

Dragon Fire
GP - H024
SATB div. piano 4-hands

Jocelyn Hagen and Timothy C. Takach

pdf download - \$2.15
printed - \$4.00



Jocelyn Hagen & Timothy C. Takach

Dragon Fire

for SATB div. piano 4-hands

Commissioned by the Choral Programs
of the Lewisville School District

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Text:

I dive deep
and breathe life in,
inhaling each obstacle
blocking my path.
I choke out the dark sacs
of vision smothering smoke,
permeating my lungs,
filling me with
soul-sucking layers of soot
until it pours out
of my mouth and nostrils,
blocking out all light,
blinding my path,
disrupting my growth.

Still, I feel
my way forward
and find a hidden
rare pocket,
that one last reserve
of energizing air,
and breathe in the miles.
Then exhale long and wide,
spraying my blaze of fury,
careful not to
char my courage
or trip on regret.
I trample over
old trepidations
now singed into hot ash
from my ire.
I'm a dragon.
I feed on my fire.

- Michelle Stradford, "My Dragon Fire," from the
book *I'm Rising: Used with permission.*



Michelle G. Stradford is author of the bestselling and award-winning book, *I'm Rising: Determined. Confident. Powerful.* She has written a number of other uplifting poetry books about self-love, romantic and family love. Some of her work was recently published in the Heron Clan VII Poetry

Anthology along with other esteemed poets.

In addition to poetry, she has penned short stories and fiction since adolescence. Her writing style is contemporary free verse, as her goal is to create poetry and prose that is relatable, connects with and is inspiring to her readers. In particular, she wants to use her experiences and writing to build a platform that encourages women and girls to own their power to overcome challenges and crush their goals.

Dragon Fire

SATB div and piano

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Michelle Stradford

Jocelyn Hagen & Timothy C. Takach

♩ = 92 - 96

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notable. elevated.

mf poco marcato

Soprano
I dive deep and breathe life in,

mf poco marcato

Alto
I dive deep and breathe life in,

mf poco marcato

Tenor
I dive deep and breathe life in,

mf poco marcato

Bass
I dive deep and breathe life in,

♩ = 92 - 96

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mp

Primo

mp

Booming! Bring out LH

mp

Secondo

with pedal, pumping

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4

S in - hal - ing each ob - sta - cle block - ing my path.

A in - hal - ing each ob - sta - cle block - ing my path.

T in - hal - ing each ob - sta - cle block - ing my path.

B in - hal - ing each ob - sta - cle block - ing my path.

Primo

Secondo

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7

S I choke out the dark sacs of vi - sion smoth - er - ing smoke, *fp*

A I choke out the dark sacs of vi - sion smoth - er - ing smoke, *fp*

T I choke out the dark sacs of vi - sion smoth - er - ing smoke, *fp*

B I choke out the dark sacs of vi - sion smoth - er - ing smoke, *fp*

Primo

Secondo

10

N.B. *f*

S per-me-at-ing my lungs, fill-ing me with soul - suck-ing lay - ers

A per-me-at-ing my lungs, fill-ing me with soul - suck-ing lay - ers

T per-me-at-ing my lungs, fill-ing me with soul - suck-ing lay - ers

B per-me-at-ing my lungs, fill-ing me with soul - suck-ing lay - ers

Primo

Secondo

cresc. *f*

14

S of soot un - til it pours

A of soot un - til it pours

T of soot un - til it pours un - til it

B of soot un - til it pours un - til it

Primo

Secondo

mf *mf* *mp* *mf* *sub.p* *cresc. poco a poco*

8va

sub. *mp* 8va

3

rall.

$\text{♩} = 76$

27

S block-ing out all light, Still, I feel my way for-ward

A light, block-ing out all light, I feel my way

T block-ing out all light, block-ing out all light, Still, I feel my way for-ward,

B block-ing out all light, Still, I feel my way for-ward,

mf *p* *mf* *p* *mf* *p*

rall. $\text{♩} = 76$

Secondo *p legato*

34

S Still, I feel my way for-ward and find a hid-den rare pock-et,

A for-ward, I feel my way for-ward and find a hid-den rare pock-et,

T for-ward my way for-ward hid-den rare pock-et,

B for-ward my way for-ward hid-den rare pock-et,

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Primo *p*

Secondo *mp* *p*

5

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40

S *p legato* that one last re - serve of en - er - giz - ing air, and breathe in. *cresc.* *mp*

A *p legato* that one last re - serve of en - er - giz - ing air, and breathe in. *cresc.* *mp*

T *p legato* that one last re - serve of en - er - giz - ing air, and breathe in. *cresc.* *mp*

B *p legato* that one last re - serve of en - er - giz - ing air, and breathe in. *cresc.* *mp*

Primo *mp*

Secondo *mp*

For perusal purposes only. Do not copy.

44

S the miles. the miles. *mf* *f*

A the miles. the miles. *mf* *f*

T the miles. the miles. *mf* *f*

B the miles. the miles. *mf* *f*

Primo *mf* *f*

Secondo *mf* *f*

48 *accel.*

♩ = 92 - 96

mf poco marcato

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S Then ex -

A Then ex -

T Then ex -

B Then ex -

Graphite notable. elevated.

48 *accel.*

♩ = 92 - 96

TM

tr

ff

sub. mf

Primo

Secondo

3 3 3

3 3

3 3

ff

sub. mf

52

mp

S hale ex - hale

A hale ex - hale

T hale ex - hale

B hale ex - hale

Graphite notable. elevated.

