

Look Out Above
GP-D026
SATB, a cappella

Dessa & Jocelyn Hagen

pdf download - \$2.15
printed - \$4.00

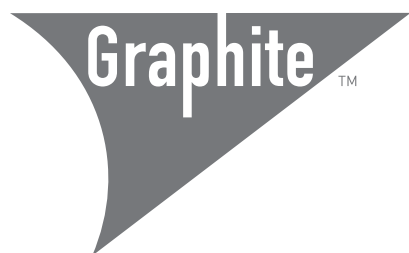


Dessa & Jocelyn Hagen

Look Out Above

for a cappella SATB choir, soloists, body percussion, opt. movement

Commissioned by & dedicated to the Macalester College Choirs
with special thanks to Dr. Michael McGaghie, conductor



notable. elevated.

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Text:

We can't be stopped
they can't catch us
just like midnight on the clock:
it's all hands up--
before tick goes toc,
it's just the dust we kick up, so
look out, look out, look out
look out above
cause we're coming up
look about above
there's no stopping us
We can't be stopped....

- *Dessa*

IPA Guide:

[ɑ] - car
[ɪ] - sitting
[ʌ] - cup, luck
[ɔ] - call, saw
[o] - boat
[u] - who

From the Composers:

Some vocal works ask to be delivered by a perfect blend of voices: a finely tuned, powerful, unified sound. This isn't one of those pieces. Nail the timing and the pitch, but I wouldn't labor over every vowel sound--better to feel the music in your body than to look from side to side to make sure you're in musical consensus with your neighbors. The natural friction between different voices is part of what gives pop music style; it's that X-factor that tells us when a singer really means it. Don't strive to be a choir of angels on this one. Be a room full of humans.

- *Dessa (2018)*

To the Conductor:

Congratulations on your decision to program "Look Out Above" with your choir. You are officially an adventurous conductor; committed to learning and exploring a work that requires movement, improvisation, bravery, and fierce commitment.

I was lucky to workshop this piece throughout its creation with Dr. Michael McGaghie and the choir students at Macalester College in St. Paul. I tried out a bunch of new and sometimes unorthodox ideas with them. Some of them worked beautifully, while others did not. It was an incredible journey.

You are about to go on an incredible journey with your choir. Within this score you will find a basic set of

instructions for its performance, but I am asking you to go beyond what's written on the page. Try out your own ideas ~ improvise ~ listen to your students and allow their creativity to seep into your performance. I want to see "Look Out Above" take on the individual character of the choir that is performing it. You want to hold something a little longer? Great. You want to add more repeats? Yep. More solos? Sure! A rap? Cool. Make this piece your own. Help it live outside these pages!

Then please share it with me. I want to see your process, your performance, and anything in between. I want to cheer you on. You got this!

Twitter & Instagram: @JocelynHagenMus
Facebook: Jocelyn Hagen (composer)
jocelyn@jocelynhagen.com
www.jocelynhagen.com

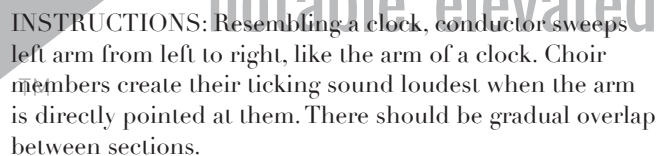
To the Singers:

Dessa has written you an incredible text and an incredible hook. I hope it speaks to you. You are the next generation, and you have the ability to invent a life for yourself that you love and make the world a better place. You can't be stopped. Live the life you dream.

- *Jocelyn Hagen (2018)*

for SATB a cappella choir, soloists, body percussion & optional movement

Dessa & Jocelyn Hagen
with help from the Macalester College Choir Students



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[illegible]

12

Left

Middle

Right

tl - ka - tl - ka - tl - ka - tl - ka

tl - ka - tl - ka - tl - ka - tl - ka

tl - ka - tl - ka - tl - ka - tl - ka

Kick up

We kick up

We kick up

TM

tl - ka - tl - ka - tl - ka - tl - ka

tl - ka - tl - ka - tl - ka - tl - ka

tl - ka - tl - ka - tl - ka - tl - ka

A

*with intensity**thigh slap (LR)*

S

fp

fp

fp

fp

Hu

Hu

Hu

Hu

snap

fp

fp

fp

fp

Hu

Hu

Hu

Hu

chest thump (R hand to chest)

TM

fp

fp

fp

fp

Hu

Hu

Hu

Hu

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B

thigh slap (LR)

snap

ALL (or alto and tenor):
melody
mp light & soft

chest thump

We can't be stopped they can't catch us just like mid-night on the clock it's all hands up

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MELODY should be sung in a popular style,
with narrow vowels and accented syncopations.

