

Look Out Above
GP-D026.2
SSAA, a cappella

Dessa & Jocelyn Hagen

pdf download - \$2.15
printed - \$4.00



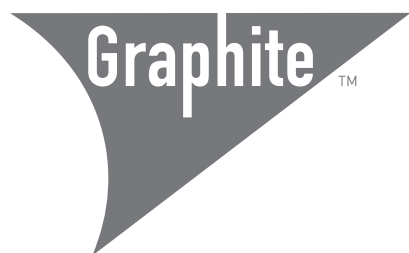
Dessa & Jocelyn Hagen

Look Out Above

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

SSAA Arrangement Commissioned by the Titan Voices, California State University, Fullerton (2022)

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



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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*

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 the SATB voicing of 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

IPA Guide:

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

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.

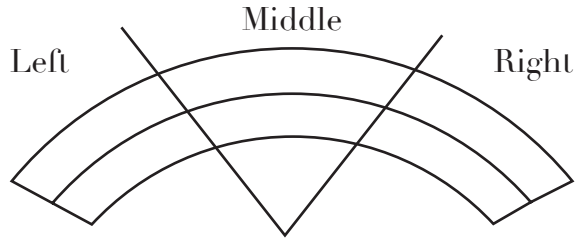
- *Jocelyn Hagen (2018)*

Look Out Above

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

Text by: Dessa

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



INSTRUCTIONS: Resembling a clock, conductor sweeps left arm from left to right, like the arm of a clock. Choir members create their ticking sound loudest when the arm is directly pointed at them. There should be gradual overlap between sections.

Presto ♩ = 166-170

p *whispering:*

Left *mp*

Middle *whispering: p*

Right *p*

Left: *tl tl tl tl* | *tl tl* | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | *tl-kΛ-tl-kΛ*

Middle: | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* |

Right: | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | *tl-kΛ-tl-kΛ* |

Bottom: | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | *tl-kΛ-tl-kΛ* |

7

Left *mf*

Middle *mf speaking:*

Right *mp*

Left: | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* |

Middle: *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* |

Right: *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* |

Bottom: *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* | | | *tl-kΛ-tl-kΛ-tl-kΛ-tl-kΛ* |

Kick up



notable. elevated.

12

Left
Middle
Right

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

Kick up
We kick up
We kick up

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

A

17 *with intensity*

S1
S
S2
A

thigh slap (LR)
snap
chest thump (R hand to chest)

fp *fp* *fp* *fp*
fp *fp* *fp* *fp*

Hu Hu Hu Hu
Hu Hu Hu Hu

B

thigh slap (LR)

S1

snap

S2

ALL:
24 *melody mp light & soft*

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

A *chest thump*

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

28

28

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

C

32

thigh slap (LR) *snap*

S1 only *mf*

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

thigh slap (LR) *snap*

fp

Dm *(Drop the biscuit)* Hu

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

thigh slap (LR) *chest thump (R hand to chest)*

35

T1 & T2 *snap*

S clock it's all hands up before tick goes tock it's just the dust we kick up, we kick up, we kick up,

fp + S2 *fp*

Hu Hu

A *chest thump*

* optional low E

39

D

continue with body percussion pattern through m. 50

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

A
fp *fp*
Hu Hu

continue with body percussion pattern through m. 50

43

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

A
fp *fp*
Hu Hu

47

E

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

A
fp *mp*
Hu a etc.

molto *p*

Dm
(Drop the biscuit) snap
(both fingers)

ALL:

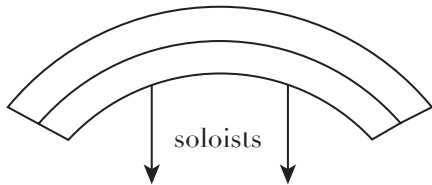
52 *p*

S Look out, look out, look out! ___ Look out, look out, look out! ___ Look out, look out, look out! ___

