

Controlled Burn  
GP-D023.5  
SATB, string quartet, piano

Dessa & Jocelyn Hagen

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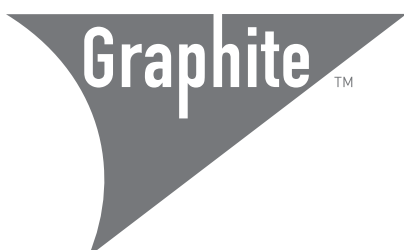
**FULL SCORE - STRINGS & PIANO**



# Dessa & Jocelyn Hagen

## **Controlled Burn**

for SATB choir, string quartet and piano



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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 be-  
hind 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 four 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**

**D023.4 - SSA choir, string quartet and piano**  
piano, 2 violins, viola, cello

**D023.5 - SATB choir, string quartet and piano**  
piano, 2 violins, viola, cello

Commissioned by Minneapolis Public Schools for Viva City; 2014

# Controlled Burn

for SATB choir, string quartet, and piano

Text by: Dessa

a collaboration by  
Dessa & Jocelyn Hagen

*Allegro* ♩ = 120-126

Musical score for Violin I, Violin II, Viola, Cello, and Piano. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked *Allegro* with a metronome marking of ♩ = 120-126. The Violin I and II parts begin with a *mf* dynamic. The Cello part begins with a *f* dynamic. The Piano part begins with a *mf* dynamic. A large watermark 'Graphite notable. elevated.' is overlaid on the score.

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Musical score for Violin I, Violin II, Viola, Cello, and Piano. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked *Allegro* with a metronome marking of ♩ = 120-126. The Violin I and II parts begin with a *mf* dynamic. The Cello part begins with a *f* dynamic. The Piano part begins with a *f* dynamic. A large watermark 'Graphite notable. elevated.' is overlaid on the score.



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C

28

Vln. I

Vln. II

Vla.

Vc.

arco

arco

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28

S

A

T

B

*mf*

*mf*

*mf*

*mf*

We're born with a fuse timed to ig - nite It burns through our

We're born with a fuse timed to ig - nite It burns through our

We're born with a fuse timed to ig - nite It burns through our

We're born with a fuse timed to ig - nite It burns through our

28

Pno.

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D

34

Vln. I

Vln. II

Vla.

Vc.

arco

arco

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34

S

A

T

B

youth then sets us a - light for a while And when we're old - er

youth then sets us a - light for a while And when we're old - er we'll

youth then sets us a - light for a while And when we're old - er we'll

youth then sets us a - light for a while And when we're old - er we'll

34

Pno.

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39

Vln. I

Vln. II

Vla.

Vc.

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39

S

A

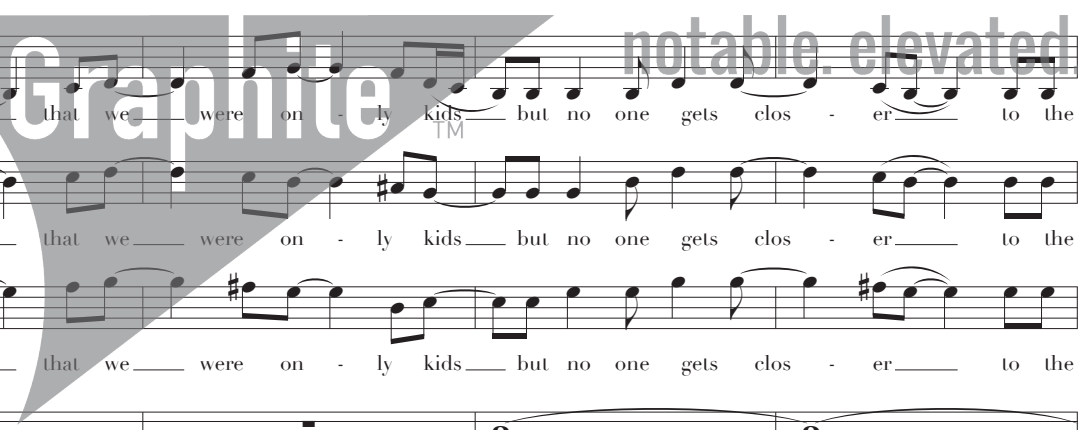
T

B

laugh and say that we were on - ly kids but no one gets clos - er to the

laugh and say that we were on - ly kids but no one gets clos - er to the

laugh and say that we were on - ly kids but no one gets clos - er to the



39

Pno.