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28

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— be-fore tick goes tock it's just the dust we kick up, — we kick up, — we kick up, — we kick up. —

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32

thigh slap (LR)

mf

snap

S
A

We can't be stopped they can't catch us just like mid-night on the

thigh slap (LR)

TM snap

thigh slap (LR)

chest thump (R hand to chest)

T
B

fp

Dm

Hu

(Drop the biscuit)

Electronic effect - may add hard "v" fricative to amp volume and mimic distortion effect. ex. "dvvvv" or "dzzh"

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35

fp

S
A

clock it's all hands up be-fore tick goes tock it's just the dust we kick up. we kick up. we kick up.

TM

fp

T
B

Hu

Hu

39 D For perusal purposes only. Do not copy. continue with body percussion pattern through m. 50

S
A

— we kick up. — We can't be stopped they can't catch us — just like mid-night on the

continue with body percussion pattern through m. 50

T
B

fp *TM* *fp*

Hu — Hu —

43

S
A

clock it's all — hands up — be-fore tick goes tock it's just the dust we kick up, — we kick up, we kick up,

T
B

fp *fp*

Hu — Hu —

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47 E

S

— we kick up, — we kick up. —

— we kick up, — we kick up. — Look out, look out, look out! —

molto *p* *snap*
(both fingers)

T
B

fp *molto* *mp*

Hu — a — Dm — etc.

(Drop the biscuit)

52 *p*

S Lookout, look out, look out! ____ Lookout, look out, look out! ____ Lookout, look out, look out! ____

Look out, look out, look out! ____ Look out, look out, look out! ____ Look out, look out, look out! ____

T *p* Look out, look out, look out! ____ Look out, look out, look out! ____

snap *stomp*

B

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REPEAT 4-6 times, poco a poco cresc.
Soloists begin singing on the second repeat, an improvised call and response style. Each call and response should gain in energy - ramping up. It is OK for the soloists to begin overlapping near the end. Additional soloists optional.

F *f* soloists

Solo Look out a - bove ____

Solo Look out a - bove ____

f

S *p* Look out, look out, look out! ____ Look out, look out, look out! ____

p

T *p* Look out, look out, look out! ____ Look out, look out, look out! ____

p

T *p* Look out, look out, look out! ____ Look out, look out, look out! ____

B

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Sopranos join soloists in front of choir.

G

S

pp *mp* *mf* *f*

u u u u Look out! a above (h)

A

pp *mp* *mf*

u u o

T

pp *mp* *mf*

u u o

B

pp *mp* *mf*

u u o

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72

S

Look out a - bove There's no stop - ping us.

ff *sub. mp*

H

p

tI - kA - tI - kA - tI - kA - tI - kA - tI - kA

T


There's no stop - ping us.

f *ff* *sub. mp*

B

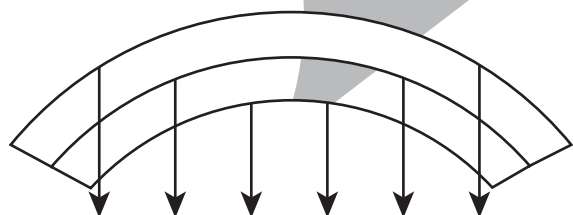
Dm...
(Drop the biscuit)

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ALL: 

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STOMPS are steps forward
into tight cluster.

I

Left

Middle

Right

mf

Kick up

mp

mf

We kick up

ALL:
stomp

mf

notable elevated.

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88

Left

Middle

Right

Kick up

Kick up

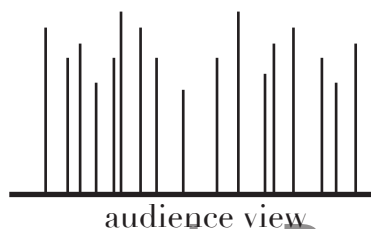
Look out a - bove

thigh slap (both hands)

p

stomp

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<p>CLUSTER POSE: singers pose in various height levels (standing, crouching, etc.) Singers should reach their pose right at Letter J.</p>
--

[illegible]

J

CONDUCTOR turns and sings with choir.

small group:

pp

large group

p light & soft

100

TM

K

 mf

fp

 f

108

Hu

Hu

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CONDUCTOR turns back around.

sub. p *poco a poco cresc.*

S We're com-ing up We're com-ing up Look out a - bove

sub. p *poco a poco cresc.*

T We're com-ing up We're com-ing up Look out a - bove

sub. p *poco a poco cresc.*

B We're com-ing up up a - bove

stomp

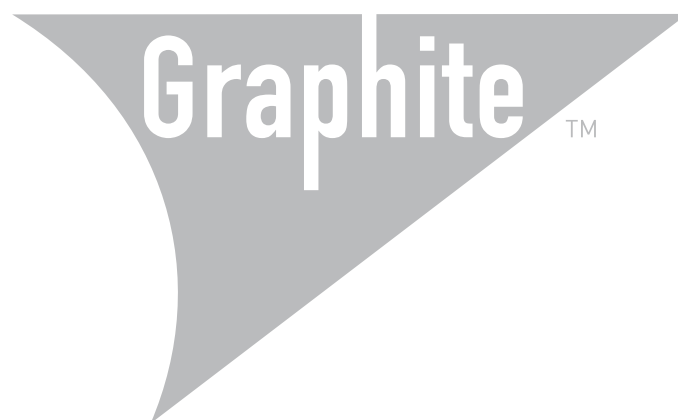
sub. p *poco a poco cresc.*

audience view

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LAST FORMATION: Singers slowly spread out and face the audience in strong stance.



