*

Perc. 2 *ff*

Org. *ff* *f*

Sax/Brass (Tpt. en chamade) *ff*

S. Sax. *ff*

S. *ff* is.

A. *ff* is.

T. *ff* is.

B. *ff* is.

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

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130

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

Brass

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

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

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

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

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156

134

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

p

f

add 8va stops

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137

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

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Re - qui -

Re - qui -

Re - qui -

Re - qui -

158

140

Fl.

Ob.

B♭ Cl.

Bsn.

C Tpt.

Timp.

Perc. 1

Perc. 2

Org.

Sax.

S. Sax.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

f

mf

p

sfz

lunga

em

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j o c e l y n *jh* a g e n

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j o c e l y n *jh* a g e n

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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 and opera. 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 2023 her opera *The Song Poet*, written with Hmong writer Kao Kalia Yang, premiered with Minnesota Opera, and sold out their run over six months prior to the premiere date.

In 2019 she celebrated the premiere of her multimedia symphony *The Notebooks of Leonardo da Vinci*, which includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. The

work has already been performed over fifty times across the United States, including Canada, Sweden, Croatia, and England. 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. Hagen’s commissions include Voces8, Conspirare, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, True Concord Voices and Orchestra, the American Choral Directors Associations 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, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes. Find out more at JocelynHagen.com

Independently published works by Jocelyn Hagen:

Music for band

Challey Fanfare	double brass quintet or brass ensemble
the boat that brings them home	symphonic band
Gloria	symphonic band
Hymn to St. Teresa	symphonic band
Medusa	wind symphony and sop. solo
Salute	wind ensemble
Shieldmaiden	symphonic band
To Gold in Broadest Blue	wind ensemble

Music for mixed choir

American Dream	SATB choir, piano
Catch and Release	SATB choir, piano
Crown of Weeds	SATB div. choir, woodwind quintet
For Nadia, from <i>Songs for Muska</i>	SATB div. a cappella choir
A Fire in Winter	SATB div. choir, 4 soprano soloists, wind ensemble, string orchestra
From Heaven Above to Earth You Come	SATB div. choir, piano, optional percussion
Give Joan a Sword	SATB div. choir, piano, cello, chimes, handbells
In Bethlehem Tonight	SATB choir, SA soli, piano
On My Dreams	SATB div. choir, piano, opt. trap set
To Be Known	SATB div. choir, SATB soli, string quartet
We Give Thanks	SATB choir, full orchestra
What Child is This?	SATB choir, handbell choir, full orchestra
While I Breathe, I Hope	SATB choir, piano

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
Here I Am (45')	SATB div. Choir, treble choir, S solo, chamber ensemble/orchestra, illuminated portraits
The Notebooks of Leonardo da Vinci (35')	SATB choir, orchestra or chamber orchestra, video projections
Rose Ever Blooming (ca. 55') composed with Timothy C. Takach	SATB, orchestra
Songs for Muska (70')	SATB choir, soloists, violin, cello, mandolin, harp, 2 percussionists
Swimming Into Winter (17')	SATB (divisi) choir, winds and percussion