

From Heaven Above to Earth You Come
SATB, piano, opt. percussion
JH - C035

Jocelyn Hagen

pdf - \$1.75
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From Heaven Above to Earth You Come

SATB div. choir, a cappella

FULL SCORE

jocelyn hagen

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joceelyn chagen



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From Heaven Above to Earth You Come

The Earth before You came to be
Was never such a place as this,
So filled with Holy Mystery;
The Earth before You came to be.

You come to lead us all to You
Who lay upon the simple straw
With creatures breathing by Your side;
You come to lead us all to You.

Within each heart You make Your home;
We once were hungry, now we feed;
You open every life to love;
Within each heart You make Your home.

We once were shadow, now we shine;
All pilgrims on the path of light.
O kingdom come, we call Your Name;
We once were shadows, now we shine.

Our joy to be what You have dreamed,
Von Himmel hoch, das komm' ich her,
Our joy to know this grace you share,
Ich bring euch gute neue Mar;
O more than human voice can tell,
Der guten Mar bring ich so viel;
Our joy to be what You have dreamed,
Davon ich singen und sagen will.

~ Michael Dennis Browne

1

.

y.

PROGRAM NOTES:

From the composer, Jocelyn Hagen

I will never forget the first time I sang in the St. Olaf Christmas Festival when I was 18 years old. It was a beautiful and overwhelming experience for me. I can still close my eyes and remember standing next to my fellow Manitou Singers, surrounding the audience, singing *My Song in the Night* by Paul Christianson, my eyes filling with tears. It continues to be one of my most cherished musical memories.

When composing *From Heaven Above to Earth I Come*, I wanted to capture all of my favorite elements of the Christmas Festival experience: a lyrical and endearing melody, rich harmonies, elegant and meaningful text (thanks to poet Michael Dennis Browne), and an extraordinary, breathtaking climax. The music is meant to be emotional, to take your breath away, and evoke a sense of awe. This is the power of the incredible Lutheran Christmas Festival tradition of which I am so honored to be a part.

From the author, Michael Dennis Browne

It has been a joy and an honor for me to write words for music by Jocelyn Hagen and for the occasion of the Carthage College Christmas Festival. From my earliest years I have been affected by the news of the incarnation, that most astonishing endorsement of human existence by the Divine Mystery, and in writing these words, I have wanted to express, in clear and rhythmical ways, gratitude for this unprecedented gift. Coleridge writes that the poet “echoes the primary imagination,” and so it is that images from out of the natural world can evoke – are privileged to evoke – omnipresent, omnibenevolent Spirit.

Michael Dennis Browne came to the United States in 1965 from England, where he was born, of mostly Irish ancestry, in 1940. After graduating from the University of Iowa, he taught at Iowa, Columbia, Bennington, and the University of Minnesota. He is now a professor emeritus at the University of Minnesota, where he taught for 39 years, served a term as director of the creative writing program, and was a member of the Academy of Distinguished Teachers.

Mr. Browne’s poems have been published in many magazines and anthologies, and his awards include fellowships from the National Endowment for the Arts, the Bush Foundation, the Jerome Foundation, and the McKnight Foundation. Two of his collections have won the Minnesota Book Award for poetry. His most recent collection of poems, *The Voices*, was published by Carnegie Mellon in 2016. His latest book of poetry, *Chimes: selected shorter poems*, was published this fall and is available for purchase.

As a librettist, he has written many texts for music, working for many years with composer Stephen Paulus. Their post-Holocaust oratorio, *To Be Certain of the Dawn*, was nominated for the Pulitzer Prize in music by the Minnesota Orchestra. Other composers he has worked with include the Rev. John Foley, Carolyn Jennings, Juliana Hall, Timothy C. Takach, and Craig Hella Johnson, with whom he recently collaborated on *Considering Matthew Shepard*.

