Ashes of Roses

JH-LE03.1
SATB chorus, orchestra, and soloists

Jocelyn Hagen

FULL ORCHESTRA SCORE

jocelyn hagen

Ashes of Roses

a requiem for mixed chorus & orchestra

soprano saxophone soloist & soprano, mezzo-soprano and baritone soloists

jh music

Ashes of Roses

by 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	Soprano Saxophone soloist; Baritone, Soprano & Mezzo-Soprano soloists, Chorus
VI.	Agnus Dei	Baritone soloist, Men's Chorus
VII.	Lux Aeterna	Soprano Saxophone soloist, 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.

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Instrumentation:

Flute
Oboe
Clarinet in B-flat (2)
Bassoon (2)

Horn (2)
Trumpet in C (3)
Trombone (2)
Tuba

Timpani
Percussion (2)
Piano

Soprano Saxophone Soloist
Soprano Soloist
Mezzo-Soprano Soloist
Baritone Soloist

SATB Chorus

Violin I (8)
Violin II (8)
Viola (6)
Cello (5)
Bass (3)

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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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Text and Translation:

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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.

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.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

II. Dies Irae

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

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

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

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

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

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

Pie Jesu Domine
dona eis requiem.

Merciful Lord Jesus,
grant them rest.

Oro supplex et acclinis,
Cor contritum quasi cinis.

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

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III. Lacrimosa

Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus.

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

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

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

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

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

IV. Ashes of Roses

by Elaine Goodale Eastman

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.

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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.

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.

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

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

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VI. Agnus Dei

Agnus Dei,
qui tollis peccata mundi
miserere nobis.

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

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*

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Agnus Dei,
qui tollis peccata mundi
dona nobis pacem.

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

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.

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.

Full Orchestra Score

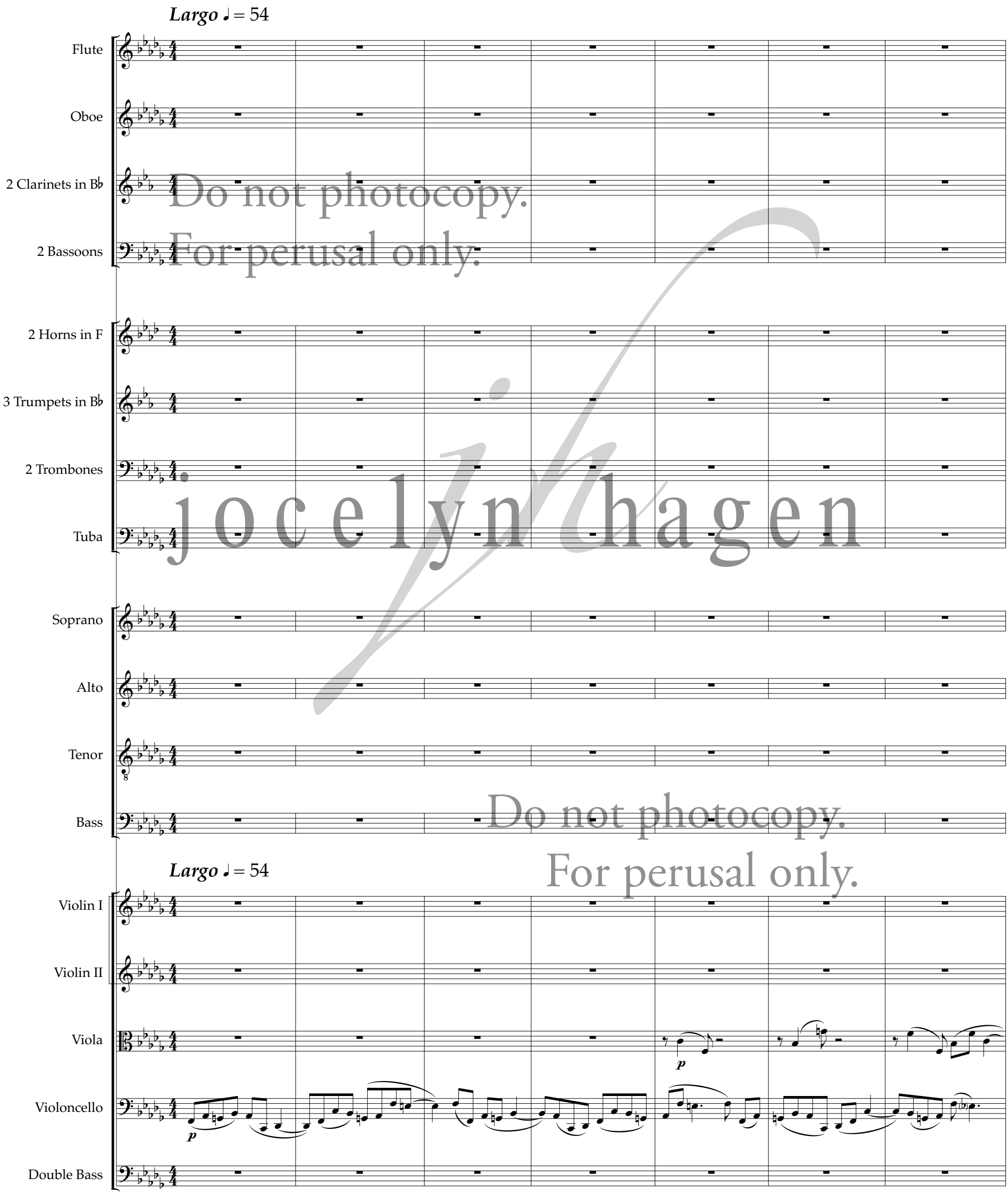
dedicated with love and thanks to my parents

Ashes of Roses

I. Introit/Kyrie

SATB, orchestra, SAB soli

Jocelyn Hagen



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Jocelyn Hagen at jocelyn@jocelynhagen.com

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8

Fl.

Ob.

B♭ Cl.

Bsn.

8

Hn.

B♭ Tpt.

Tbn.

Tba.

8

S

A

T

B

8

Vln. I

Vln. II

p

Vla.

Vc.

D. B.

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15

A

Fl.

Ob.

B♭ Cl.

1.

mp

Bsn.

15

Hn.

B♭ Tpt.

Tbn.

Tba.

p

15

S

A

T

B

15

A

Vln. I

mp

Vln. II

Div.

Vla.

Vc.

D. B.

p

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22

Fl. *mf*

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

B♭ Cl. *mf* *melody* *mp poco a poco cresc.*

Bsn.

22

Hn.

B♭ Tpt.

Tbn. 1. *mp poco a poco cresc.*

Tba. *mf* *mp* *poco a poco cresc.*

22

S

A

T

B

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B

22

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

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

Vla. *mf* *mp* *melody* *poco a poco cresc.*

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

D. B. *mf* *mp* *poco a poco cresc.*

C

29

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

mf f 1. a2 Div.

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37

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

lunga *ff* *p*

muted
1. & 2.
f

3. muted

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D ♩ = 72

Fl.

Ob. solo *mp*

B♭ Cl.

Bsn.

47

Hn.

B♭ Tpt.

Tbn.

Tba.

47

S

A

T

B

D ♩ = 72

Unis.

Vln. I

Unis.

Vln. II

Vla.

Vc.

D. B.

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E

55

Fl.

Ob. *p*

B♭ Cl.

Bsn.

55

Hn.

B♭ Tpt.

Tbn.

