

Controlled Burn  
GP-D023.1  
SATB choir, chamber ensemble

Dessa & Jocelyn Hagen

pdf download \$10.00

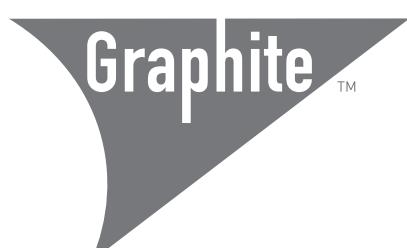
FULL SCORE - CHAMBER ENSEMBLE

A collaboration between  
**Dessa & Jocelyn Hagen**

**Controlled Burn**

for SATB choir and chamber ensemble

Commissioned by Minneapolis Public Schools for Viva City, 2014



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**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 Bflat, 1 bassoon  
2 horns, 2 trumpets in Bflat, 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 Bflat, 1 bass clarinet, 1 bassoon  
4 horns, 3 trumpets in Bflat, 3 trombones, 1 euphonium, 1 tuba  
STRINGS

# Controlled Burn

SATB choir and chamber ensemble

a collaboration by  
 Dessa & Jocelyn Hagen

*Steady Allegro* ♩ = 126

Flute 1

Flute 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon

Horn in F 1

Horn in F 2

B♭ Trumpet 1

B♭ Trumpet 2

Trombone

Marimba

Percussion 1

Harp

Piano

Soprano

Alto

Tenor

Bass

Violin

Cello

Double Bass

*suspended cymbal*

*pp*

*mp*

*mf*

*p*

*mf*

*f*

8

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Mrb.

Hp.

Pno.

Vln.

Vc.

D.B.

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**A**

Fl. 1

Fl. 2

Bsn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Mrb.

Chm.

Hp.

Pno.

Vln.

Vc.

D.B.

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Chimes

loco

pizz.

pizz.

3

24

Mrb. **B**

Hp.

Pno.

S

A

T

B

Vln.

Vc.

D.B.

24

C

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We're born \_\_\_\_\_ with a fuse  
*mf* timed \_\_\_\_\_ to ig-

We're born \_\_\_\_\_ with a fuse  
*mf* timed \_\_\_\_\_ to ig-

We're born \_\_\_\_\_ with a fuse  
*mf* timed \_\_\_\_\_ to ig-

We're born \_\_\_\_\_ with a fuse  
*mf* timed \_\_\_\_\_ to ig-

arco

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32

Hn. 2      Tbn.

Mrb.      Hp.

Pno.

S

A

T

B

Vln.

Vc.

D.B.

32

mp

mf

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nite It burns through our youth then sets us a - light for a while And when we're old - er

