

Controlled Burn
GP-D023.2
SATB choir, orchestra

Dessa & Jocelyn Hagen

pdf download \$35.00
printed \$45.00

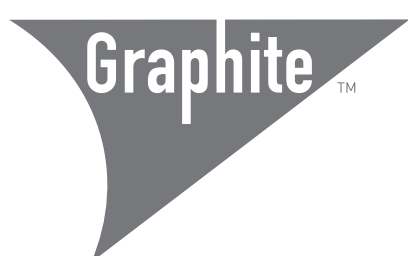
FULL SCORE - ORCHESTRA

A collaboration between
Dessa & Jocelyn Hagen

Controlled Burn

for SATB choir and orchestra

Commissioned by Minneapolis Public Schools for Viva City, 2014



notable. elevated.

www.graphitepublishing.com

Text:

We're born with a fuse
timed to ignite
It burns through our youth
then sets us alight
for a while
And when we're older
we'll laugh and say that we were only kids
but no one gets closer to the burn of love and loss than this

When the fires pass over
all you'll recall
is the ash on your shoulders
some lines on your palm
The world's made in motion
we're carried along;
the current won't hold for long

If you could stand your younger selves behind you
then turn and walk the line,
how many strangers might surprise you,
too changed by time to recognize

When the fires pass over
all you'll recall
is the ash
on your shoulders
some lines on your palm
Memory relents
like rain melts the limestone
the years that you spent
in flame seem so strange now

- *Dessa*

Available in two versions:

D023.1 - SATB choir and mixed chamber ensemble
2 flutes, 2 clarinets in B flat, 1 bassoon
2 horns, 2 trumpets in B flat, 1 trombone
2 percussionists, harp, piano
1 violin, 1 cello, 1 double bass

D023.2 - SATB choir and orchestra
2 flutes, 1 oboe, 1 english horn, 2 clarinets in
B flat, 1 bass clarinet, 1 bassoon
4 horns, 3 trumpets in B flat, 3 trombones,
1 euphonium, 1 tuba
STRINGS

Controlled Burn

SATB chorus & orchestra

Text by: Dessa

a collaboration by
Dessa & Jocelyn Hagen

Allegro ♩ = 126

The score is for a piece titled "Controlled Burn" in 4/4 time, marked *Allegro* with a tempo of 126 beats per minute. The instrumentation includes Flute 1 & 2, Oboe, English Horn, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones, Euphonium, Tuba, Timpani, Marimba, Percussion 1 & 2 (with suspended cymbal), Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Cello, and Double Bass. The score features a large watermark for "Graphite Publishing" and the text "For perusal purposes only. Do not copy." and "notable. elevated." overlaid on the music. Dynamics include *mf*, *pp*, *f*, and *subito p*. The piece concludes with a dynamic shift from *p* to *f*.

A

9

FL. 1

FL. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

9

Timp.

Mrb.

Perc. 2

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

p

mf

p

mf

p

mf

pp

bass drum

pp

f

f

f

Graphite™

notable. elevated.

For perusal purposes only. Do not copy.

16

FL 1

FL 2

Ob.

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

B \flat Tpt. 1

Tbn. 1

16

Timp.

Mrb.

Perc. 1

Perc. 2

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

p

p

p

p

p

p

p

f

mf

mf

mp

p

pp

f

mf

mp

p

mf

mp

p

pizz.

For perusal purposes only. Do not copy.

Graphite

notable. elevated.

B

C

24

mf

S We're born _____ with a

A We're born _____ with a

T We're born _____ with a

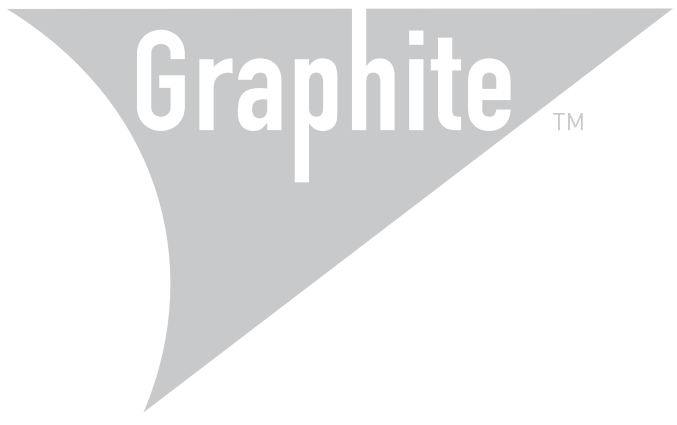
B We're born _____ with a

Vla. *mf*

Vc. *mf*

D.B.