Tba.

55

S *p* Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam *mp* Re - qui - em

A *p* Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam *mp* Re - qui - em

T *p* Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam

B *p* Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam

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E

55

Vln. I

Vln. II

Vla.

Vc.

pizz.

D. B. *p*

62

Fl.
Ob.
B♭ Cl.
Bsn.

62

Hn.
B♭ Tpt.
Tbn.
Tba.

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62

S: pp — ae - ter - nam Re - qui - em ae - ter - nam p — do - na e - is, Do - mi - ne.
A: pp — ae - ter - nam Re - qui - em ae - ter - nam p — do - na e - is, Do - mi - ne.
T: mp pp — Re - qui - em ae - ter - nam Re - qui - em ae - ter - nam p — do - na e - is, Do - - - mi -
B: mp pp — Re - qu - em ae - ter - nam Re - qui - em ae - ter - nam p — do - na e - is, Do - - - mi -

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62

Vln. I
Vln. II
Vla.
Vc.
D. B.

F

71

Fl.

Ob.

B♭ Cl.

Bsn.

71

Hn.

B♭ Tpt.

Tbn.

Tba.

71

S

A

T

B

F

71

Solo Vln

Vln. I

Vln. II

Vla.

Vc.

D. B.

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G

80

Fl.

Ob.

B♭ Cl.

Bsn.

80

Hn.

1. muted

B♭ Tpt.

Tbn.

Tba.

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80

S — Ex - au - di Ex - au - di o - ra - ti - o - nem me - am, (mm…)

A — Ex - au - di Ex - au - di o - ra - ti - o - nem me - am, (mm…)

T — Ex - au - di Ex - au - di o - ra - ti - o - nem me - am, (mm…)

B — Ex - au - di Ex - au - di o - ra - ti - o - nem me - am, (mm…)

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G

80

Vln. I

Vln. II

Vla.

Vc.

D. B.

88

Fl. Ob. B♭ Cl. Bsn.

p

88

Hn.

1.

p

muted

B♭ Tpt.

p

Tbn.

p

3

Tba.

88

S

p

ad te om - nis om - nis ca - ro

A

p

ad te om - nis om - nis ca - ro

T

p

ad te om - nis om - nis ca - ro

B

p

3

ad te om - nis ca - ro

88

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D. B.

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Kyrie

96 *rit.* *a tempo* ♩ = 80

Fl.
Ob.
B♭ Cl.
Bsn.

p

96

Hn.
B♭ Tpt.
Tbn.
Tba.

mp

96

S
A
T
B

mp *p*

ca - ro ve - ni - - et.

ca - ro

ca - - - ro

ca - - - ro

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Kyrie

96 *rit.* *a tempo* ♩ = 80

Vln. I
Vln. II
Vla.
Vc.
D. B.

pp *p*

pizz.

102

Fl.
Ob.
B♭ Cl.
Bsn.

102

Hn.
B♭ Tpt.
Tbn.
Tba.

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102

S
A
T
B

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102

Vln. I
Vln. II
Vla.
Vc.
D. B.

H

Fl.

Ob.

B♭ Cl.

Bsn.

106

Hn.

B♭ Tpt.

Tbn.

Tba.

106

S

p

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

A

p

Ky - ri - e e - lei - son.

T

p

e - le - i - son.

B

p

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

H

Vln. I

Vln. II

Vla.

Vc.

p

D. B.

arco

p

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109

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

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

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I

112

Fl. Ob. B♭ Cl. Bsn.

mf f

112

Hn. B♭ Tpt. Tbn. Tba.

112

S A T B

f

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

I

112

Vln. I Vln. II Vla. Vc. D. B.

f

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117

Fl.

Ob. *mf*

B♭ Cl.

Bsn.

117

Hn.

B♭ Tpt.

Tbn.

Tba.

117

S *mf* *p*
son. Chris - te e - le - i - son. e - - le - i - son.

A *mf* *p*
son. Chris - te e - le - i - son. e - - le - i - son.

T *mf* *p*
son. Chris - te e - le - i - son. e - - le - i - son.

B *mf* *p*
son. Chris - te e - le - i - son. e - - le - i - son.

117

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D. B. *fp*

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J

Fl.
Ob.
B♭ Cl.
Bsn.

121

Hn.
B♭ Tpt.
1. solo
Tbn.
Tba.

121

S
Ky - ri - e e - lei - -
A
Ky - ri - - e e - lei -
T
Ky - ri - - e e - lei -
B
Ky - ri - e e - lei - -

J

Vln. I
Vln. II
Vla.
Vc.
Div.
D. B.

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Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

124

rit.

mf *f*

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

Unis.

Slower ♩ = 66

128

Fl.

Ob.

B♭ Cl.

Bsn.

128

Hn.

B♭ Tpt.

Tbn.

Tba.

128

S

A

T

B

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

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

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

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

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Slower ♩ = 66

128

Vln. I

Vln. II

Vla.

Vc.

D. B.

Full Orchestra Score

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
2 Clarinets in B♭
2 Bassoons
1.
p
2 Horns in F
3 Trumpets in B♭
2 Trombones
Tuba
Timpani
Piccolo Woodblock
hard plastic mallet
Percussion 1
mp
Percussion 2
Piano
Soprano Solo
Mezzo-soprano Solo
Soprano
Alto
Tenor
Bass

Vigorously ♩ = 144

Violin I
p
Violin II
mp
Viola
Violoncello
Double Bass

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A

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Ride Cymbal
Large Floor tom
yarn mallets
Piano
Sop.
Mezzo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

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16

Fl.
Ob.
B♭ Cl.
Bsn.

16

Hn.
B♭ Tpt.
Tbn.
Tba.

a2

mf

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16

Timp.

p *p* *mf*

Suspended Cymbal (L.V.)

Perc. 1
Perc. 2

mp

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Piano

16

Sop.
Mezzo

16

S
A
T
B

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16

Vln. I
Vln. II
Vla.
Vc.
D. B.

mf

B

24

Fl. Ob. Bb Cl. Bsn.

Hn. Bb Tpt. Tbn. Tba.

Timp.

Perc. 1 Perc. 2

Piano

Sop. Mezzo

S A T B

Vln. I Vln. II Vla. Vc. D. B.

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C

32

Fl.

Ob.

B♭ Cl. no dim.

Bsn.

32

Hn. *p*

B♭ Tpt. *p* no dim.

Tbn.

Tba.

32

Timp.

Perc. 1

Perc. 2

Piano

32

Sop.

Mezzo

32

S marcato throughout *p* Di - - - - es

A marcato throughout *p* Di - - - - es

T marcato throughout *p* Di - - - - es

B marcato throughout *p* Di - - - - es

C

32

Vln. I tr *p* *mf* 3 *p*

Vln. II tr *p* *mf* *p*

Vla. *p*

Vc. col legno *mf*

D. B. col legno *mf*

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39

Fl.
Ob.
B♭ Cl.
Bsn.

39

Hn.
B♭ Tpt.
Tbn.
Tba.

39

Timp.
Perc. 1
Perc. 2
Piano

39

Sop.
Mezzo

39

S
A
T
B

39

Vln. I
Vln. II
Vla.
Vc.
D. B.

mp

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

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

arco
Div.

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47

Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Tbn. Tba. Timp. Perc. 1 Perc. 2 Piano Sop. Mezzo S A T B Vln. I Vln. II Vla. Vc. D. B.