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118

all crouched singers
are now standing

(M)

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clap

mf *sub. p* *f*

S a - bove Look out a - bove We're com-ing

mf *sub. p* *ff*

T Look out a - bove Look out a bove We're com-ing We can't be

mf *p* *f*

T a - bove a - bove

thigh slap (LR)

mf *p* *f*

B a - bove a - bove

124

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mp *f* *molto* *ff*

S singer choice: clap, chest thump, stomp, thigh slap

stopped We can't be stopped!

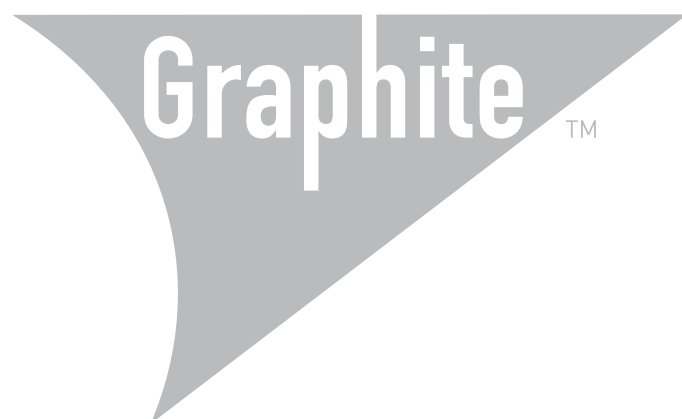
mp *f* *molto* *ff*

T singer choice: clap, chest thump, stomp, thigh slap

mp *f* *molto* *ff*

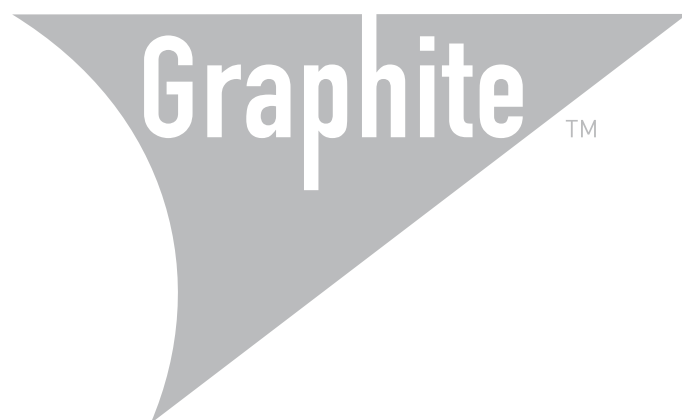
B

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Dessa



Dessa is a rapper, a singer, an essayist, and a proud member of the Doomtree hip-hop crew. She's performed around the world at opera houses and rock clubs and while standing on barroom tables. She's landed on the Billboard Top 200 Albums list as a solo artist (Parts of Speech, Chime), as a Doomtree member (All Hands), and as a contributor to The Hamilton Mixtape. As a writer, her work has appeared Minnesota Public Radio, in the *New York Times Magazine*, the *Star Tribune* (Minneapolis), *Minnesota Monthly*, and literary journals across the country. *My Own Devices*, her hardcover collection of essays, was published in 2018 by Dutton Books (Penguin Random House). Her previous collections include two short books of poetry and essays: *Spiral Bound* and *A Pound of Steam*. She now splits her time between Manhattan, Minneapolis, and a tour van cruising at six miles per hour above the posted limit.

Dessa is represented by the Frances Goldin Agency as a writer and by United Talent Agency as a performing musician.

Jocelyn Hagen

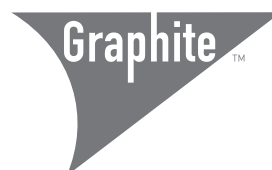


Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt. In 2023 her opera *The Song Poet*, written with Hmong writer Kao Kalia Yang, premiered with Minnesota Opera, and sold out their run over six months prior to the premiere date. In 2019 she celebrated the premiere of her multimedia symphony *The Notebooks of Leonardo da Vinci*, which includes video projections created by a team of visual artists, highlighting da Vinci's spectacular drawings, inventions, and texts. The work has already been performed over thirty times across the United States, including Sweden. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Hagen's commissions include *Conspirare*, the Minnesota Opera, the Minnesota Orchestra, Voces8, the International Federation of Choral Music, *Conspirare*, True Concord Voices and Orchestra, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St.

Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

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Reginal Wright	GP - W008	Life's Mirror	SATB, piano



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