52

mp

Primo

Secondo

TM

mp

55

S Then ex - hale Then ex - hale *cresc. poco a poco*

A Then ex - hale *cresc. poco a poco*

T Then ex - hale Then ex - hale *cresc. poco a poco*

B Then ex - hale Then ex - hale *cresc. poco a poco*

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55

Primo *cresc. poco a poco*

Secondo *cresc. poco a poco*

58

S long and wide, *f*

A long and wide, *f*

T long and wide, *f*

B long and wide, *f*

58

Primo *f*

Secondo *f*

8

61

S ex - hale - long and wide, spray - ing my

A ex - hale - long and wide, spray - ing my

T ex - hale - long and wide, spray - ing my

B ex - hale - long and wide, spray - ing my

Primo

Secondo

64

S blaze of fu - ry, blaze of fu - ry, care - ful not to char my cour - age

A blaze of fu - ry, blaze of fu - ry, care - ful not to char my cour - age

T blaze of fu - ry, blaze of fu - ry, care - ful not to char my cour - age

B blaze of fu - ry, blaze of fu - ry, care - ful not to char my cour - age

Primo

Secondo

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67

S or trip on re gret. I tram - ple o - ver

A or trip on re gret. I tram - ple o - ver

T or trip on re gret. I tram - ple o - ver

B or trip on re gret. I tram - ple o - ver

Primo *mf* *f* 3 3 3

Secondo *mf* *cresc.* *f*

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70

S tram - ple o - ver old trep - i - da - tions now (ss) singed in - to hot

A old trep - i - da - tions old trep - i - da - tions now (ss) singed in - to hot

T tram - ple o - ver old trep - i - da - tions now (ss) singed in - to hot

B old trep - i - da - tions old trep - i - da - tions now (ss) singed in - to hot

Primo *f* *TM* *notable. elevated.*

Secondo

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73

S a - sh from my ire. I'm a drag - on.

A a - sh from my ire. I'm a drag - on.

T a - sh from my ire. I'm a drag - on.

B a - sh from my ire. I'm a drag - on.

Primo

Secondo

For perusal purposes only. Do not copy.

76

S I'm a drag - on. I feed on my fire. *rit.* *ff*

A I'm a drag - on. I feed on my fire. *ff*

T I'm a drag - on. I feed on my fire. *ff*

B I'm a drag - on. I feed on my fire. *ff*

Primo

Secondo

79 $\text{♩} = 84-88$

S *f* on my fire! *ff* fire! Fire!

A *f* on my fire! *ff* fire! Fire!

T *f* Fire! on my fire! *ff* fire! Fire!

B *f* on my fire! *ff* fire! Fire!

79 $\text{♩} = 84-88$

Primo *ff*

Secondo *ff*

83

S *ff* Fire!

A *ff* Fire!

T *ff* Fire!

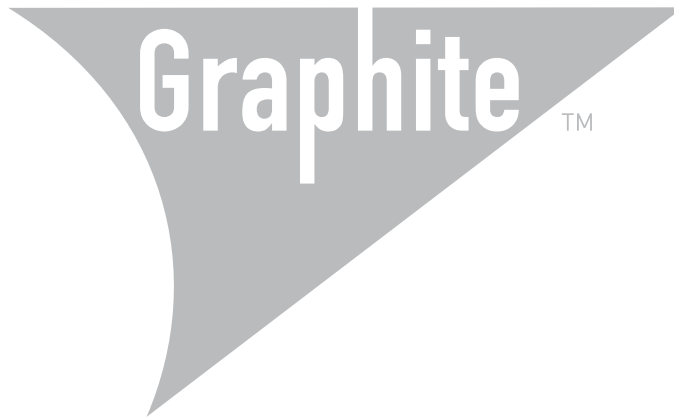
B *ff* Fire!

83

Primo *ff*

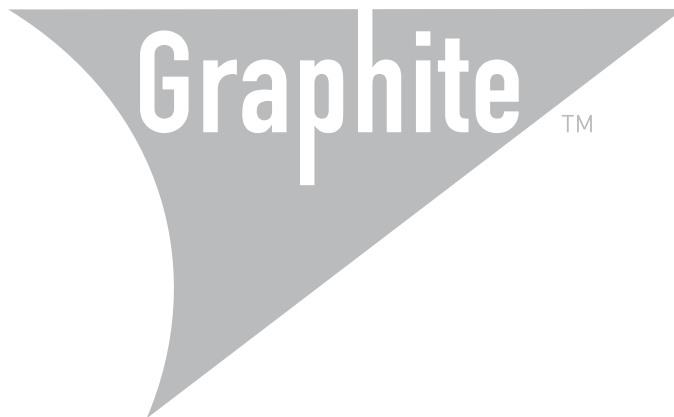
Secondo *ff*

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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.

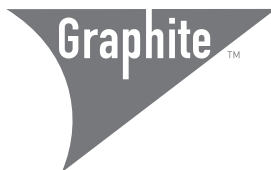
Timothy C. Takach



Inspired by captivating narrative, speculative fiction and making better humans through art, the music of Timothy C. Takach is a mainstay in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, Santa Fe Desert Chorale, the St. Olaf Band, Cantus, U.S. Army Field Band and Soldiers’ Chorus, Lorelei Ensemble, the DeBartolo Performing Arts Center, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, PBS, and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein. Takach’s a cappella choral symphony *Helios* is “larger than life, as if the piece were accompanied by an orchestra” and is “complemented with brilliant visuals created by CandyStations” (Tucson.com). In 2023 his ballet *Unfashioned Creature* was premiered in St. Paul, MN by the James Sewell Ballet. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He lives in Minneapolis with his wife and two sons.

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