1. & 2.

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

unison

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D

Fl. Ob. Bb Cl. Bsn. Hn. Bb Tpt. Tbn. Tba. Timp. Perc. 1 Perc. 2 Piano Sop. Mezzo S A T B Vln. I Vln. II Vla. Vc. D. B.

Suspended Cymbal

Bass Drum

sol - - - vet sae - clum

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

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

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

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

pizz.

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E

62

Fl.

Ob.

B♭ Cl. — marcato — *mp*

Bsn.

62

Hn. — 1. marcato — *mf*

B♭ Tpt.

Tbn. — 1. marcato — *mf*

Tba.

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62

Timp.

Splash Cymbal
Brake Drum *

Perc. 1 — *mf*

Goat hooves in metal container
Large Floor tom

Perc. 2 — *mf*

Piano — *mf*

62

Sop. — in fa - vi - la, tes - te Da - vid cum Si - byl - la.

Mezzo

62

S — *mf* marcato — Di - es i - rae, di - es il - la

A — *mf* marcato — Di - es i - rae, di - es il - la

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T — *mf* marcato — Di - es i - rae, di - es il - la

B — *mf* marcato — Di - es i - rae, di - es il - la

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E

62

Vln. I

Vln. II

Vla. — *mf* — non div.

Vc. — *mf*

D. B.

*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.

mf

72

Hn.
B♭ Tpt.
Tbn.
Tba.

f
mf

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72

Timp.

mf

Perc. 1
Perc. 2
Piano

f

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72

Sop.
Mezzo

72

S
A
T
B

f

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

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72

Vln. I
Vln. II
Vla.
Vc.
D. B.

f

F

Fl.
Ob.
B♭ Cl.
Bsn.

80

Hn.
B♭ Tpt.

1.

p

Tbn.
Tba.

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80

Timp.

p

Perc. 1
Perc. 2
Piano

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80

Sop.
Mezzo

80

p *Intensely*

S

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

p *Intensely*

A

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

Do not photocopy.

p *Intensely*

T

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

For perusal only.

p *Intensely*

B

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

F

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

D. B.

86

Fl.
Ob.
B♭ Cl.
Bsn.

86

Hn.
B♭ Tpt.
Tbn.
Tba.

1.

p

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86

Timp.
Perc. 1
Perc. 2
Piano

jocelyn hagen

86

Sop.
Mezzo

86

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

sempre ***p***

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

Do not photocopy.

sempre ***p***

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

For perusal only.

sempre ***p***

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

86

Vln. I
Vln. II
Vla.
Vc.
D. B.

92

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano
Sop.
Mezzo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

1.

tpt. 2 & 3, muted

Tambourine

Large Floor tom

Div.

arco

Quan - tus tre - mor est fu - tu - rus quan - do ju - dex est ven - tu - rus cunc - ta stric - te dis - cus -

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Freely ♩ = 84

98

Fl.

Ob. non trill

B♭ Cl.

Bsn.

98

Hn.

B♭ Tpt. 1. solo *mf*

Tbn.

Tba.

98

Timp. *f*

Perc. 1

Perc. 2 *ff*

Piano

98

Sop.

Mezzo

98

S su - rus.

A su - rus.

T su - rus.

B su - rus.

Freely ♩ = 84

98

Vln. I

Vln. II

Vla.

Vc.

D. B.

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106

rit. ***brightly*** ♩ = 108

Fl.
Ob.
B♭ Cl.
Bsn.

106

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

106

Timp.

106

Perc. 1
Perc. 2

Piano

106

Sop.
Mezzo

106

S
A
T
B

rit. ***brightly*** ♩ = 108

106

Vln. I
Vln. II
Vla.
Vc.
D. B.

pp muted ***mp*** muted ***pp*** 1. muted ***mp*** ***mf*** Tu - ba ***mf*** Tu - ba

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115

Fl.
Ob.
B♭ Cl.
Bsn.

115

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

115

Timp.

Perc. 1
Perc. 2

Piano

115

Sop.
Mezzo

115

S: mi - ri - um spar - gens so - - num per se - pul - - cra re - - gi - o - num
A
T: mi - ri - um spar - gens so - - num per se - pul - - cra re - - gi - o - num
B

115

Vln. I
Vln. II
Vla.
Vc.
D. B.

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123

Fl.
Ob.
B♭ Cl.
Bsn.

123

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

p *mf*

take mute off

123

Timp.

Perc. 1
Perc. 2

Piano

123

Sop.
Mezzo

123

S
A
T
B

mp *f* no dim.

co - - get com - - nes an - - te thro - - num.

123

Vln. I
Vln. II
Vla.
Vc.
D. B.

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131 ***Vigorously*** ♩ = 144

Fl.
Ob.
B♭ Cl.
Bsn.

131

Hn. *mf* take mute off
B♭ Tpt.
Tbn. *mf*
Tba. *mf*

131

Timp.
Perc. 1
Perc. 2
Piano

131

Sop.
Mezzo

131

S
A
T
B

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131 ***Vigorously*** ♩ = 144

Vln. I *mf*
Vln. II *f*
Vla. *mf*
Vc. *mf*
D. B. *mf*

G

138

Fl.
Ob.
B♭ Cl.
Bsn.

138

Hn. *f*
B♭ Tpt.
Tbn. *f*
Tba. *f*

138

Timp. *f*
Perc. 1
Perc. 2
Piano

138

Sop. *f* Di - - - - es i - - - - rae,
Mezzo *f* Di - - - - es i - - - - rae,

138

S *f* di - - - - es
A *f* di - - - - es
T *f* di - - - - es
B *f* di - - - - es

G

138

Vln. I *f*
Vln. II *f* non div.
Vla. *f* non div.
Vc. *f*
D. B. *f*

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145

Fl.
Ob.
B♭ Cl.
Bsn.

145

Hn.
B♭ Tpt.
Tbn.
Tba.

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145

Timp.
Perc. 1
Perc. 2
Piano

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145

Sop. *mf* Di - es i - rae,_____ Di - es i - rae,_____
Mezzo *mf* Di - es i - rae,_____ Di - es i - rae,_____

145

S *mp* il - - - - - la di - - es il - la_____ di - - es
A *mp* il - - - - - la di - es il - la_____ di - - es
T *mp* il - - - - - la di - - es il - la_____ di - - es
B *mp* il - - - - - la di - es il - la_____ di - - es

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For perusal only.

145

Vln. I *p*
Vln. II *p* Div.
Vla. *p* Div.
Vc. *p*
D. B.

H

154

Fl.
Ob.
B♭ Cl.
Bsn.

154

Hn.
B♭ Tpt.
Tbn.
Tba.

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For perusal only.

154

Timp.

Perc. 1
Perc. 2

jocelyn hagen

Piano

154

Sop. — *mp* — sol - vet sae - clum in fa - vil - la, tes - te Da - vid cum Si - byl - la.

Mezzo — *mp* — sol - vet sae - clum in fa - vil - la, tes - te Da - vid - cum Si - byl - la.

154

S — il - la
A — il - la
T — il - la
B — il - la

Do not photocopy.
For perusal only.

H

154

Vln. I
Vln. II
Vla.
Vc.
D. B.

I

Fl. *mf*

Ob. *mf*

B♭ Cl. marcato *mf*

Bsn. *mf*

164

Hn. 1. marcato *f*

B♭ Tpt.

