

Imperceptible
GP-B001
soprano, piano

Jenni Brandon

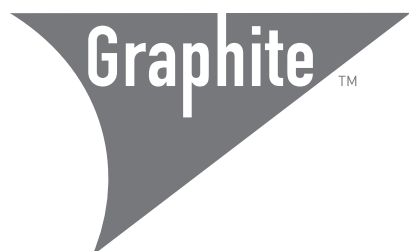
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Jenni Brandon



Imperceptible

for soprano and piano



notable. elevated.

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Program Note:

Japanese haiku, poetry, and art have fascinated me ever since I began visiting the Japanese Pavilion of Art at the Los Angeles County Museum of Art. Both the poetry and art offer simple lines and beautiful imagery. As I searched for poetry, I found Kenneth Rexroth's beautiful translations from his book *One Hundred Poems from the Japanese* reflected this ideal, being both graceful and sensual, but at the same time powerful and haunting.

As I began working with these poems, I found that by linking these short poems together into one large work I could tell the story of one woman's wait for her lover, her loss and grief, and her questioning of the delicate human heart. Creating a sense of timelessness, the piece begins and ends similarly with the piano and the voice quietly acting as the mist, an eternal song that mournfully floats ghost-like above a "spring meadow."

- Jenni Brandon

Texts:

I. Mist floats on the Spring meadow.
My heart is lonely.
A nightingale sings in the dusk.
-*Yakamochi*

II. Out in the marsh reeds
A bird cries out in sorrow,
As though it had recalled
Something better forgotten.
-*Tsurayuki*

III. Someone passes,
And while I wonder
If it is he,
The midnight moon
Is covered with clouds.
-*Lady Murasaki Shikibu*

IV. This is not the moon,
Nor is this the spring,
Of other springs,
And I alone
Am still the same.
-*Ariwara No Narihira*

V. I waited for my
Lover until I could hear
In the night the oars of the boat
Crossing the River of Heaven .
-*Hitomaro(?)*

VI. I should not have waited.
It would have been better
To have slept and dreamed,
Than to have watched night pass,
And this slow moon sink.
-*Lady Akazome Emon*

VII. Will he always love me?
I cannot read his heart.
This morning my thoughts
Are as disordered
As my black hair.
-*Lady Horikawa*

VIII. No, the human heart
Is unknowable.
But in my birthplace
The flowers still smell
The same as always.
-*Tsurayuki*

IX. In the eternal
Light of the spring day
The flowers fall away
Like the unquiet heart.
-*Ki No Tomonori*

X. Imperceptible
It withers in the world,
This flower-like human heart.
-*Komachi*

Poems translated by Kenneth Rexroth, from *ONE HUNDRED POEMS FROM THE JAPANESE*,
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Imperceptible

soprano and piano

Poems translated by:
Kenneth Rexroth

Jenni Brandon

*Mournfully and slow,
without meter or strict time*

*(sing over strings
of open piano)*

p Ah _____ Ah _____

pp

6 6 6 6

*

3 *p* Ah _____ *mf*

(8va)

3 6 6

Freely *p* Ah _____ *(accel.)* *mp* *p* Ah _____ *(rit.)* *mf* , *p* Ah _____

4

* Keep pedal down after singer has stopped singing
to allow strings to resonate for several seconds.



Please report performances of this piece to
Jenni Brandon at jenni@jenniBrandon.com

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With more motion, a bit stricter $\text{♩} = 58$

5

Mist, _____ Mist _____ floats on the

5

8va

6

6

with pedal

9

Spring mead-ow. My heart is lone - ly. A

rubato

p

mp

9

rubato

(imitate voice)

p

mf

12

night-in-gale sings in the dusk. Out in the marsh reeds a

(♩ = ♩.)
a tempo

mf

mp

12

(♩ = ♩.)
a tempo

mp

Piu mosso *f* *rit.* -----

16
bird cries out in sor - row,

Piu mosso *f* *rit.* -----

16
rubato *mp* *a tempo* $\text{♩} = 58$ *f*
as though it had recalled something better for - got - ten. -----

rubato *mp* *a tempo* $\text{♩} = 58$ *f* *8va*

19
Someone passes, and while I won - der if

hushed mp *subito p*

22 *8va*

The image displays a musical score for the song "The Moon Shines Bright". It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each starting at measure 26.

Vocal Line:

- Measure 26:** Starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f* (forte). The melody begins with a quarter note F#4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers the last three notes, with a "3" indicating a triplet. The lyrics "it is he, the mid - night moon" are written below the notes.
- Measure 27:** Continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. A slur covers the last two notes, with a "3" indicating a triplet. The lyrics "is" are written below the notes.