(E)

43

Vln. I

Vln. II

Vla.

Vc.

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43

S

A

T

B

burn of love and loss than this Ah...

burn of love and loss than this Ah...

burn of love and loss than this Ah...

burn of love and loss than this Ah...



43

Pno.

48

Vln. I

Vln. II

Vla.

Vc.

S

A

T

B

Pno.

*pp*

*p*

*mp*

When the fi - res — pass o - ver

When the fi - res — pass o - ver

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55

Vln. I

Vln. II

Vla.

Vc.

S

A

T

B

Pno.

*mp*

*pizz.*

all you'll re - call is — the ash on — your should - ers some lines on — your

all you'll re - call is — the ash on — your should - ers some lines on — your

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G

60

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

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60

S palm The world's made in mo - tion we're car - ried a - long;

A palm The world's made in mo - tion we're car - ried a - long; the

T The world's made in mo - tion we're car - ried a - long; the

B The world's made in mo - tion we're car - ried a - long; the



60

Pno. *mp*

H

65

Vln. I *mp* *mf* *arco*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

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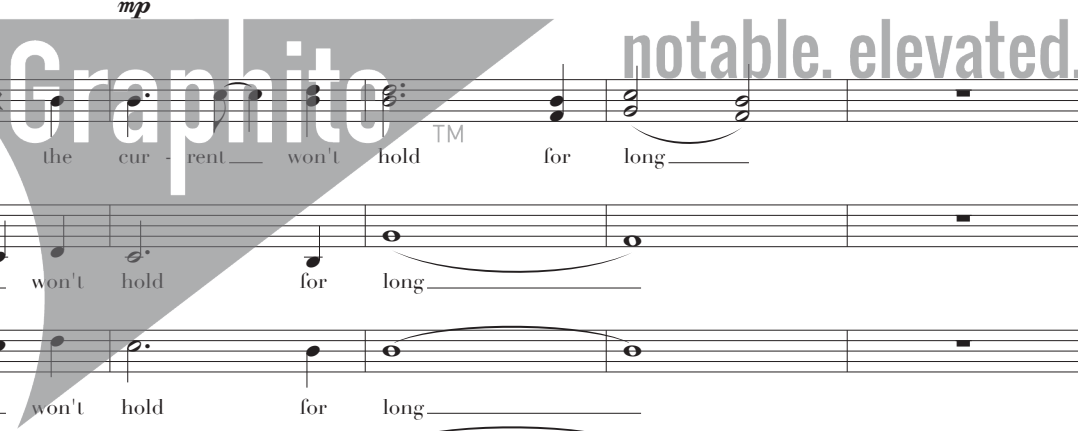
65

S the cur - rent won't hold for long

A cur - rent won't hold for long

T cur - rent won't hold for long

B cur - rent won't hold for long



65

Pno. *mf*

70

Vln. I *pizz.*

Vln. II *melody*

Vla. *pizz.*

Vc. *pizz.*

*mf*

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70

Pno.

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76

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *melody arco*

76

Pno.

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81

Vln. I *slight*

Vln. II *slight*

Vla. *slight*

Vc. *slight*

*sub. p*

*pizz.*

*sub. p*

*sub. p*

*sub. p*

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81

Pno.

*slight*

*sub. p*



96

Vln. I

Vln. II

Vla.

C.

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96

S

A

T

B

Pno.

be - hind you then turn and walk the line,

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(K)

Vln. I

Vln. II

Vla.

Vc.

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101

S

A

T

B

Pno.

how man - y strang - ers might sur - prise you,

mf

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105

Vln. I

Vln. II

Vla.

Vc.

105

S

A

T

B

too changed by time to re - cog - nize

too changed by time to re - cog - nize

too changed by time to re - cog - nize

too changed by time to re - cog - nize

105

Pno.

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L

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f*

*f*

*f*

*f*

*f*

110

M

115

Vln. I

Vln. II

Vla.

Vc.

sub. p

sub. p

sub. p

sub. p

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115

Pno.

sub. p

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121

Vln. I

Vln. II

Vla.

Vc.

mp

N

121

Pno.

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127

Vln. I

Vln. II

Vla.

Vc.

mp

p

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TM

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127

Pno.

133

⓪

Vln. I

Vln. II

Vla.

Vc.