Tbn. 1. marcato *mf*

Tba.

164

Timp. *mf*

Splash Cymbal
Brake Drum

Perc. 1 *f*

Goat hooves in metal container
Large Floor tom

Perc. 2 *f*

Piano

164

Sop. *f*

Mezzo *f*

164

S *f* marcato — 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

I

Vln. I marcato *f*

Vln. II marcato *f*

Vla. *f*

Vc. non div. *f*

D. B. *f*

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J

173

Fl.
Ob.
B♭ Cl.
Bsn.

p

173

Hn.
B♭ Tpt.
Tbn.
Tba.

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173

Timp.

ff *p*

Perc. 1
Perc. 2

Piano

subito p

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173

Sop.
Mezzo

173

S

p

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

A

p

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

Do not photocopy.

T

p

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

For perusal only.

B

p

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

J

173

Vln. I
Vln. II
Vla.
Vc.
D. B.

subito p

182

Fl. Ob. B♭ Cl. Bsn.

182

Hn. B♭ Tpt. Tbn. Tba.

182

Timp.

Perc. 1 Perc. 2

Snare Drum

Piano

182

Sop. Mezzo

182

S A T B

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

182

Vln. I Vln. II Vla. Vc. D. B.

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191

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn. Tba.

Timp.

Perc. 1 Perc. 2

Suspended Cymbal

Large Floor tom

Piano

Sop. Mezzo

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

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

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

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

Vln. I Vln. II Vla. Vc. D. B.

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rit. ***sweetly*** ♩ = 88

200

Fl. Ob. B♭ Cl. Bsn.

Hn. B♭ Tpt. Tbn. Tba.

Timp.

Perc. 1 Perc. 2

Bass Drum

Piano

Sop. Mezzo

Pi - e Je - su

S A T B

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

Vln. I Vln. II Vla. Vc. D. B.

Div.

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209

Fl.
Ob.
B♭ Cl.
Bsn.

209

Hn.
B♭ Tpt.
Tbn.
Tba.

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209

Timp.

Perc. 1
Perc. 2

Piano

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209

Sop. — Pi - - e Je - su Do - mi - ne,___ Pi - e Je - su Do - mi - ne, *mf* do - na e - is___ re - qui -
Mezzo — Pi - e Je - su Do - mi - ne,___ Pi - e Je - su Do - mi - ne, *mf* do - na e - is___ re - qui -

209

S
A
T
B

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209

Vln. I
Vln. II
Vla.
Vc.
D. B.

K

220

Fl. Ob. B♭ Cl. Bsn.

mp *p*

220

Hn. B♭ Tpt. Tbn. Tba.

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220

Timp.

Perc. 1 Perc. 2

jocelyn hagen

Piano

220

Sop. *mp* *p*

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

Mezzo *mp* *p* *mp*

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

220

S A T B

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K

220

Vln. I Vln. II Vla. Vc. D. B.

230

a little slower ♩ = 80

Fl. Ob. B♭ Cl. Bsn.

solo

mf

tr

3

230

Hn. B♭ Tpt. Tbn. Tba.

230

Timp. Perc. 1 Perc. 2 Piano

230

Sop. Mezzo

mf

__ re - qui - em.____ O - ro sup-plex et ac - cli - nis, cor_ con - tri-tum qua - si ci - nis.

230

S A T B

a little slower ♩ = 80

230

Vln. I Vln. II Vla. Vc. D. B.

solo

p

solo, non div.

p

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240

Fl.

mp

Ob.

B♭ Cl.

Bsn.

240

Hn.

B♭ Tpt.

Tbn.

Tba.

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240

Timp.

Perc. 1

Perc. 2

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Piano

240

Sop.

Mezzo

mp

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

240

S

A

T

B

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240

Vln. I

Vln. II

Vla.

Vc.

D. B.

Very Freely *rit.*

248

Fl. Ob. B♭ Cl. Bsn.

p *mp* tr tr non trill

248

Hn. B♭ Tpt. Tbn. Tba.

248

Timp.

Perc. 1 Perc. 2

Piano

248

Sop. Mezzo

p

ci - nis. cor con - tri - tum qua - si ci - nis.

248

S A T B

Very Freely *rit.*

248

Vln. I Vln. II Vla. Vc. D. B.

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III. Lacrimosa

Jocelyn Hagen

Andante ♩ = 69

Flute
Oboe
2 Clarinets in B♭
2 Bassoons
Horn in F 1
Horn in F 2
3 Trumpets in B♭
2 Trombones
Tuba
Timpani
Percussion 1
Percussion 2
Piano
Soprano
Alto
Tenor
Bass

Andante ♩ = 69

Violin I
Violin II
Viola
Cello I
Cello II
Double Bass I
Double Bass II

tr non trill

pp p mp

pizz. l.v.

pp p

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jh music

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12

A

Fl.

Ob. *pp*

B♭ Cl.

Bsn. *pp*

12

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tba.

12

Timp.

Perc. 1

Perc. 2

Piano

12

S *p* *mp* *p* *mp*
La - - - cri - mo - - sa di - - - es il -

A *p* *mp* *p* *mp*
La - - - cri - mo - - sa di - - - es il -

T

B

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12

A

Vln. I

Vln. II

Vla. *tr* non trill *pp* *tr* non trill *p* *pp*

Vc. I

Vc. II

D. B. I

D. B. II

24

Fl.
Ob. *pp*
B♭ Cl.
Bsn. *pp* 1.

24

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

24

Timp.

Perc. 1
Perc. 2

Piano

24

S *p* *pp*
la Qua re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re - us

A *p* *pp*
la Qua re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re - us

T

B

24

Vln. I *p*
Vln. II
Vla. *tr* *pp*
Vc. I *p* *pp* arco
Vc. II
D. B. I *p* *pp* arco
D. B. II

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34

B

Fl.
Ob.
B♭ Cl.
Bsn.

mp

1.

34

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

34

Timp.
Perc. 1
Perc. 2
Piano

34

S
A
T
B

mf

Pre - ces me - a - e non non sunt dig - nae:

mp

La - - - - - cri - mo - - - sa di - - -

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B

34

Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D. B. I
D. B. II

non trill

p

mp

42

Fl.
Ob.
B♭ Cl.
Bsn.

42

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

42

Timp.

Perc. 1
Perc. 2

Piano

42

S — Sed tu bo - nus fac be - - - - - ni - - - - - gne,

A — Sed tu bo - nus fac be - - - - - ni - - - - - gne,

T — - - - - es il - - - - - la Qua re - sur - get ex

B — - - - - es il - - - - - la Qua re - sur - get ex

42

Vln. I
Vln. II
Vla.
Vc.
D. B.

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Do not photocopy.
For perusal only.

accel.

48

Fl.

Ob.

B♭ Cl.

Bsn.

p

1.

p

48

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tba.

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48

Timp.

Perc. 1

Perc. 2

jocelyn hagen

Piano

48

S

p

Ne pe - ren - ni cre - mer i - - - gne.

A

p

Ne pe - ren - ni cre - mer i - - - gne.

T

pp

fa - vil - la Ju - di - can - dus ho - mo re - - - us

B

pp

fa - vil - la Ju - di - can - dus ho - mo re - - - us

Do not photocopy.
For perusal only.

accel.

48

Vln. I

p

Vln. II

p

Vla.

pp

tr

pp

Div.
non trill

p

Vc.

pizz.

pp

arco

p

D. B.

pizz.

pp

arco

p

C

A little faster ♩ = 88

56

Fl.