Piano Accompaniment:

- Measure 26:** Starts with a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a dynamic marking of *f* (forte). The right hand plays a series of chords: F#4-A4, G4-B4, A4-C5, and B4-D5. The left hand plays a series of chords: F#3-A3, G3-B3, A3-C4, and B3-D4. A slur covers the last three notes of the left hand, with a "3" indicating a triplet.
- Measure 27:** Continues the accompaniment with a series of chords: F#4-A4, G4-B4, A4-C5, and B4-D5. The left hand plays a series of chords: F#3-A3, G3-B3, A3-C4, and B3-D4. A slur covers the last three notes of the left hand, with a "3" indicating a triplet.

29

covered with clouds. _____

30

31

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472

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474

475

32

static, steady

p

moon, nor is this the spring, of other springs, And I alone am

32

static, steady

p

pp

38 $\text{♩} = 72$

still the same. *pp*

38 $\text{♩} = 72$
without hesitation
mp
Ped. simile

45 *steadily* *p*

I wait-ed for my lov - er

45 *steadily*
p
3
8
3

51 *poco a poco cresc.*

un - til I could hear in the night the

51 *3*
8
3
subito p

56

rall.-----

oars of the boat, the oars of the boat_____ crossing the Riv - er of

56

rall.-----

poco a poco cresc.

61 *a tempo* *Piu mosso*

f

Heav - en. _____

61 *a tempo* *Piu mosso*

f

3

3

3

65

$\text{♩} = 80$ *with more urgency*

mf

I should not have wait - ed. _____ It would have been bet - ter _____ to have

65

$\text{♩} = 80$ *with more urgency*

mf

Ped. simile

69 *mf* *mf*

slept and dreamed, than to have

69 *mf* *f* *mf* *mp*

74 *mp* *rubato* *p*

watched night pass, and this slow moon sink.

74 *p* *pp* *rubato*

81 *mf* *becoming more agitated*

Will he al-ways love me?

81 *mp* *Ped. simile*

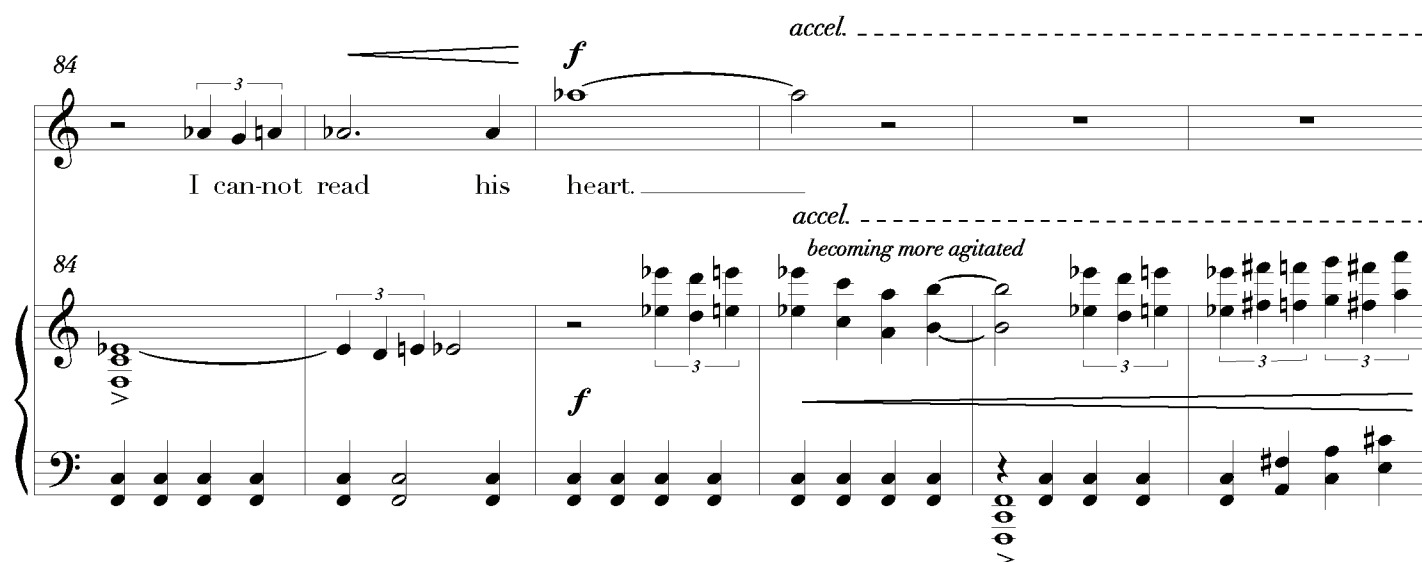
84 *accel.*

f

I can-not read his heart.

84 *accel.*
becoming more agitated

f



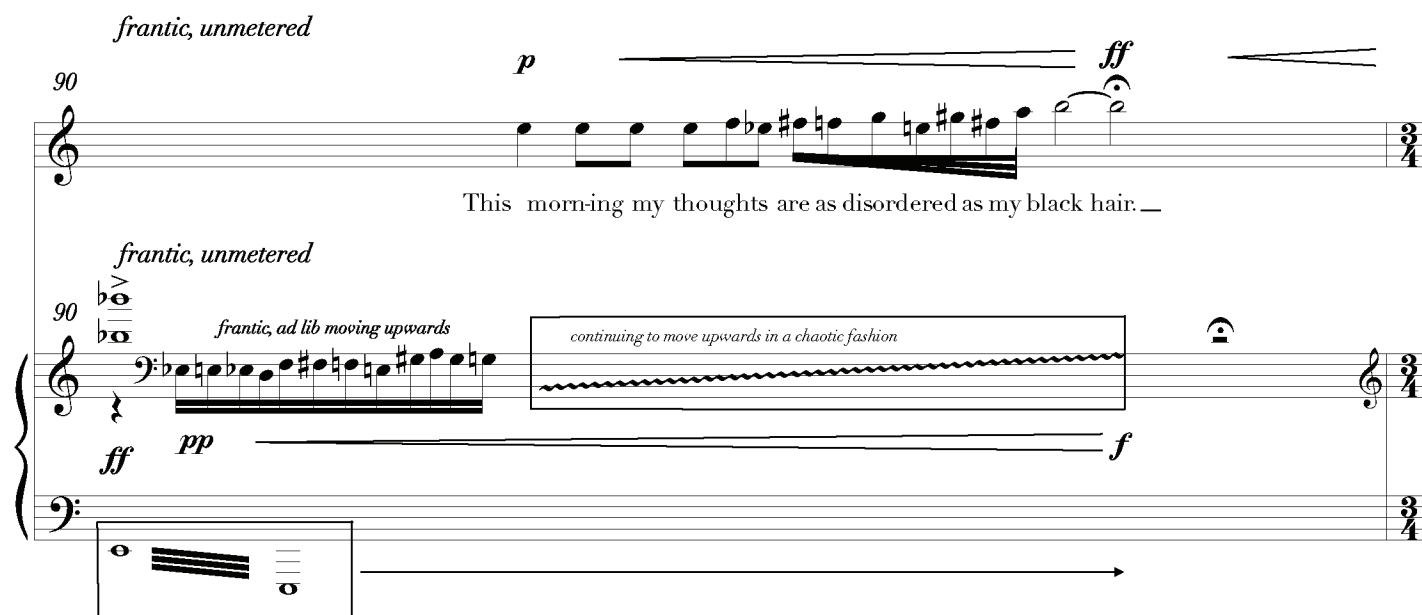
90 *frantic, unmetered*

p *ff*

This morn-ing my thoughts are as disordered as my black hair. —

90 *frantic, unmetered*
frantic, ad lib moving upwards
continuing to move upwards in a chaotic fashion