*p*

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133

*mf*

When the fi res — pass o — ver

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notable. elevated.

S

A

T

B

Pno.

*mp*

140

Vln. I

Vln. II

Vla.

Vc.

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140

*f*

notable. elevated.

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the ash on — your should - ers some lines on — your palms The

all you'll re - call is — the ash on — your should - ers The

ash on — your should - ers The

some lines on — your palms The

S

A

T

B

Pno.

*mf*

*mf*

*mf*

*f*

*f*

**P**

*with freedom, a little slower...*

Vln. I

Vln. II

Vla.

Vc.

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146

S

A

T

B

world's made in motion we're carried a long; the current won't hold for long

world's made in motion we're carried a long; the current won't hold for long

world's made in motion we're carried a long; the current won't hold for long

world's made in motion we're carried a long; the current won't hold for long

*ff*

*ff*

*ff*

*ff*

146

Pno.

**Q**

*a tempo*

Vln. I

Vln. II

Vla.

Vc.

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153

S

A

T

B

for long

the current won't hold for long

When the fires pass

When the fires pass

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

153

Pno.

159

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*mp pizz.*

*mp*

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159

S

A

T

B

Pno.

*mp*

*mp*

all you'll re - call is some

all you'll re - call is some

o - ver the ash on your should - ers

o - ver the ash on your should - ers

notable. elevated.

Graphite

(R)

164

Vln. I

Vln. II

Vla.

Vc.

*mp arco*

*mf*

*arco*

*mf*

*mf*

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164

S

A

T

B

Pno.

*mf*

*mf*

lines on your palms Me - mory re - lents like rain melts the

lines on your palms Me - mory re - lents like rain melts the

Me - mory re - lents like rain melts the

Me - mory re - lents like rain melts the

Me - mory re - lents like rain melts the

notable. elevated.

Graphite

169

Vln. I

Vln. II

Vla.

Vc.

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169

S

A

T

B

lime - stone - the years - seem - strange -

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

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

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

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169

Pno.

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(S)

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*pizz.*

*mp*

*mp*

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174

Pno.

*mp*

180

*pizz.*

*p*

Vln. I

Vln. II

Vla.

Vc.

Pno.

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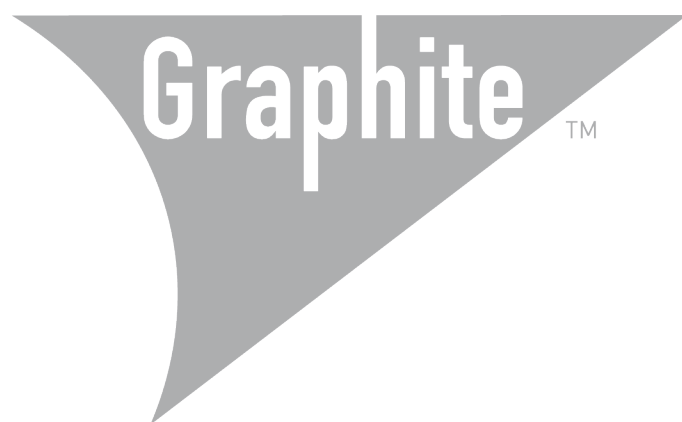
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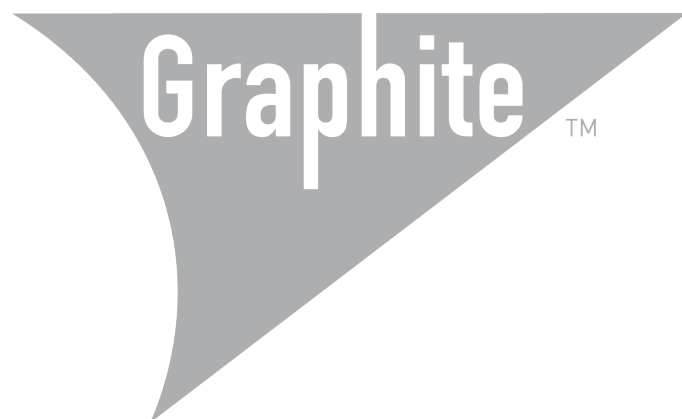
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## Dessa



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

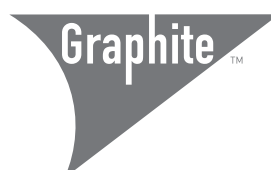


Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic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