Ob.

B♭ Cl.

Bsn.

56

Hn. 1

Hn. 2

B♭ Tpt.

Tbn.

Tba.

56

Timp.

Suspended Cymbal

Perc. 1

Bass Drum

Perc. 2

Piano

56

S

Hu - ic er - go par - ce, De - us,

A

Hu - ic er - go par - ce, De - us,

T

Hu - ic er - go par - ce, De - us,

B

Hu - ic er - go par - ce, De - us,

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C

A little faster ♩ = 88

56

Vln. I

Vln. II

Vla.

Vc.

D. B.

65

Fl.
Ob.
B♭ Cl.
Bsn.

65

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

65

Timp.

Perc. 1
Perc. 2

Piano

65

S
A
T
B

Hu - ic er - go par - ce, De - us, Hu - ic er - go par - ce, De - us,

Hu - ic er - go par - ce, De - us, Hu - ic er - go par - ce, De - us,

Hu - ic er - go par - ce, De - us, Hu - ic er - par - ce, De -

65

Vln. I
Vln. II
Vla.
Vc.
D. B.

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D

Fl. Ob. B♭ Cl. Bsn. Hn. 1 Hn. 2 B♭ Tpt. Tbn. Tba. Timp. Perc. 1 Perc. 2 Piano S A T B Vln. I Vln. II Vla. Vc. D. B.

73

melody

1.

a2

To Glock.

De - us, De - us, De - us,

Div. Unis.

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81

Fl.
Ob.
B♭ Cl.
Bsn.

mp warmly

81

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano

mf

mf warmly

mp warmly

p mf

81

S
A
T
B

81

Vln. I
Vln. II
Vla.
Vc.
D. B.

mp warmly

mf

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91

Fl. Ob. B♭ Cl. Bsn.

mf f

91

Hn. 1 Hn. 2 B♭ Tpt. Tbn. Tba.

mf f 1. mf f

91

Timp.

p mp

Perc. 1 Perc. 2

mp f p f

Piano

91

S A T B

91

Vln. I Vln. II Vla. Vc. D. B.

f mf f

put mutes on

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E

Fl.
Ob.
B♭ Cl.
Bsn.

1. 2. 1. 2.

p

100

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

p

100

Timp.

p

Perc. 1
Perc. 2

Piano

p

tr non trill

100

S
A
T
B

E

Div.
sul A

Vln. I

pp delicately

Vln. II

Div.

pp delicately

Vla.

pp delicately

Vc.
D. B.

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107

Fl.
Ob.
B♭ Cl.
Bsn.

1. 2. 1.

107

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

107

Timp.

Perc. 1
Perc. 2

Piano

8va

107

S
A
T
B

p

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

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

Pi - e Je - su

Pi - e Je - su

107

Vln. I
Vln. II
Vla.
Vc.
D. B.

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F

114

Fl.
Ob.
B♭ Cl.
Bsn.

2.
1.
p

114

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

1.
p delicately

114

Timp.

Perc. 1
Perc. 2

Piano

114

S
A
T
B

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

F

114

Vln. I
Vln. II
Vla.
Vc.
D. B.

sul A
Unis.
sul A
Unis.

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121

Fl.
Ob.
B♭ Cl.
Bsn.

121

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

121

Timp.

Perc. 1
Perc. 2

Piano

121

S
A
T
B

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

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

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

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

121

Vln. I
Vln. II
Vla.
Vc.
D. B.

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G

rit. ***Andante*** ♩ = 69

Fl.
Ob.
B♭ Cl.
Bsn.

128

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

128

Timp.

Perc. 1
Perc. 2

Piano

pp *mp* *p*

128

S
A
T
B

em.

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Do not photocopy.
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G

rit. ***Andante*** ♩ = 69

put mutes on

Vln. I
Vln. II
Vla.
Vc.
D. B.

muted

p *ppp*

134

Fl.
Ob.
B♭ Cl.
Bsn.

tr non trill
p < mp > p

134

Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Tba.

3
pp
3

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134

Timp.

Glock.
To Chim.
p

Glock.
Perc. 2

Triangle
p

Piano

pp

134

S
A
T
B

jocelyn hagen

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134

muted
pp
muted
pp

solo
mp
3

Vln. I
Vln. II
Vla.
Vc.
D. B.

mp

rit. *a tempo*

142

Fl. Ob. B♭ Cl. Bsn.

mp

attacca

142

Hn. 1 Hn. 2 B♭ Tpt. Tbn. Tba.

3

attacca

142

Timp.

attacca

Chim. To Glock. Glock.

Chim. Perc. 2

p *mp*

attacca

Piano

attacca

142

S A T B

attacca

142

Vln. I Vln. II Vla. Vc. D. B.

tutti *rit.* *a tempo* solo solo

mp *pp* *mp* *mp* *mp*

attacca

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Full Orchestra Score

IV. Ashes of Roses

Elaine Goodale Eastman

Jocelyn Hagen

♩ = 76

Flute

Oboe

2 Clarinets in B♭

2 Bassoons

2 Horns in F

3 Trumpets in B♭

2 Trombones

Tuba

Timpani

Glockenspiel

Percussion 2

Piano

Soprano 1

p

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

Soprano 2

melody
mp

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

Alto 1

p

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

Alto 2

p

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

♩ = 76

Violin I

p *pp* *mf*

Violin II

p *pp* *mf*

Viola

p *pp* *mf*

Violoncello

p *pp* *mf*

Double Bass

p *pp* *mf*

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jh music

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7

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Glock.
Perc. 2
Piano
S1
S2
A1
A2
Vln. I
Vln. II
Vla.
Vc.
D. B.

A ***Slower*** ♩ = 69

subito ***p*** ***mp***

Pale hues that ming - ling lie Ash - es of Ros -

Pale hues that ming - ling lie Ash - es Ash - es of Ros - - - - - - - -

Pale hues that ming - ling lie Ash - es of Ros -

Pale hues that ming - ling lie Ash - es of Ros -

sub. ***p*** ***mp***

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16

B ***Tempo I***

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Glock.
Perc. 2
Piano
S1
S2
A1
A2
Vln. I
Vln. II
Vla.
Vc.
D. B.

melody

p ***mp*** ***pp***

es. When love's warm sun has set, Love's bright - ness clos - es Eyes with hot tears are wet,

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26

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Glock.
Perc. 2
Piano
S1
S2
A1
A2
Vln. I
Vln. II
Vla.
Vc.
D. B.

In hearts there lin - ger yet

26

Div.

Unis.

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C

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Glock.
Perc. 2
Piano
S1
S2
A1
A2
Vln. I
Vln. II
Vla.
Vc.
D. B.

mp f 8va

Eyes with hot tears are wet, Ash - es of Ros - es.

p

no break

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47

D ***Slower*** ♩ = 69

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Glock.
Perc. 2
Piano
S1
S2
A1
A2
Vln. I
Vln. II
Vla.
Vc.
D. B.

mf *mp* *pp* *f* *sub. mp*

(8)

Ash - es of Ros - es. Ros - es.

Ash - es Ash - es of Ros - - - - - - - es. Ros - es.

Ash - es of Ros - es. Ros - es.

Ash - es of Ros - es. Ros - es.

Div. Unis.