ff *pp* *f*



91 *marcato*

f

5

3

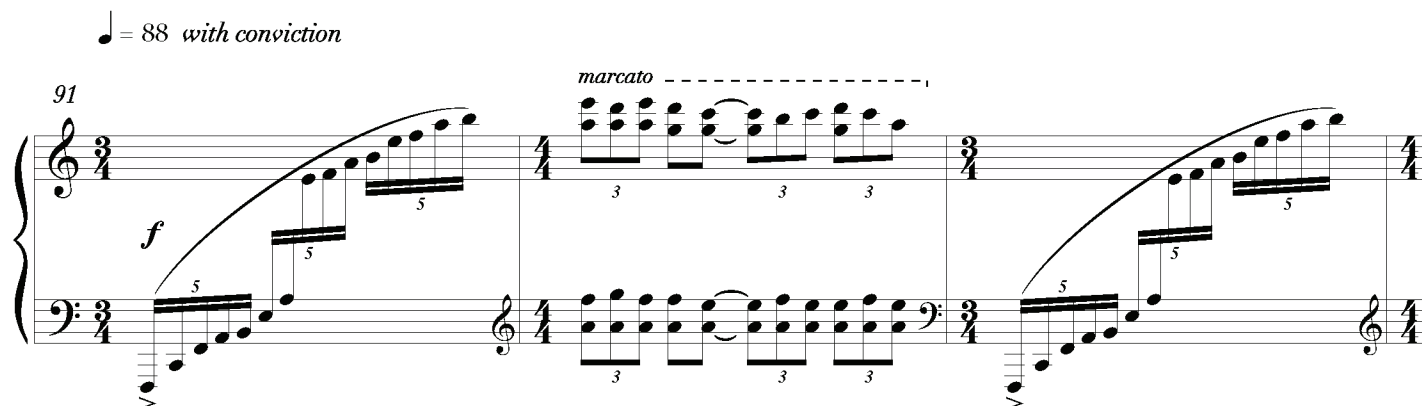
3

3

5

5

5



94 *marcato*

3 3 3 5 5 5 2 2 2

97 *Largo*
slowly; with resolution
p < >

No, the hu-man

97 *Largo*
subito pp

2 2 2 2 2 2 2 2 2 2 2 2

103 $\text{♩} = 72$ *steady*
mp

heart, the hu-man heart is un-know-a-ble.

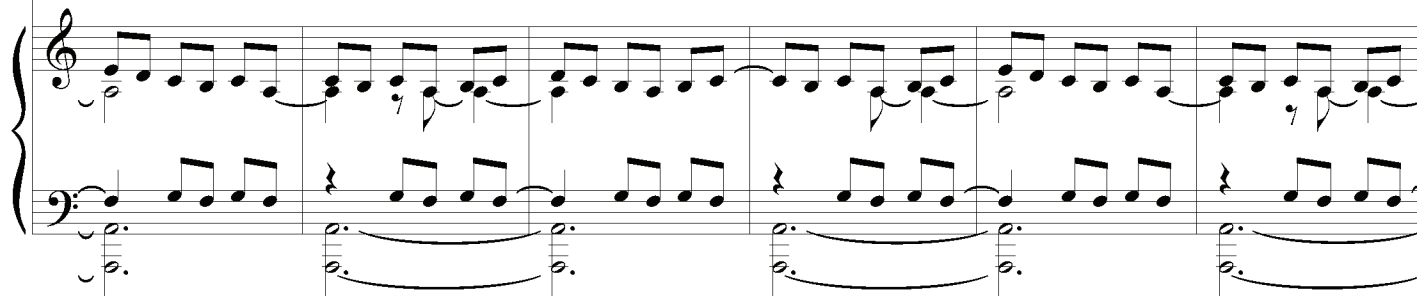
103 $\text{♩} = 72$ *steady*
mp

2 2 2 2 2 2 2 2 2 2 2 2

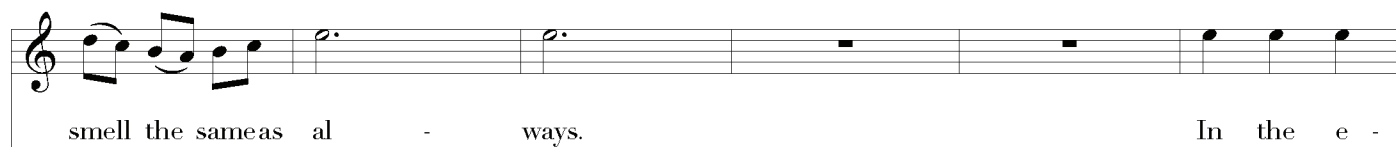
109



109



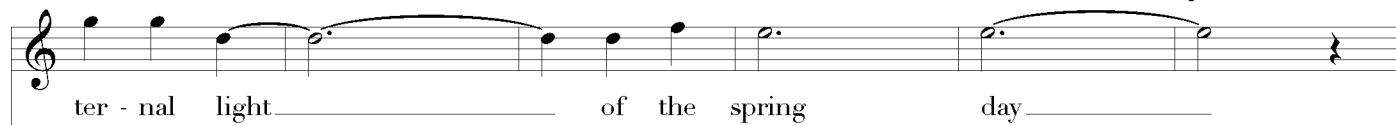
115



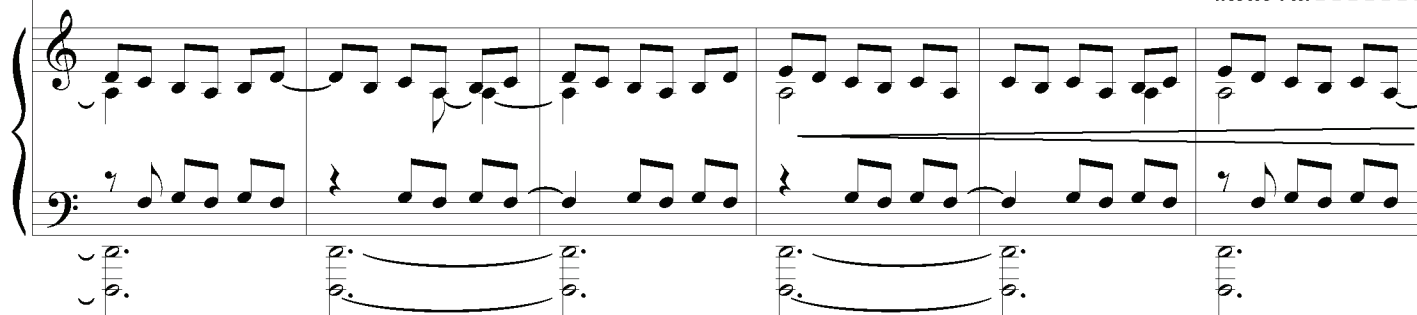
115



121



121



----- *a tempo*

127

mf

the — flow-ers fall a -

127 ----- *a tempo*

ff

subito mp

133 *mp* *molto rit.* ----- $\text{♩} = 44$ *with resignation*

way. — The flow - ers fall a - way like the un-qui-et heart.

133 *molto rit.* ----- $\text{♩} = 44$ *with resignation*

pp

138 *recit.* *mf* $>$ *p*

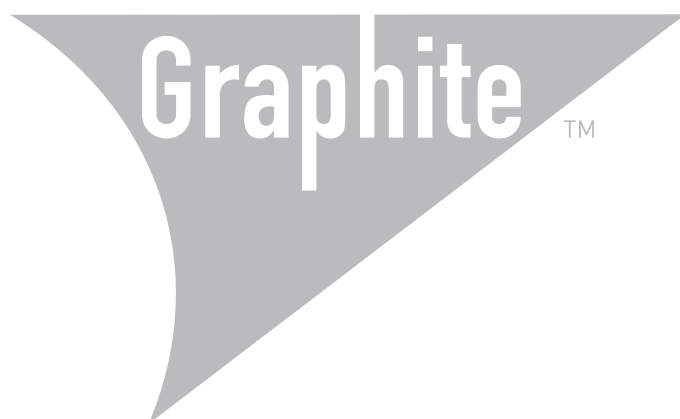
Im-per-cep-ti-ble — it withers in the world, this

138 *recit.*

f *p*

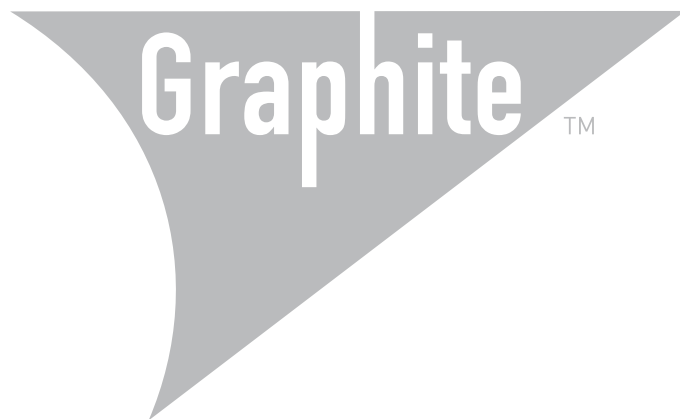
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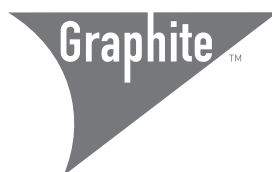
Jenni Brandon (b. 1977) is a composer of solo, vocal, choral, chamber, and orchestral music whose style is often influenced by nature and her surroundings. Jenni's compositions have been commissioned and performed in venues across the world, including Carnegie Hall.

Jenni is also active as a conductor and mezzo-soprano, having appeared in concert as a singer with the Boston Pops, Pacific Chorale, Los Angeles Philharmonic, and at the Hollywood Bowl. As a choral conductor she frequently makes guest appearances and also leads The Concert Singers, the oldest independent choir in Los Angeles.

Her award-winning music has been featured at festivals, conferences, and on radio broadcasts. A variety of ensembles have recorded Jenni's music and her first self-produced CD, "Songs of California: Music for Winds and Piano" was released in 2010. Please visit www.jenniBrandon.com for more information.

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