From Heaven Above to Earth You Come

SATB choir, piano & optional percussion (4)

Text by: Michael Dennis Browne

Jocelyn Hagen

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♩ = 102

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The musical score is arranged in a grand staff format. It includes the following parts:

- Piano:** Two staves (treble and bass clef). The treble staff has a dynamic marking of *mp*. The bass staff has a *pedal harmonically* instruction.
- Vibraphone:** Treble clef, with dynamic markings of *p* and *mp*.
- Glockenspiel:** Treble clef, with a large watermark 'jocelyn hagen' overlaid.
- Chimes:** Treble clef, with a large watermark 'jocelyn hagen' overlaid.
- Crotales:** Treble clef, with a *bowed* instruction and a dynamic marking of *mf*.
- Suspended Cymbal:** Percussion line, mostly silent.
- Wind Chimes:** Percussion line, with a dynamic marking of *p*.
- Triangle:** Percussion line, mostly silent.

The score is in 4/4 time and B-flat major. A large watermark 'jocelyn hagen' is diagonally across the page. The text 'Do not photocopy. For perusal only.' is repeated in the lower right area.

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6

Pno.

Vib.

Crt.

11

Pno.

Vib.

Glk.

Crt.

Cym.

W. Ch.

A

TB unison
mp

16

The — Earth be — fore — You came to be

Pno.

Vib.

Glk.

Crt.

with mallet
p

W. Ch.

20

Was ne - ver such a place as this,

So filled — with Ho - ly Mys - te -

Pno.

Vib.

Glk.

Crt.

25

ry; The Earth — be — fore — You came to be.

Pno.

Vib.

Glk.

Crt.

mp

jocelyn hagen

29

Pno.

Vib.

Glk.

Crt.

mf

mp

mf

mf

B

S1 *mf*

You — come to lead — us all to You Who lay up - on the sim - ple straw With crea - tures

S2 *mf*

You — come to lead — us all to You Who lay up - on the sim - ple straw With crea - tures

A *mf*

You — come to lead us all to You Who lay up - on the sim - ple straw With crea - tures

34

Pno. *mp*

Vib. *p*

Glk. *p*

Crt. *p*

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41

breath - ing by Your side; You come _ to lead _ us all to You.

breath - ing by Your side; You come _ to lead _ us all _ to You.

breath - ing by Your side; You come to lead us all _ to You.

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Pno. 41 *mf* *mp*

Vib. *mf*

Glk. *mp*

Crt. *mp*

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47 **S** **C** *p*
With - in each heart — You make Your home;

A *p*
With - in each heart You make Your home;

T *p*
With - in each heart You make Your home;

B *p*
With - in each heart You make Your home;

47 *p*
Pno. *mp*

Vib. *mp*

Glk.

Crt.

Trgl. *p*

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54

mp

We once were hun - gry, now we feed; You o - pen ev - ery life ___ to

mp

We once were hun - gry, now we feed; You o - pen ev - ery life ___ to

mp

We once were hun - gry, now we feed; You o - pen ev - ery life ___ to

mp

We once were hun - gry, now we feed; You o - pen ev - ery life ___ to

a bit faster, in 2

rit. ----- $\text{♩} = 56$

62

mf

love; With - in each heart You ___ make Your home.

mf

love; With - in each heart You make Your home.

mf

love; With - in each heart You make Your home.

mf

love; With - in each heart You make Your home.

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Pno.

love; With - in each heart You make Your home.

Broadening...

69

Pno.

mf

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(D)

75 $\text{♩} = 52$

f

We once were sha - dow, now we shine; All pil - grims on the path of light. O

f

We once were sha - dow, now we shine; All pil - grims on the path of light. O

f

We once were sha - dow, now we shine; All pil - grims on the path of light. —

f

We once were sha - dow, now we shine; All pil - grims on the path of light.

75

Pno.

mf

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rit. -----

81

ff

King-dom come, we call Your Name; we call Your Name; We once were sha-dow, now we

ff

King-dom come, we call Your Name; we call Your Name; We once were sha-dow, now we

ff

King-dom come, we call Your Name; We once were sha-dow, now we

ff

King-dom come, we call Your Name; We once were sha-dow, now we

81

f

Pno.

81

f

Vib.

81

mp

Cym.

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85

a tempo

shine. _____

shine. _____

shine. _____

shine. _____

Pno. *ff* *mf*

Vib.

Chm. *f*

Cym. *f*

Trgl. *mf*

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91

rit...... ♩ = 96

E

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Musical score for vocal parts and piano accompaniment. The score is in 4/4 time with a key signature of one sharp (F#). It begins with a tempo marking of *rit.* and a quarter note equal to 96 (♩ = 96). A circled 'E' is present. The vocal parts (Soprano and Bass) enter at measure 91 with the lyrics "Our joy to be what You have". The piano accompaniment (Pno.) features a melodic line in the right hand and a bass line in the left hand, both marked *mp*.

91

Pno.

mp

p

o c e l y n a g e n

Vib.

p

mp

p

W. Ch.

p

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97 *mp* *> p* *mp*

Vom Him - mel hoch, da komm ich her, _____ Ich bring euch gu - te ne - ue

p *mp* *> p*

dreamed, _____ Our joy to know this grace You share, _____

8 *mp* *> p* *mp*

Vom Him - mel hoch, da komm ich her, _____ Ich bring euch gu - te ne - ue

p *mp* *> p*

dreamed, _____ Our joy to know this grace You share, _____

97

Pno.

Vib.

W. Ch.

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103

p *mp* *p*

Mär; _____ Der gu - ten Mär bring ich so viel; _____

mp *p* *mp*

O more than hu - man tongue can tell; _____ Our joy to be what You have

8

p *mp* *p*

Mär; _____ Der gu - ten Mär bring ich so viel; _____

mp *p* *mp*

O more than hu - man tongue can tell; _____ Our joy to be what You have

103

Pno.

Vib.

W. Ch.

p

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Jocelyn Hagen



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

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

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

Independently published choral works by Jocelyn Hagen:

Agnus Dei, from <i>amass</i>	SATB choir, piano (four hands)
Agnus Dei, from <i>Ashes of Roses</i>	TTB div. a cappella, Bar. solo
April and the Sun	SATB a cappella choir
Benedictus, from <i>amass</i>	SSAATTBB a cappella choir, SATB soli
Divine Image	treble choir, women’s choir, SSATB choir, oboe and piano
Endless	SATB choir, 2 violins and piano
Forgotten	SSA choir, oboe and piano
Gloria, from <i>amass</i>	SATB a cappella double choir
In the Lavender Stillness of Dawn	SSA choir, violin, cello and piano
I Saw Two Clouds at Morning	SSAATTBB a cappella choir
Joyful, Joyful, We Adore Thee	SSAATTBB a cappella choir
Ladies in Green	SSA choir and piano
Moon Goddess	SSA choir, 4-hand piano, percussion
No Rain	SSAATTBB a cappella choir, SSA soli
Numeri Atque Voces	TTBB and SATB choirs
On My Dreams	SATB div. choir, piano, opt. trap set
Ophelia	SATB a cappella choir
Prayer	SA div. choir, violin and piano
Salve, Regina	SSA a cappella choir
Sanctus, from <i>amass</i>	SSATBB a cappella choir, SA soli
Someone Will Remember Us	SSAA choir, violin, viola, cello and harp
Trees Need Not Walk the Earth	SATB choir, piano, marimba & rain stick
Under the Stars, One Holy Night	treble choir, women’s choir, 2 instruments in C and piano
Veni, Sancte Spiritus	SATB a cappella choir
Vespertilians	SATB a cappella choir

Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
<i>amass</i> (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
Swimming Into Winter (17’)	SATB (divisi) choir, winds and percussion