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V. Offertorium

Jocelyn Hagen

Adagio ♩ = 72

Flute
Oboe
2 Clarinets in B♭
2 Bassoons
2 Horns in F
3 Trumpets in B♭
2 Trombones
Tuba
Timpani
Windchimes
To Glock.
Percussion 1
Percussion 2
Piano
solo
Soprano Saxophone
Soprano Solo
Mezzo-soprano Solo
Baritone Solo
Soprano
Alto
Tenor
Bass

Adagio ♩ = 72

mutes off
Violin I
mutes off
Violin II
mutes off
Viola
mutes off
Violoncello
mutes off
Double Bass

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Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano
S. Sax.
Sop.
Mezzo
Bar.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

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Freely

16

Fl.
Ob.
B♭ Cl.
Bsn.

16

Hn.
B♭ Tpt.
Tbn.
Tba.

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Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

16

Sop.
Mezzo
Bar.

16

S
A
T
B

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Freely

16

Vln. I
Vln. II
Vla.
Vc.
D. B.

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A ♩ = 72

Fl.
Ob.
B♭ Cl.
Bsn.

22

Hn.
B♭ Tpt.
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano — *p delicately* — *mp*
S. Sax. — *mp* — *mf*

22

Sop.
Mezzo
Bar.

22

S
A
T — *fp sing directly into the "m"* — Humm…
B — *fp sing directly into the "m"* — Humm…

A ♩ = 72

Vln. I
Vln. II
Vla.
Vc.
D. B.

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28

B

Fl.
Ob.
B♭ Cl.
Bsn.

3
p

28

Hn.
B♭ Tpt.
Tbn.
Tba.

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Timp.
Perc. 1
Perc. 2

Piano

mf

S. Sax.

f f

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28

Sop.
Mezzo

Baritone Solo

Bar.

mf

3

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

28

S

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A
T
B

fp *mf*

Humm…

fp *mf*

Humm…

B

28

Vln. I
Vln. II
Vla.

Div. Unis.

mp

Vc.
D. B.

mf *mp*

mf *mp*

37

Fl.
Ob.
Bb Cl.
Bsn.

p *mp*

mp

37

Hn.
Bb Tpt.
Tbn.
Tba.

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Timp.
Perc. 1
Perc. 2
Piano

jocelyn hagen

S. Sax.

mf

37

Sop.
Mezzo
Bar.

Je - su Chris - te,_____ Rex_ glo - - - - - ri - ae._____

37

Do not photocopy.
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S
A
T
B

fp
Humm…_____
fp
Humm…_____

37

Vln. I
Vln. II
Vla.
Vc.
D. B.

mf
mf
mf

C

44

Fl.

Ob. *p*

Bb Cl. 1. *p*

Bsn.

44

Hn. *p*

Bb Tpt.

Tbn. *p*

Tba.

Timp.

Perc. 1

Perc. 2

Piano

S. Sax. *f*

44

Sop.

Mezzo

Bar.

44

S *p* Do - mi - ne

A *p* Do - mi - ne

fp Humm…

T

fp Humm…

B

C

44

Vln. I

Vln. II

Vla.

Vc. *subito p*

D. B. *subito p*

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51

Fl.
Ob.
B♭ Cl.
Bsn.

1. *p*

mp

51

Hn.
B♭ Tpt.
Tbn.
Tba.

Timp.

Perc. 1
Perc. 2

Piano

S. Sax.

51

Sop.
Mezzo
Bar.

51

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

A: Chris - - te, Do - mi - ne

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

B: Do - mi - ne Do - mi - ne

51

Vln. I
Vln. II
Vla.
Vc.
D. B.

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58

Fl.
Ob.
B♭ Cl.
Bsn.
1.

58

Hn.
B♭ Tpt.
Tbn.
Tba.
mp
mf

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Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

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58

Sop.
Mezzo
Bar.

58

S
A
T
B

mf

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

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

Do - mi - ne

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58

Vln. I
Vln. II
Vla.
Vc.
D. B.
mp

D

64

Fl.
Ob.
B♭ Cl.
Bsn.

64

Hn.
B♭ Tpt.
Tbn.
Tba.

p

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Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

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64

Sop.
Mezzo
Bar.

Baritone Solo

f

li - - be - ra a - - - -

64

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,

Do not photocopy.

T

mf *p*

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

For perusal only.

B

mf *p*

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

D

64

Vln. I
Vln. II
Vla.
Vc.
D. B.

n

68

Fl.
Ob.
B♭ Cl.
Bsn.

68

Hn.
B♭ Tpt.
Tbn.
Tba.

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Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

jocelyn hagen

68

Sop.
Mezzo
Bar.

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

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,

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68

Vln. I
Vln. II
Vla.
Vc.
D. B.

mf

72

Fl.
Ob.
B♭ Cl.
Bsn.

72

Hn.
B♭ Tpt.
Tbn.
Tba.

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Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

jocelyn hagen

72

Sop.
Mezzo
Bar.

de - fun - to - rum de_ poe - - - - - nis_____ in - fer - ni et de pro - fun -

72

S
A
T
B

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

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72

Vln. I
Vln. II
Vla.
Vc.
D. B.

mf

76

Fl.
Ob.
B♭ Cl.
Bsn.

76

Hn.
B♭ Tpt.
Tbn.
Tba.
Timp.

E

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Glock.
Perc. 2

mf

Piano

S. Sax.

76

Sop.
Mezzo
Bar.

Soprano Solo

f

li - be-

do la - - cu;

76

S
A
T
B

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

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E

76

Vln. I
Vln. II
Vla.
Vc.
D. B.

f

80

Fl.
Ob.
B♭ Cl.
Bsn.

80

Hn.
B♭ Tpt.
Tbn.
Tba.

a2
mp

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Timp.
Glock.
Perc. 2
Piano
S. Sax.

jocelyn hagen

80

Sop. ra e - - - as de o - - - - re
Mezzo
Bar.

80

S *mf* 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,
A *mf* 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,
T *mf* 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,
B *mf* 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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80

Vln. I *p* *mf* *p*
Vln. II *p* *mf* *p*
Vla. *p* *mf* *p*
Vc. *p* *mf* *p*
D. B. *p* *mf* *p*

84

Fl. Ob. Bb Cl. Bsn.

1.

mp mf

84

Hn. Bb Tpt. Tbn. Tba.

1.

mf

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For perusal only.

Timp. Glock. Perc. 2 Piano S. Sax.

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84

Sop. Mezzo Bar.

le - o - nis, ne ab - sor - be - at e - - - - - as

Mezzo-Soprano Solo

Baritone Solo

84

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 - us Chris - te,

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84

Vln. I Vln. II Vla. Vc. D. B.

mf f

F

88

Fl. Ob. B♭ Cl. Bsn. Hn. B♭ Tpt. Tbn. Tba. Timp. Glock. Perc. 2 Piano S. Sax. Sop. Mezzo Bar. S A T B Vln. I Vln. II Vla. Vc. D. B.

ff mf f a2 Div. Unis.

ne can - dant - in ob - scu - rum.

Tar - ta - rus, ne can - dant - in ob - scu - rum.

Do - mi - ne Je - su

Do - mi - ne Je - su Chris

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95

Fl.
Ob.
Bb Cl.
Bsn.

95

Hn.
Bb Tpt.
Tbn.
Tba.
Timp.
Glock.
Perc. 2
Piano
S. Sax.

95

Sop.
Mezzo
Bar.