For perusal purposes only. Do not copy.



notable. elevated.

30

Euph. *mf*

S fuse _____ timed _____ to ig-nite It burns _____ through our youth then sets us _____ a -

A fuse _____ timed _____ to ig-nite It burns _____ through our youth then sets us _____ a -

T fuse _____ timed _____ to ig-nite It burns _____ through our youth then sets us _____ a -

B fuse _____ timed _____ to ig-nite It burns _____ through our youth then sets us _____ a -

Vln. II *mp*

Vla.

Vc.

D.B. *f*

For perusal purposes only. Do not copy.



notable. elevated.

D

36

Ob.

E. Hn.

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 3

Euph.

Tuba

p

p

p

p

p

p

p

p

mf

mf

36

S

A

T

B

light for a while And when we're old - er - Aw...

light for a while And when we're old - er - we'll laugh and say - that we - were on - ly kids - but no one gets clo -

light for a while And when we're old - er - we'll laugh and say - that we - were on - ly kids - but no one gets clo -

light for a while And when we're old - er - we'll laugh and say - that we - were on - ly kids - but no one gets clo -

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mp

arco

pizz.

E

42

Fl. 1

Fl. 2

Ob.

E. Hn.

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 2

Tbn. 3

Euph.

Tuba

For perusal purposes only. Do not copy.

Graphite™

notable. elevated.

mf

mf

42

S

A

T

B

ser... to the burn of love and loss... than this... Aw...

ser... to the burn of love and loss... than this... Aw...

ser... to the burn of love and loss... than this... Aw...

ser... to the burn of love and loss... than this... Aw...

Graphite™

notable. elevated.

42

Vln. I

Vln. II

Vla.

Ve.

D.B.

F

48

FL. 1

FL. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

48

Mrb.

mp *p*

48

Perc. 1

p

suspended cymbal with brush

48

S

A

T

B

mp

mp

When the fi - res_ pass o - ver All you'll_ re - call is_ the

When the fi - res_ pass o - ver All you'll_ re - call is_ the

48

Vln. I

Vln. II

Vla.

Ve.

D.B.

p

p

p

p

G

57

Vib. *mp*

S
ash on_ your shoul - ders Some lines on_ your palm. The world's made_ in mo - tion We're car-ried_ a - long;

A
ash on_ your shoul - ders Some lines on_ your palm. The world's made_ in mo - tion We're car-ried_ a - long; The

T
mp
The world's made_ in mo - tion We're car-ried_ a - long; The

B
mp
The world's made_ in mo - tion We're car-ried_ a - long; The

For perusal purposes only. Do not copy.

57

Vln. I *pizz.*
mp *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp arco*
mp

Graphite notable. elevated.

H

65

Fl. I *mf*

E. Hn. *mf*

Vib. *mp*

S
The cur - rent_ can't hold for long.

A
cur - rent_ can't hold for long.

T
cur - rent_ can't hold for long.

B
cur - rent_ can't hold for long.

Vln. I *mf*

Vln. II *pizz.*
mf

Vla. *mf*

Vc. *mf pizz.*

D.B. *mf pizz.*
mf

For perusal purposes only. Do not copy.

Graphite notable. elevated.

74

FL. 1
FL. 2
Ob.
E. Hrn.
B♭ Cl. 1
B♭ Cl. 2
Bsn.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

For perusal purposes only. Do not copy.

74

Mrb.
Vib.

mp *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Graphite™

notable. elevated.

74

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

For perusal purposes only. Do not copy.



I

82

Fl. 1

Fl. 2

B♭ Cl. 1

B. Cl.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Mrb.

Perc. 1

Vib.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

chimes

mp

arco

p

Graphite™

notable. elevated.

For perusal purposes only. Do not copy.

Ooh...

Ooh...

Ooh...

Ooh...

Ooh...

J

91

For perusal purposes only. Do not copy.

Hn. 1
Hn. 2
B^b Tpt. 1
B^b Tpt. 2
B^b Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Euph.

91

Mrb.
Vib.

mf
mf

91

S
A
T
B

Oh... If you could stand your younger selves be-hind-you then turn and walk the line.
Oh... If you could stand your younger selves be-hind-you then turn and walk the line.
Oh...
Oh...

91

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

no trill
mf pizz. arco pizz.
mf arco mp
mf arco
mf

K

99

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Euph. *mp*

99

Tim. *mf* *p* *mf*

Mrb. *For perusal purposes only. Do not copy.*

Vib.

99

S. *Graphite notable. elevated.*
How man-y stran - gers might sur-prise_ you _____ Too changed by

A. *Graphite notable. elevated.*
How man-y stran - gers might sur-prise_ you _____ Too changed by

T. *Graphite notable. elevated.*
How man-y stran - gers might sur-prise_ you _____ Too changed by

B. *Graphite notable. elevated.*
How man-y stran - gers might sur-prise_ you _____ Too changed by

99

Vln. I *arco*

Vln. II *arco*

Vla. *For perusal purposes only. Do not copy.*

Ve. *pizz.*

D.B. *arco*

Graphite TM notable. elevated.

L

106

Musical score for Horns (Hn. 1-4) and Trumpets (B♭ Tpt. 1-3) and Euphonium (Euph.). The score starts at measure 106. The key signature has three sharps (F#, C#, G#). The dynamics include *fp*, *f*, and *mf*. A large watermark 'For perusal purposes only. Do not copy.' is overlaid across the score.

106

Musical score for Timpani (Timp.) and Percussion 2 (Perc. 2). The score starts at measure 106. The key signature has three sharps. The dynamics include *p*, *mf*, and *f*. A large watermark 'For perusal purposes only. Do not copy.' is overlaid across the score.

106

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score starts at measure 106. The lyrics are 'time to rec-og - nize.'. The key signature has three sharps. A large watermark 'For perusal purposes only. Do not copy.' is overlaid across the score.

106

Musical score for Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score starts at measure 106. The key signature has three sharps. The dynamics include *f*. A large watermark 'For perusal purposes only. Do not copy.' is overlaid across the score.

M

114

114

Hn. 1 *fp*

Hn. 2 *p*

Hn. 3 *fp*

Hn. 4 *p*

B \flat Tpt. 1 *mp*

B \flat Tpt. 2 *mp*

B \flat Tpt. 3 *mp*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

For perusal purposes only. Do not copy.

Graphite notable. elevated.

114

114

Timp. *mf* *f* *p*

Perc. 1 *p* *suspended cymbal with brush*

Perc. 2 *bass drum* *p* *mf*

For perusal purposes only. Do not copy.

114

114

Vln. I *subito pp*

Vln. II *tr* *subito pp*

Vla. *subito pp*

Vc. *subito pp*

D.B.

For perusal purposes only. Do not copy.

Graphite notable. elevated.

N

O

123

FL. 1 *mp*

FL. 2 *mp*

Ob. *mp*

E. Hn. *p*

Bs. Cl. 1 *mp* *p*

Bs. Cl. 2 *mp* *p*

B. Cl. *p* *mp* *p*

Bsn. *p*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp* *p* *p*

123

Bs. Tpt. 1 *pp*

Bs. Tpt. 2 *pp*

Bs. Tpt. 3 *pp*

Tbn. 1 *p*

Tbn. 2 *p*

123

Vln. I *no trill*

Vln. II

Vla.

Graphite™

notable. elevated.

For perusal purposes only. Do not copy.

144 **P**

Musical score for brass instruments (Horns, Trumpets, Trombones, Euphonium) starting at measure 144. The score includes dynamics like 'p' and a large watermark 'Graphite notable. elevated.'