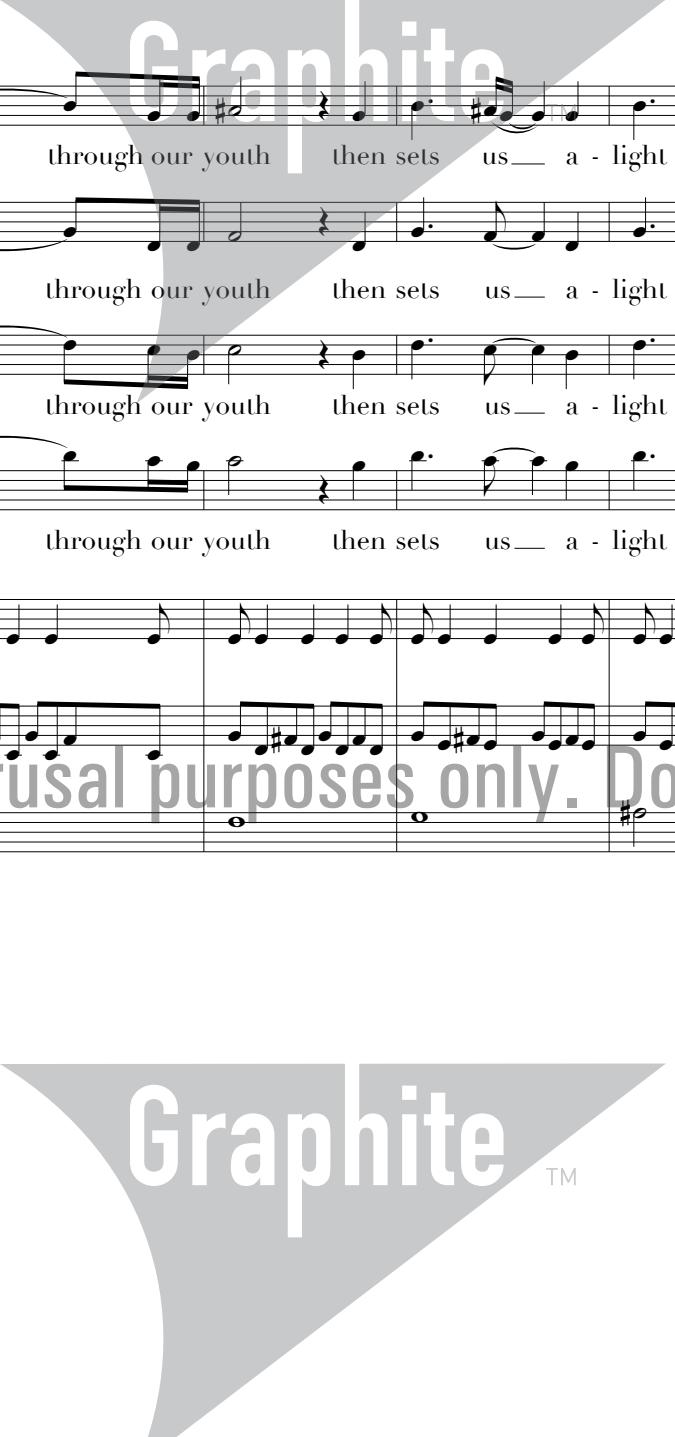
nite It burns through our youth then sets us a - light for a while And when we're old-er we'll laugh and say that we

nite It burns through our youth then sets us a - light for a while And when we're old-er we'll laugh and say that we

nite It burns through our youth then sets us a - light for a while And when we're old-er we'll laugh and say that we

32

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**40**

Fl. 1  
Fl. 2  
B♭Cl. 1  
B♭Cl. 2  
Bsn.

**40**

Hn. 1  
Hn. 2  
Tbn.

**40**

Mrb.  
Hp.

Pno.

**40**

S  
A  
T  
B.

Vln.  
Vc.  
D.B.

**E**

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**pizz.**

F

48

Fl. 1

Fl. 2

Hn. 1

Hn. 2

Tbn.

Mrb.

Perc. 1

Hp.

Pno.

S

A

T

B

Vln.

Vc.

D.B.

48

pp

pp

pp

mp

p

pp

mp

with brush

p

notable. elevated.

Graphite TM

mp

When the fi - res pass o - ver all you'll re-call is the ash on your should - ers some

When the fi - res pass o - ver all you'll re-call is the ash on your should - ers some

arco

mf

arco

pizz.

arco

p

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notable. elevated.

Graphite TM

59

Hn. 1

Hn. 2

Mrb.

Hp.

S

A

T

B

Vln.

Vc.

D.B.

G

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Controlled Burn

lines on—your palm      The world's made in mo - tionwe're car-ried a - long;      the cur - rent won't hold for long—

lines on—your palm      The world's made in mo - tionwe're car-ried a - long;      the cur - rent won't hold for long—

The world's made in mo - tionwe're car-ried a - long;      the cur - rent won't hold for long—

The world's made in mo - tionwe're car-ried a - long;      the cur - rent won't hold for long—

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59

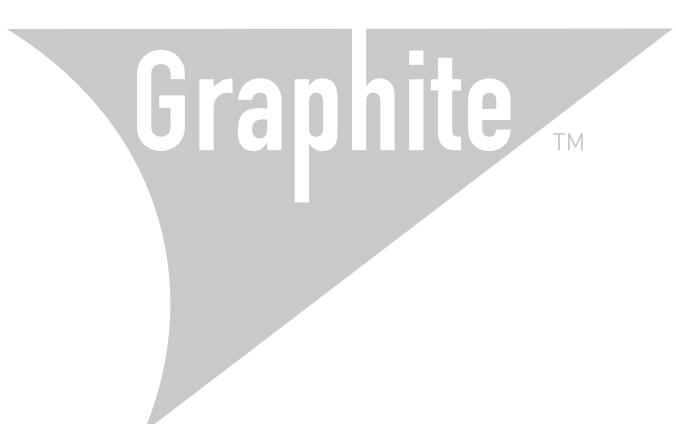
*p*

*mf*

*mp*

*mp*

8



Graphite

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68

Fl. 1

Bsn.

H

*mf*

*mp*

68

Hn. 1

Hn. 2

*mf*

Vib.

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*mp*

68

Mrb.

Hp.

*sempre*  
*mf*

68

S

*long*

A

T

B

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68

Vln.

*sempre*  
*mf*

Vc.

D.B.

*pizz.*

*mf*

*pizz.*

*mf*

notable. elevated.

77

Fl. 1

Fl. 2

B♭Cl. 1

B♭Cl. 2

Bsn.

*Controlled Burn*

*mf* *slight*

*mf* *slight*

*mf* *slight*

*mf* *slight*

*mf* *slight*

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Hn. 2

B♭ Tpt. 2

Tbn.

Vib.

Hp.

Pno.

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*p* *slight*

*mf* *notable. elevated.*

*p* *slight*

*slight*

*slight*

*in the background* *p* *slight*

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77

Vln.

Vc.

D.B.

Graphite™

*slight*

*slight*

*slight*

*notable. elevated.* *slight*

**I**

Hn. 1

Hn. 2

B♭ Tpt. 1 *Muted*

B♭ Tpt. 2 *Muted*

Tbn.

Vib. 85

Mrb.

Hp.

Pno.

S 85

A

T

B

Vln. 85 *arco*

Vc.

D.B.

**J**

*p* *mf*

*p* *mf* *Take Off Mute*

*p* *mf* *Take Off Mute*

*p* *mp* *mf*

*p* *mf*

*mp* *mf*

*p* *mf*

*p* *mf*

Ooh... Oh... If you could stand *mf*

Ooh... Oh... If you could stand *mf*

Ooh... Oh... *mf*

*p* *mf*

*p* *mf*

*arco* *mf*

*p* *mf*

*mf*

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**notable.elevated.**

K

94

Fl. 1

Fl. 2

B♭Cl. 1

Hn. 1

Vib.

Mrb.

Hp.

Pno.

S

A

T

B

Vln.

Vc.

D.B.

Controlled Burn

notable. elevated.

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your young-er selves be-hind you then turn and walk the line, how man-y strang-

your young-er selves be-hind you then turn and walk the line, how man-y strang-

how man-y strang-  
*mf*

how man-y strang-  
*mf*

how man-y strang-

*pizz.*

*no trill*

102

Fl. 1

Fl. 2

B♭Cl. 1

B♭Cl. 2

Bsn.

Vib.

Mrb.

Hp.

Pno.

S

A

T

B

Vln.

Vc.

D.B.

Controlled Burn

*mp*

*mf*

*no trill*

*arco*

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- ers might sur-prise you, \_\_\_\_\_ too changed by time to re-cog-nize \_\_\_\_\_

- ers might sur-prise you, \_\_\_\_\_ too changed by time to re-cog-nize \_\_\_\_\_

- ers might sur-prise you, \_\_\_\_\_ too changed by time to re-cog-nize \_\_\_\_\_

- ers might sur-prise you, \_\_\_\_\_ too changed by time to re-cog-nize \_\_\_\_\_

**L**

Fl. 1  
Fl. 2  
B♭Cl. 1  
B♭Cl. 2  
Bsn.

Hn. 1  
Hn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Vib.

Mrb.

Hp.

Pno.

Vln.  
Vc.  
D.B.

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**M**

119

Fl. 2  
B♭Cl. 1  
B♭Cl. 2  
Bsn.  
Hn. 1  
Hn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Vib.  
Mrb.  
Perc. 1  
Hpf.  
Pno.  
Vln.  
Vcl.  
D.B.

**N**

119

Controlled Burn

mp  
mp  
mp  
p  
fp  
p  
mp  
mp  
pp  
pp  
pp  
TM  
mp  
with brush  
p  
subito mp  
mp  
subito p  
subito p  
mp  
< mp  
mp

129

Fl. 1

Fl. 2

B♭Cl. 1

B♭Cl. 2

Bsn.