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

95

S
A
T
B

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

95

Vln. I
Vln. II
Vla.
Vc.
D. B.

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G ***Tenderly*** ♩ = 60

102

Fl.
Ob.
B♭ Cl.
Bsn.

102

Hn.
B♭ Tpt.
Tbn.
Tba.
Timp.

Triangle

Perc. 1
Perc. 2
Piano
S. Sax.

102

Sop. glo - ri - ae. Rex tre - men-dae ma - je - sta - tis, Qui sal-van - dos sal - vas gra - tis,
Mezzo glo - ri - ae. Rex tre - men-dae ma - je - sta - tis, Qui sal-van - dos sal - vas gra - tis,
Bar. glo - ri - ae. Rex tre - men-dae ma - je - sta - tis, Qui sal-van - dos sal - vas gra - tis,

102

S - ri - ae.
A - ri - ae.
T - ri - ae.
B - ri - ae.

G ***Tenderly*** ♩ = 60

102

Vln. I
Vln. II
Vla.
Vc.
D. B.

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111

rit.

Fl.
Ob.
B♭ Cl.
Bsn.

111

Hn.
B♭ Tpt.
Tbn.
Tba.
Timp.

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Perc. 1
Perc. 2
Piano
S. Sax.

111

Sop. *mp* *p*
Sal - va me, fons pi - e - ta - tis, sal - - va me, sal - va me. Sal - va me, sal - va me.

Mezzo *mp* *p*
Sal - va me, fons pi - e - ta - tis, sal - - - va me, sal - va me. sal - va me, sal - va me.

Bar. *mp* *p*
Sal - va me, fons pi - e - ta - tis, sal - - va me, sal - va me. Sal - va me, sal - va me.

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111

S
A
T
B

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111

rit.

Vln. I *pp* *p*
Vln. II *p*
Vla. *p*
Vc. *p*
D. B.

pp

Full Orchestra Score

VI. Agnus Dei

I Corinthians 15:51-52

Jocelyn Hagen

Andante ♩ = 80

Baritone Solo

Tenors and Basses

All Tenors & Basses in unison

mf

Ag - - - - - - nus_ De - i, qui tol - lis____ pec - ca - ta mun - di, Ag - nus De - i,__

Andante ♩ = 80

pizz.

Viola

mp

gently

Violoncello

mp

gently

Double Bass

mp

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8

A Baritone Solo

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Bar.

mf

Be - hold, I____ tell__ you a mys - ter - y:

TB

p

____ Ag - nus_ De - i_____ Ag - - - - - - nus_ De - i,

A

Vla.

mp

Vc.

p

D. B.

p

jocelyn hagen

16

B

Bar.

mf

We shall not__ all sleep, but we shall

TB

mf

p

qui tol - lis____ pec - ca - ta mun-di, Ag - nus De - i,_____ Ag - nus_ De - i._____

B

Vla.

Vc.

mf

p

D. B.

mf

p

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25

f

p

accel.

Bar.

all__ be changed in a mo - ment, in the twink - ling of an eye,_____ at the last

mp

p

pp

TB

Ag - nus De - i,_____ Ag - nus De - i,_____ Ag - nus De - i,____

accel.

Vla.

Vc.

f

p

pp

mp

D. B.

f

p

pp

mp

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Bubbling ♩ = 116

35

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

Tenors and Basses in 2 parts

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

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

Bubbling ♩ = 116

Vla. I arco *mf*

Vla. II arco *mf*

Vc. non div. *mf*

D. B. *mf*

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45

rit. ***Tempo I*** (♩ = 80)

Bar. *f* raised in - cor - rupt - i - ble, *mp* Be -

a few tenors *p* mi - se - re - re no - bis. mi - se - re - re - no - bis.

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

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

rit. ***Tempo I*** (♩ = 80)

Vla. I *f* *p*

Vla. II *f* *p*

Vc. *f* *p*

D. B. *f* *p*

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56

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

All Tenors & Basses in unison

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

Vla. Vc. D. B. *p*

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64

soft yet strong *lunga*

Bar. and we shall be changed.

gently *lunga*

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

Div. *lunga*

Vla. *pp*

non div. *lunga*

Vc. *pp*

lunga

D. B. *pp*

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Full Orchestra Score

VII. Lux Aeterna

Jocelyn Hagen

♩ = 84

Flute
Oboe
2 Clarinets in B♭
2 Bassoons
2 Horns in F
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
2 Trombones
Tuba
Timpani
Percussion 1
Percussion 2
Piano
Soprano Saxophone
Soprano
Alto
Tenor
Bass

♩ = 84

Violin I
Violin II
Viola
Violoncello
Double Bass

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Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano
S. Sax.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

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A

Fl.
Ob.
B♭ Cl.
Bsn.

16

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

16

Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

16

S
A
T
B

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A

Vln. I — Div. *p*
Vln. II — Div. *p*
Vla. — Div. *p*
Vc.
D. B.

22

Fl.
Ob.
B♭ Cl.
Bsn.

1.

mp

22

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

22

Timp.

Perc. 1
Perc. 2

Piano

S. Sax.

22

S
A
T
B

22

Vln. I
Vln. II
Vla.
Vc.
D. B.

Div.

mp

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28

Fl.
Ob.
B♭ Cl.
Bsn.

28

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

28

Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

28

S
A
T
B

28

Vln. I
Vln. II
Vla.
Vc.
D. B.

Div.

mp

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B

Fl.
Ob.
B♭ Cl.
Bsn.

p

34

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

34

Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

34

S: *p* Lux Ae - ter - - - - - na *mp* Lux Ae - ter - - - - -

A: *p* Lux Ae - ter - - - - - na *mp* Lux Ae - ter - - - - -

T: *p* Lux Ae - - ter - - - - - na

B: *p* Lux Ae - - ter - - - - - na

B

Vln. I
Vln. II
Vla.
Vc.
D. B.

mp

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40

Fl. Ob. B♭ Cl. Bsn.

mp *mf*

1.

Hn. Tpt 1 Tpt 2 Tpt 3 Tbn. Tba.

a2

Timp.

Suspended Cymbal

Perc. 1 Perc. 2

p *mf*

Piano

S. Sax.

S A T B

na Lux Ae - - - ter

Lux Ae - ter - - - - na

Vln. I Vln. II Vla. Vc. D. B.

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46

Fl.

Ob.

B♭ Cl.

Bsn.

46

Hn.

Tpt 1

Tpt 2

Tpt 3

Tbn.

Tba.

46

Timp.

Perc. 1

Perc. 2

Bass Drum

Piano

S. Sax.

46

S

A

T

B

46

Vln. I

Vln. II

Vla.

Vc.

D. B.

Unis.

Unis.

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Relax the tempo slightly ***a tempo***

51

Fl.
Ob.
B♭ Cl.
Bsn.

51

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

51

Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

51

S
A
T
B

Relax the tempo slightly ***a tempo***

Div.

51

Vln. I
Vln. II
Vla.
Vc.
D. B.

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60

Fl.
Ob.
B♭ Cl.
Bsn.

60

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

60

Timp.

Perc. 1
Perc. 2

Piano

S. Sax.

60

S
A
T
B

60

Vln. I
Vln. II
Vla.
Vc.
D. B.

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69

C

Fl.

Ob.

B♭ Cl.

Bsn.

69

Hn.

straight mute

take off mute

Tpt 1

p

straight mute

take off mute

Tpt 2

p

straight mute

take off mute

Tpt 3

p

Tbn.

Tba.

69

Timp.

Perc. 1

Perc. 2

Piano

S. Sax.

69

mf

p

S

Lux Ae - ter - na lu - ce - at e - is, Do - mi - ne, cum sanc - tis tu - is in ae -

mf

p

A

Lux Ae - ter - na lu - ce - at e - is, Do - mi - ne, cum sanc - tis tu - is in ae -

mf

T

Lux Ae - ter - na lu - ce - at e - is, Do - mi - ne,

mf

B

Lux Ae - ter - na lu - ce - at e - is, Do - mi - ne,

C

69

Vln. I

Vln. II

Vla.

Vc.

D. B.

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79

D

Fl.

Ob.

B♭ Cl.

2.

pp

Bsn.

79

Hn.

Tpt 1

Tpt 2

Tpt 3

Tbn.

Tba.

79

Timp.

Perc. 1

Perc. 2

Piano

S. Sax.

79

mf

f

mp

S

- - ter - num, qui - a pi - us es. qui - a pi - us es. Re - qui - em in - ae - ter -

mf

f

p

p

A

- - ter - num, qui - a pi - us es. qui - a pi - us es. Re - qui - em

mf

f

p

T

in ae - ter - num, qui - a pi - us es. Re - qui - em

mf

f

p

B

cum sanc - tis tu - is in ae - ter - num, qui - a pi - us es. Re - qui - em

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D

79

Vln. I

pp *poco a poco cresc.*

Vln. II

pp *poco a poco cresc.*

Vla.

pp *poco a poco cresc.*

Vc.

pp *poco a poco cresc.*

D. B.

pp *poco a poco cresc.*

86

Fl. *mp* *pp*

Ob. *mp* *pp*

B♭ Cl. *mp* *pp*

Bsn. *mp* *pp*

86

Hn.

Tpt 1

Tpt 2

Tpt 3

Tbn.

Tba.

86

Timp.

Triangle

Perc. 1 *p*

Perc. 2

Piano

S. Sax.

86

S *mp* num in - ae - ter - num *pp*
Re - qui - em Re - qui - em don - na e - is, Do - mi - ne

A *mp* *pp*
Re - qui - em Re - qui - em do - na e - is, Do - mi - ne

T *mp* *pp*
Re - qui - em Re - qui - em do - na e - is, Do - mi - ne

B *mp* *pp*
Re - qui - em Re - qui - em do - na e - is, Do - mi - ne

86

Vln. I *p* *pp* *mp*

Vln. II *p* *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *p* *pp* *mp*

D. B. *p* *pp*

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E

Fl.
Ob.
B♭ Cl.
Bsn.

94

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

94

Timp.
Perc. 1
Perc. 2

Piano

S. Sax.

94

S
A
T
B

E

Vln. I
Vln. II
Vla.
Vc.
D. B.

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97

Fl.
Ob.
B♭ Cl.
Bsn.

97

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

97

Timp.
Perc. 1
Perc. 2
Piano
S. Sax.

97

S
A
T
B

97

Vln. I
Vln. II
Vla.
Vc.
D. B.

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100

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano
S. Sax.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

mf f mf mp mp mp p

melody a2

Suspended Cymbal with brush

Div.

6

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104

Fl.
Ob.
B♭ Cl.
Bsn.

F

mp
1.
mp
1.
mp

104

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

p
p
p

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104

Timp.
Perc. 1
Perc. 2

Windchimes
l.v.
mf

Piano

jocelyn hagen

S. Sax.

104

S
A
T
B

mf et lux per - pe - - - - tu - a
mf et lux per - pe - - - - tu - a
mf et lux per - pe - - - - tu - a
mf et lux per - pe - - - - tu - a

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F

104

Vln. I
Vln. II
Vla.
Vc.
D. B.

Unis.
Unis.
Div.
p
p
p
p
p

109

Fl.
Ob.
B♭ Cl.
Bsn.

109

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

109

Timp.

Perc. 1
Perc. 2

Piano

S. Sax.

109

S
A
T
B

109

Vln. I
Vln. II
Vla.
Vc.
D. B.

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115

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

115

Hn. *mf* a2 *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Tbn. a2 *mf*

Tba.

115

Timp. *p* *f*

Perc. 1

Perc. 2 *p* *f*

Piano

S. Sax.

115

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

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

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

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

115 Div. Unis. Div.

Vln. I *mf*

Vln. II Div. Unis. Div. *mf*

Unis.

Vla. *mf*

Vc. *mf*

D. B. *mf*

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G

121

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano
S. Sax.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

Suspended Cymbal

e - - - - - - - - - - - - is.

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125

Fl.
Ob.
B♭ Cl.
Bsn.

125

Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.

mf

125

Timp.

mf

Perc. 1
Perc. 2

Piano

f

S. Sax.

125

S
A
T
B

125

Vln. I
Vln. II
Vla.
Vc.
D. B.

f

mf

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129

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

129

Hn. *mf*

Tpt 1

Tpt 2

Tpt 3

Tbn. *mf*

Tba. *mf*

129

Timp.

Perc. 1

Perc. 2

Piano

S. Sax.

129

S *f* Re - - - - - qui - em Re - qui - em Do - mi - - - - ne

A *f* Re - - - - - qui - em Re - qui - em Do - mi - - - - ne

T *f* Re - - - - - qui - em Re - qui - em Do - mi - - - - ne

B *f* Re - - - - - qui - em Re - qui - em Do - mi - - - - ne

129

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D. B. *f*

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134

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Tpt 1
Tpt 2
Tpt 3
Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Piano
S. Sax.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D. B.

p *f*

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139

Fl. Ob. B♭ Cl. Bsn. Hn. Tpt 1 Tpt 2 Tpt 3 Tbn. Tba. Timp. Perc. 1 Perc. 2 Piano S. Sax. S A T B Vln. I Vln. II Vla. Vc. D. B.

Re - - qui - - em

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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

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

Music for mixed choir

Already Always	SATB choir, piano
American Dream	SATB choir, piano
Belong	SATB choir, piano
Benedictus, from *amass*	SSAATTBB a cappella choir, SATB soli
Catch and Release	SATB choir, piano
Crown of Weeds	SATB div. choir, woodwind quintet
Deck the Hall	SATB div. a cappella choir
For Nadia, from *Songs for Muska*	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
Hands	SATB div. a cappella choir, 2 soloists
In Bethlehem Tonight	SATB choir, SA soli, piano
Let Your Heart Speak Music	SATB div. a cappella choir
Load Poems Like Guns, from *Songs for Muska*	SATB div. a cappella choir, doumbek
On My Dreams	SATB div. choir, piano, opt. trap set
Ophelia	SATB a cappella choir
One Step	SATB choir, piano, body percussion
Phoenix	SATB div. choir, piano, cello
Say It Out Loud	SATB div. a cappella choir, body percussion
Self Talk	3-part mixed choir, piano
A Thank You Note to the Universe	SATB div. choir, flute, piano
To Be Known	SATB div. choir, SATB soli, string quartet
Trees Need Not Walk the Earth	SATB choir, piano, marimba & rain stick
We Give Thanks	SATB choir, full orchestra
What Child is This?	SATB choir, handbell choir, full orchestra
What Do the Trees Know?	3-part mixed, piano
While I Breathe, I Hope	SATB choir, piano
Who We Are	SATB div. 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