144

S lines on_ your palm. The world's made in mo - tion We're car - ried_ a - long The cur - rent_ can't hold for long. *ff*

A The world's made in mo - tion We're car - ried_ a - long The cur - rent_ can't hold for long. *ff* *p* The

T The world's made in mo - tion We're car - ried_ a - long The cur - rent_ can't hold for long. *ff*

B lines on_ your palm. The world's made in mo - tion We're car - ried_ a - long The cur - rent_ can't hold for long. *ff*

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B) starting at measure 144. Lyrics are provided for each part. Dynamics include 'f' and 'ff'. A large watermark 'Graphite notable. elevated.'

Q

S for long. *p* All you'll_ re - call is_ Some *mp*

A cur - rent_ can't hold for long. *p* All you'll_ re - call is_ Some *mp*

T When the fi - res_ pass o - ver. *mp* the ash on your shoul - ders_

B When the fi - res_ pass o - ver. *mp* the ash on your shoul - ders_

Vla. *mp*

Ve. *mp*

D.B. *mp*

Musical score for vocalists and strings (Viola, Violoncello, Double Bass) starting at measure 144. Lyrics are provided for the vocalists. Dynamics include 'p' and 'mp'. A large watermark 'Graphite notable. elevated.'

R

164

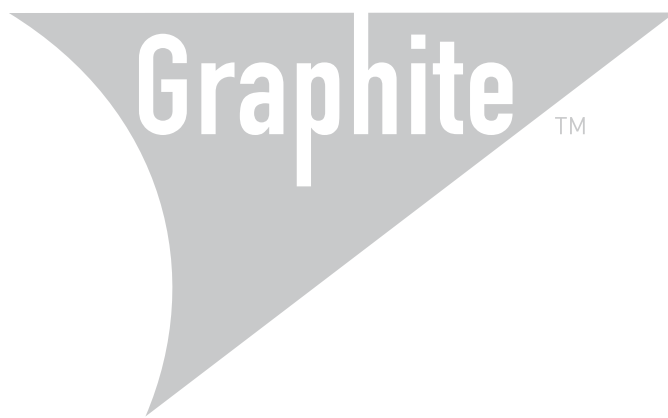
Timpani (Timp.) and Maracas (Mrb.) parts for measures 164-171, marked *p*.

Vocal parts (Soprano, Alto, Tenor, Bass) for measures 164-171, marked *mf*. Lyrics: "lines on your palm Memory relents Like rain melts the limestone The years that you spent In".

Violin (Vla.) and Viola (Ve.) parts for measures 164-171, marked *mf*.

Double Bass (D.B.) part for measures 164-171, marked *mf*.

For perusal purposes only. Do not copy.



notable. elevated.

S

172

FL. 1

FL. 2

B♭ Cl. 1

B♭ Cl. 2

pp

pp

pp

pp

172

Timp.

Mrb.

Vib.

pp

p

172

S

A

T

B

Vln. II

Vla.

Vc.

D.B.

strange

flame ___ seem so strange _ now.

flame ___ seem so strange _ now.

flame ___ seem so strange now.

pizz.

mp

mp

mp

notable. elevated.

Graphite™

For perusal purposes only. Do not copy.

179

B♭ Cl. 1

B♭ Cl. 2

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

p

p

p

notable. elevated.

Graphite™

For perusal purposes only. Do not copy.

Dessa



Dessa is a rapper, songwriter, essayist, and a proud member of the Minneapolis Doomtree collective. The Utne Reader calls her, "A one-woman powerhouse... with a literary sensibility and an aversion to genre clichés." Her most recent album, *Parts of Speech*, debuted at #76 on the Billboard charts.

Dessa has performed at nightclubs, theaters, and festivals across North America including Lollapalooza, the Montreal Jazz Fest, and annual appearances at South by Southwest. On stage she's wry, ferocious, and earnest in turn; her performative charisma has earned praise from critics throughout the US and in Europe. As a speaker, she's lectured at colleges and universities throughout the Midwest, including a keynote presentation for the Nobel Peace Prize Forum.

As a lyricist, Dessa relies on a dark, fertile imagination and a writerly technique. Her striking images and miniature narratives have evoked comparisons to Tom Waits, Fiona Apple, and Mos Def. Dessa partnered with composer Jocelyn Hagen to co-write her first classical composition, "Controlled Burn." She has also worked with musician Andy Thompson and VocalEssence to debut her first choral project, "The Good Fight."

Dessa is represented by the Frances Goldin agency as a writer and by The Agency Group as a performing musician.

Jocelyn Hagen

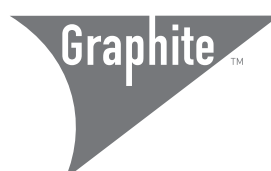


Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output 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.

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, G. Schirmer, Santa Barbara Music Publishing and Boosey and Hawkes. Visit www.jocelynhagen.com for more information.

Other choral works for mixed voices from Graphite Publishing:

Paul Ayres	GP - A002	So Hallow'd and so Gracious is the Time	SATB, piano
Paul Ayres	GP - A005	Jubilate	SATB, organ
Eric William Barnum	GP - B008	The White Birds	SATB, a cappella
Eric William Barnum	GP - B010	Conflagration	SATB, piano
Abbie Betinis	GP - B004	Blessed Be the Lord, My Rock	SAB, piano, organ, or a cappella
Matthew Culloton	GP - C001	Two Carols	SATB, a cappella
Matthew Culloton	GP - C002	Sussex Carol	SATB, cello, harp
Dessa and Jocelyn Hagen	GP - D023	Controlled Burn	SATB, orchestra or chamber ens.
Christine Donkin	GP - D019	In Flanders Fields	SATB, a cappella
Christine Donkin	GP - D020	In Paradisum	SSAATTBB, a cappella
Jocelyn Hagen	GP - H001	I Saw Three Ships	SSAATTBB, a cappella
Jocelyn Hagen	GP - H003	I Lift Up My Eyes (Psalm 121)	SSATB, a cappella
Jocelyn Hagen	GP - H004	O Come, O Come Emmanuel	SATB, SATB soli, a cappella
Jocelyn Hagen	GP - H014	To See the Sky	SATB, piano
Will Lopes	GP - L002	Tutakwenda	SATB, opt. solo, percussion
Will Lopes	GP - L003	Celebrai	SATB, a cappella
Luke Mayernik	GP - M004	Emblem	SATB, S solo, piano, violin, cello
Luke Mayernik	GP - M005	IKON	SSAATTBB, a cappella
Luke Mayernik	GP - M007	The Ashberry Carols - I.	SATB, a cappella
Wayland Rogers	GP - R005	Rejoice and Be Joyful	SATB, organ
Wayland Rogers	GP - R006	Rise, Rise, My Soul	SATB, organ
Wayland Rogers	GP - R007	Whatsoever Things are True	SATB, organ
Paul John Rudoj	GP - R009	What Child is This?	SATB (div), a cappella
Paul John Rudoj	GP - R010	Amazing Grace	SATB (div), SAT soli, a cappella
Paul John Rudoj	GP - R013	Gamaya	SATB, opt. djembe
Paul John Rudoj	GP - R014	Stillness and the Night	SATB, a cappella
Joshua Shank	GP - S001	Color Madrigals (6 movement cycle)	SATB, a cappella
Timothy C. Takach	GP - T001	'Twas in the Moon of Wintertime	SATB, a cappella
Timothy C. Takach	GP - T002	A Sign of Day to Come	SATB, a cappella
Timothy C. Takach	GP - T010	Neither Angels, Nor Demons, Nor Powers	SSATBB, a cappella
Dale Warland	GP - W001	Always Singing	SATB (div), a cappella
Dale Warland	GP - W002	Benedicamus Domino	SSAATTBB, a cappella
Dale Warland	GP - W003	Sed Amore (But by Love)	SATB (div), piano
Albert Pinsonneault	GP - P001	Intonation: 19 Choral Exercises	flexible voicings



notable. elevated.

www.graphitepublishing.com

Graphite sells digital scores that include excellence and accessibility: unique yet emotional; challenging yet appealing; innovative and enjoyable to experience.