O

129

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Vib.

Muted

Muted

p

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notable elevated.

129

Mrb.

Hp.

S

A

T

B

When the fi - res pass o - ver

mf

all you'll re-

129

Vln.

Vc.

**P**

141

B♭Cl. 1  
B♭Cl. 2  
Bsn.

Hn. 1  
Hn. 2  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn.  
Vib.

Mrb.  
Hpf.

S  
A  
T  
B  
Vc.  
D.B.

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the ash on—your should - ers some lines on—your palm The world's made in mo-tion we're car - ried a - long; the  
 call is— the ash on—your should - ers The world's made in mo-tion we're car - ried a - long; the  
 ash on—your should - ers The world's made in mo-tion we're car - ried a - long; the  
 some lines on—your palm The world's made in mo-tion we're car - ried a - long; the

**f**

**p** **pp**

**150**

Perc. 1

S

A

T

B

Vc.

D.B.

**Q**

cur-rent won't hold for long for long  
cur-rent won't hold for long the cur-rent won't hold for long  
cur-rent won't hold for long When the fi - res pass o - ver  
cur-rent won't hold for long When the fi - res pass o - ver

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**160**

B♭Cl. 1

B♭Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

**R**

notable. elevated.

**160**

Mrb.

Pno.

S

A

T

B

**160**

Vln.

Vc.

D.B.

**Graphite™**

all you'll re - call is some lines on - your palm Me - mory re-lents like rain - melts the  
all you'll re - call is some lines on - your palm Me - mory re-lents like rain - melts the  
the ash on - your should - ers Me - mory re-lents like rain - melts the  
the ash on - your should - ers Me - mory re-lents like rain - melts the

**160**

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**160**

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**160**

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169

Fl. 1

Fl. 2

B♭Cl. 1

B♭Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

Vib.

Mrb.

Hp.

Pno.

S

A

T

B

Vln.

Ve.

D.B.

**Controlled Burn**

**S**

**p**

**p**

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**p**

**lime - stone the years seem strange**

**lime-stone the years that you spent in flame seem so strange now**

**lime-stone the years flame seem so strange now**

**lime-stone the years that you spent in flame seem so strange now**

**pizz.**

**mf**

**mp**

**mp**

178

B♭Cl. 1

B♭Cl. 2

Vib.

Hp.

Vln.

Vc.

D.B.

Controlled Burn

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This musical score page features six staves of music. The top two staves are for brass instruments (B♭Cl. 1 and B♭Cl. 2), both marked with 'pp'. The third staff is for Vibraphone. The fourth staff is for Horn (Hp.), which has a dynamic marking of 'p' at the end of its section. The fifth staff is for Violin (Vln.), and the sixth staff is for Cello/Bass (Vc. and D.B.). The score concludes with a dynamic marking of 'p' over the last few measures. A large, semi-transparent watermark is overlaid across the middle of the page, reading 'For perusal purposes only. Do not copy.' in a light gray font, and 'Graphite™' with 'notable. elevated.' below it.

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## 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](http://www.jocelynhagen.com) for more information.

## Other works for mixed voices from Graphite:

Paul Ayres	GP - A005	Jubilate	SATB, organ
Eric William Barnum	GP - B008	The White Birds	SATB, piano
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 - C002	Sussex Carol	SATB, cello, harp
Christine Donkin	GP - D019	In Flanders Fields	SATB, a cappella
Christopher Gable	GP - G003	December Carol	SATB, harp
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
Will Lopes	GP - L002	Tutakwenda	SATB, opt. solo, percussion
Will Lopes	GP - L003	Celebrai	SATB, a cappella
Scott Robinson	GP - R004	A Stuff Will Not Endure (cycle)	SATB, piano
Paul J. Rudoi	GP - R010	Amazing Grace	SATB (div), SAT soli, a cappella
Joshua Shank	GP - S001	Color Madrigals (cycle)	SATB, a cappella
Timothy C. Takach	GP - T001	'Twas in the Moon of Wintertime	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 - W003	Sed Amore	SATB div, piano



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