

Ophelia
SATB div. a cappella choir
JH - C018

Jocelyn Hagen

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jo c e l y n h a g e n

Ophelia

for SATB div. a cappella choir



jo c e l y n h a g e n . c o m

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.

*(Tomorrow is Saint Valentine's
Day, And I a maid at your
window, To be your Valentine.
You promised me to wed.)*

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

for Paul, on his 27th birthday

Ophelia

a cappella SATB div. choir

William Shakespeare

Jocelyn Hagen

with rubato ♩ = 69

mp

S
There is a wil - low _____ grows a - slant a brook, _____ That

mp

A
There is a wil - low _____ grows a - slant a brook, _____ That

mp

T
There is a wil - low _____ grows a - slant a brook, _____ That

mp

B
There is a wil - low _____ grows a - slant a brook, _____ That

mp

(for rehearsal only)

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Please report performances of this piece to
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Musical score for measures 4-6. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "shows his hoar leaves in the glass-y stream; There with fan-tas-tic gar-lands". The music is in 3/4 time and includes dynamic markings such as *mf*. A watermark "Do not photocopy For perusal only" is visible across the score.

joce lyn hagen

7

Musical score for measures 7-9. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "did she come Of crow-flow-ers, net-tles,". The music is in 3/4 time and includes dynamic markings such as *p*. A watermark "Do not photocopy For perusal only" is visible across the score.

Ophelia / Hagen / Shakespeare

10

mp *mf*
 dai - sies, — and long pur - ples, — There, on the pen - dent boughs — her cor - o - net weeds
mp *mf*
 dai - sies, — and long pur - ples, — There, on the pen - dent boughs — her cor - o - net weeds
mp *mf* *p*
 dai - sies, — and long pur - ples, — There, weeds
mp *mf* *p*
 dai - sies, — and long pur - ples, — There, weeds

10

mp *mf* *p*

joce lyn hagen

13

pp *p*
 Clam - ber - ing — to hang, an en - vious sli - ver broke; When down her weed - y tro - phies
pp *p*
 Clam - ber - ing — to hang, an en - vious sli - ver broke; When down her weed - y tro - phies
 to — hang, an en - vious sli - ver broke; — tro - phies
pp
 to — hang, an en - vious sli - ver broke;

13

pp *p* *mp*

16 *f* *p* *mp*

and her-self Fell in the weep-ing brook. Her clothes spread wide,

and her-self Fell in the brook. Her clothes spread wide,

and her-self Fell in the brook. wide,

and her-self Fell in the brook. wide,

16 *f* *p* *mp*

21 *mf* Ah... *f* *subito p*

And mer-maid-like — a while they bore her

(wide) *mf* *f* *subito p* And mer-maid-like — a while they bore her

(wide) *mf* *f* *subito p*

(wide) *mf* *f* *subito p*

21 *mp* *subito p*

25

up: *subito p* STAGE WHISPER (with an eery quality)

up: *subito p* STAGE WHISPER (with an eery quality)

up: *unis.* STAGE WHISPER (with an eery quality)

they bore — her up: *mp* To - mor - row

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

mp

As one in -

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25

subito p

mp

3

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28

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

SINGING mf *mp*

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

mf *mp*

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

mf

ca-pa-ble — of her own dis-tress, Or like a crea-ture — na-tive and in - dued Un - to that el-e-ment:

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28

mf

3

3

Ophelia / Hagen / Shakespeare

32

SINGING

p

mp

mf

but long it could not be Till that her gar-ments, heav-y with their

p

mp

mf

but long it could not be Till that her gar-ments, heav-y with their

p

mp

mf

but long it could not be Till that her gar-ments, heav-y with their

p

mp

mf

but long it could not be Till that her gar-ments, heav-y with their

32

p

mp

mf

joce lyn hagen

36

f

mp

Quiet, yet strong

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

f

mp

Quiet, yet strong

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

f

mp

Quiet, yet strong

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

f

mp

Quiet, yet strong

drink, Pull'd the poor wretch from her me - lo-dious lay To mud - dy death.

36

f

mp

41

pp Poor _____ O - phe - li - a _____ *p* Poor _____ O -

pp Poor _____ O - phe - li - a _____ *p* Poor _____ O -

pp Poor _____ *p* Poor _____

pp Poor _____ *p* Poor _____

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41

pp *p*

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47

Faster, ♩ = 84

phe - li - a _____ Too much of wa - ter hast thou, _____ *molto* *mf* poor O - phe - li -

phe - li - a _____ Too much of wa - ter hast thou, _____ *molto* *mf* poor O - phe - li -

_____ Too much of wa - ter hast thou, _____ *molto* *mf* poor O - phe - li -

O - - phe - li - a _____ Too much of wa - ter hast thou, _____ *molto* *mf* poor O - phe - li -

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47

molto *mf*

53

f *ff* *molto rit.* *molto*

a, poor O - phe - li - a, O - phe - li - a,

f *ff* *molto rit.* *molto*

a, poor O - phe - li - a, O - phe - li - a, And

f *ff* *molto rit.* *molto*

a, poor O - phe - li - a, O - phe - li - a,

f *ff* *molto rit.* *molto*

a, poor O - phe - li - a, O - phe - li - a,

f *ff* *molto rit.* *molto*

a, poor O - phe - li - a, O - phe - li - a,

f *ff* *molto rit.* *molto*

a, poor O - phe - li - a, O - phe - li - a,

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joceelyn hagen

a little slower, ♩ = 80

58

p *mp* *pp*

there - fore my tears.

p *mp* *pp*

there-fore there - fore my tears.

p *mp* *pp*

I for-bid my tears.

p *mp* *pp*

my tears.

Do not photocopy.
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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. Her music is melodically driven, boldly beautiful, and intricately crafted.

In 2010 Jocelyn was awarded a McKnight Artist Fellowship. She has also received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association, 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, the North Dakota Music Teacher’s Association, The Singers – Minnesota Choral Artists, Trio Callisto, Cantus, the St. Olaf Band, NDSU Gold Star Band, the North Dakota Army Band and the Copper Street Brass Quintet. Her independently published work is available online through jocelynhagen.com and she is also published by 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
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
No Rain	SSAATTBB a cappella choir, SSA soli
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
Under the Stars, One Holy Night	treble choir, women’s choir, 2 instruments in C and piano
Veni, Sancte Spiritus	SATB a cappella choir

Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
amass (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio