Ophelia
SATB div. a cappella choir
OPHELIA

There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men’s fingers call them:
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like a while they bore her up:
Which time she chanted snatches of old tunes,
As one incapable of her own distress,
Or like a creature native and indued
Unto that element: but long it could not be
Till that her garments, heavy with their drink,
Pull’d the poor wretch from her melodious lay
To muddy death.

Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears:

~William Shakespeare

This piece is based on passages from Hamlet (Act IV, Scene 7) in which Queen Gertrude brings news of the death of Ophelia to her brother, Laertes.

Ms. Hagen’s approach to this text is simple - purposely uncomplicated - allowing the text to be the focus. She keeps the vocal range quite small for most of the work, expanding only to word-paint certain passages such as those describing clothes filling with water. It is a lovely combination of precise text setting offset with surprising musical lines and dynamics that bring the varying emotions alternately receding into blank shock, and bubbling - even churning to the surface.

Also subtly injected into the work is the little song of Ophelia who, sinking into madness, laments her lost love for Hamlet (Act IV, Scene 5). Ingeniously these lines, sung in the play, are the only ones Ms. Hagen sets without pitch; they are instead whispered as an eerie sort of accompaniment to the telling of her demented descent to the bottom of a pond.

Laertes’ response to the news concludes the work; “Too much of water hast thou, Poor Ophelia, And therefore I forbid my tears.”

~Timothy Brown
Ophelia

William Shakespeare

Jocelyn Hagen

with rubato $\frac{d}{d} = 69$

There is a willow grows a slant a brook, That

N.B.

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For perusal only.

Please report performances of this piece to Jocelyn Hagen at jocelyn@jocelynhagen.com

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Ophelia / Hagen / Shakespeare

shows his hoar leaves in the glassy stream; There with fantastic garlands

shows his hoar leaves in the glassy stream; There with fantastic garlands

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shows his hoar leaves in the glassy stream; There with fantastic garlands

did she come Of crown-flowers, nettles,

Ophelia / Hagen / Shakespeare

did she come Of crown-flowers, nettles,

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did she come Of crown-flowers, nettles,
Ophe텦ia / Hagen / Shakespeare

mp  

daisies, and long purples, There, on the pen텦ent boughs her coro텦net weeds

mp  

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daisies, and long purples, There, on the pen텦ent boughs her coro텦net weeds

dp  

Clambering to hang, an envious silver broke;
When down her weed툔y trophies

dp  

Clambering to hang, an envious silver broke;
When down her weed툔y trophies

mp  

Clambering to hang, an envious silver broke;
When down her weed툔y trophies

mp  

Clambering to hang, an envious silver broke;
When down her weed툔y trophies

jocelyn hagen
and her self Fell in the weeping brook. Her clothes spread wide,

Ah...

And mermaid-like a while they bore her

jocelyn hagen
they bore her up: 

Which time she chant ed snatch es of old tunes, As one in -

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Day, And I a maid at your win - dow, To be your Val - en - tine. You prom ised me to wed.

is Saint Val - en - tine’s Day, Or like a crea - ture na - tive

ca - pa - ble of her own dis - tress, Or like a crea - ture na - tive

capable of her own distress, Or like a creature native and in -
duced Un - to that ele - ment:
Ophelia / Hagen / Shakespeare

a, poor Ophelia, Ophelia,

molto rit.

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a, poor Ophelia, Ophelia,
molto rit.

a, poor Ophelia, Ophelia,
molto rit.

a, poor Ophelia, Ophelia,
molto rit.

a, poor Ophelia, Ophelia,
molto rit.

a, poor Ophelia, Ophelia,
molto rit.

a, poor Ophelia, Ophelia,
molto rit.

jocelyn hagen

a little slower, $\frac{d}{\text{beat}} = 80$

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I forbid my tears.

I forbid my tears.

I forbid my tears.

I forbid my tears.

I forbid my tears.

I forbid my tears.

I forbid my tears.
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 amass
- Agnus Dei, from Ashes of Roses
- April and the Sun
- Benedictus, from amass
- Divine Image
- Endless
- Forgotten
- Gloria, from amass
- In the Lavender Stillness of Dawn
- I Saw Two Clouds at Morning
- Joyful, Joyful, We Adore Thee
- Ladies in Green
- Moon Goddess
- No Rain
- Numeri Atque Voces
- On My Dreams
- Ophelia
- Prayer
- Salve, Regina
- Sanctus, from amass
- Someone Will Remember Us
- Trees Need Not Walk the Earth
- Under the Stars, One Holy Night
- Veni, Sancte Spiritus
- Vesperitlians

Extended works for chorus

- Ashes of Roses (48’)
- amass (65’)
- Swimming Into Winter (17’)

SATB choir, piano (four hands)
TTB div. a cappella, Bar. solo
SATB a cappella choir
SSAATTBB a cappella choir, SATB soli
SATB choir, 2 violins and piano
SATB choir, oboe and piano
SATB a cappella double choir
SSA choir, violin, cello and piano
SSAATTBB a cappella choir
SSAATTBB a cappella choir
SATB choir, SSA choir and piano
SSA choir, 4-hand piano, percussion
SSAATTBB a cappella choir, SSA soli
TTBB and SATB choirs
SATB div. choir, piano, opt. trap set
SATB a cappella choir
SATB choir, violin and piano
SSA a cappella choir
SSATBB a cappella choir, SA soli
SSAA choir, violin, viola, cello and harp
SATB choir, piano, marimba & rain stick
treble choir, women’s choir, 2 instruments in C and piano
SATB a cappella choir
SATB a cappella choir

requiem for SATB choir, orchestra, and soloists
SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
SATB (divisi) choir, winds and percussion