S Look out, look out, look out! ___ Look out, look out, look out! ___ Look out, look out, look out! ___

A *p* Look out, look out, look out! ___ Look out, look out, look out! ___

A *snap* *stomp*



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*

Solo Look out a - bove ___

Solo *f* Look out a - bove ___

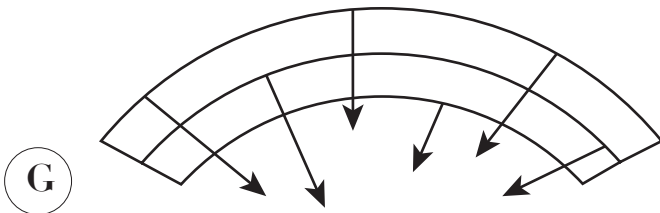
58 *p*

S Look out, look out, look out! ___ Look out, look out, look out! ___

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

A *p* Look out, look out, look out! ___ Look out, look out, look out! ___

A



Sopranos join soloists in front of choir.

62 *Soloists continue through m. 69*

Solo *Look out a - bove*

Solo *Look out a - bove*

S *pp mp mf f*
u u u u *Look out a -*

S *pp mp f*
u u *Look out a -*

A *pp mp mf*
u u o

A *pp mp mf*
u u o



71

S

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

ff *sub. mp* *p*

71

S

bove (h) a

f *ff*

A

a There's no stop - ping us.

f *ff* *sub. mp*

A

a

f *ff* *mp*

Dm...
(Drop the biscuit)

78

ALL:

u - ka - u - ka - u - ka - u - ka - u - ka u - ka - u - ka - u - ka - u - ka - u - ka

I

STOMPS are steps forward into tight cluster.

Left: *mf* Kick up

Middle: *mp* tI - kΛ - tI - kΛ - tI - kΛ - tI - kΛ

Right: *mf* We kick up

ALL: *stomp* *mf*

88

Left: *f* Kick up Kick up Look out a - bove

Middle: tI - kΛ - tI - kΛ - tI - kΛ - tI - kΛ

Right: Kick up Kick up

thigh slap (both hands) *p*

stomp

K

Middle

u - ka - u - ka u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka -

S *S1 only mf*

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

A *+ S2 fp*

Hu Hu

108

Middle

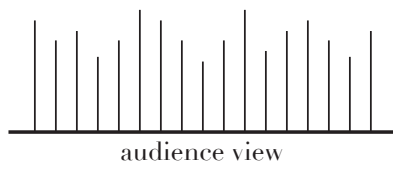
u - ka - u - ka u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka - u - ka -

S

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

A *fp*

Hu Hu



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

L

CONDUCTOR turns back around.

112

S *sub. p poco a poco cresc.*

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

A *sub. p poco a poco cresc.*

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

stomp

M

small group
in the center:

all crouched singers
are now standing

ff

118

Solo

S

A

clap

mf

p \rightarrow *f*

a - bove _____ Look out a - bove _____

mf \rightarrow *sub. p* \rightarrow *p* \rightarrow *f*

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

thigh slap (LR)

We can't _____ be

124

Solo

S

A

mp \rightarrow *f*

molto \rightarrow *ff*

stopped We can't be _____ stopped! _____

mp \rightarrow *f*

molto \rightarrow *ff*

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

mp \rightarrow *f*

molto \rightarrow *ff*

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

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

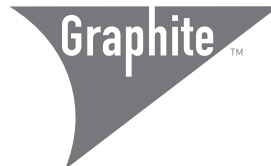


Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic 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.

Other works for treble voices from Graphite:

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B.E. Boykin	GP-B021	Ave Maria	SSAA a cappella
Jenni Brandon	GP-B013	Breakable	SA, piano
Jennifer Lucy Cook	GP-C010	Over and Over	SSAA with TBB and/or synth
Jennifer Lucy Cook	GP-C012.5	How Can I Keep From Singing	2-part treble, piano
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