

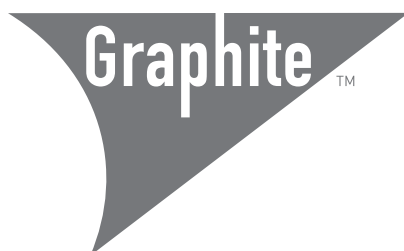
Jenni Brandon

Breakable

for SA and piano

Commissioned by Graphite Publishing for the 2015-16 Women's Choir Commissioning Consortium

Blaine High School Bella Voce, MN, Benjamin Henschel, conductor
Bonneville High School, ID, Steve Dresen, conductor
Flower Mound High School Treble Choir, TX, Lindsay Swartwood, conductor
Frontier Trail Middle School, KS, Gretchen Harrison, conductor
Hopkins High School, MN, Philip Brown, conductor
Irondale High School Knightingales Choir, MN, Jason Etten, conductor
North Dakota State University Cantemus, ND, Charlette Moe, conductor
Omaha Northwest Magnet High Treble Ensemble & Treble Chorus, NE, Georg Getty, conductor
Oshkosh West High School, WI, Herb Berendsen, conductor
St. Michael - Albertville High School, MN, Joseph Osowski, conductor
Tiffin Columbian Freshmen/Sophomore Women's Ensemble, OH, Kimberly Ridge, conductor
Voices Rising, MA, Leora Zimmer, Artistic Director



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Text:

You,
the sand dollar I have found,
are marked with little holes
in your nature,
powdered and breakable.
I feel your beauty
as I trace the patterns of your face,
and hold you from the salty grip of beachcombers. You
have been picked up many times
but never kept.
There is a void in your center,
where you carry the memory of your source,
where you vaguely remember the water
running through your body.
You wait for me to drop you where I found you
I smooth away the gritty sediment
and see the strength in you
who have emerged from the ocean
and carry the journey on your face.

- Annabelle Moseley
(Used with permission)

From the Composer:

The poetry “Breakable” by Annabelle Moseley tells a powerful story that strength and beauty can be found in all things, and in all of us. As soon as I read it I knew it was the perfect text for this commission that would be written for women’s choir. I wanted a poem that would speak to the women who sang this work, reminding them of their strength and ability to persevere, no matter where life takes them. We may travel far; we may experience many events in our lives that shape us and change us, but that we all have the strength to carry forward; that we are beautiful and unique.

The work plays with recurring motives throughout, especially on the word “you.” I wanted this to represent the “you” or the “I” in that we are the sand dollar, marked by life, by memories, and each pattern etched into us becomes the road map of our lives, and the strength we gain from these experiences. I wanted the voices to be ecstatic at times (“I feel your beauty” is flows freely, allowing the voices to cascade joyfully over each other.). At other times I wanted the voices to be almost reverent in the face of such strength (“and see the strength in you who have emerged from the ocean and carry the journey on your face.”). I wanted the music to reflect the journey of this poem and sand dollar, or of us, and we emerge, powerfully, from the ocean of life.

It is such an honor to be a part of this commissioning consortium sponsored by Graphite Publishing.

- Jenni Brandon, 2016

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SA Choir & Piano

Annabelle Moseley

Jenni Brandon

Delicate, fragile (♩ = 72)

The image displays a musical score for a three-part setting of the hymn 'You, you, you, you' by J. S. Bach. The score is written for Soprano, Alto, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Delicate, fragile' with a quarter note equal to 72 beats per minute. The Soprano part begins with a half rest, followed by a half note G4, a half note F#4, and a half note E4. The Alto part begins with a half note G4, a half note F#4, and a half note E4. The Piano part begins with a half note G4, a half note F#4, and a half note E4. The lyrics 'You, you, you, you' are written under the vocal parts. The score is watermarked with 'Graphite' and 'notable.elevated.'.

A

5

with forward motion

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A

with forward motion

Pno.

mp

Ped. freely

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

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8

S found, are marked with lit - tle holes, in your na - ture, —

A found, are marked with lit - tle holes in your na - ture, —

Pno.

mp

Graphite

TM

11

S — pow - dered and break - a - ble.

A — pow - dered and break - a - ble.

Pno.

poco a poco cresc.

mf

slight rit.

Graphite

TM

14 *a tempo*

S I feel your beau - ty, — feel your beau - ty, —

A I feel, feel your beau - ty, — feel your beau - ty, —

Pno.

a tempo

mf

poco a poco cresc.

Graphite

TM

17 *accel.* *Freely and unmetered* *ff* ca. 3-5 seconds

S feel your beau - ty, feel your beau - ty, feel your beau - ty, feel your beau - ty,

A — feel your beau - ty, feel your beau - ty, feel your beau - ty, feel your beau - ty

Pno. *accel.* *Freely and unmetered* *f* ca. 3-5 seconds

19 *rit.* (♩ = 66) [C] *mp*

S Feel your beau - ty — As I trace the pat-tern of your face,

A Feel your beau - ty, — as I trace the pat-terns of your

Pno. *rit.* (♩ = 66) [C] *mp*

22 *mf*

S and hold you from the salt - y grip of

A face, and hold you from the salt - y grip — of

Pno. *mf*

26 D (♩ = 66) *mp* *mf*

S beach comb-ers. You, you, have been picked up man-y

A beach comb-ers. You, you, have been picked up man-y

Pno. *mp* *mf*

31 *mp* *mp*

S times, but nev-er kept.

A times but nev-er kept.

Pno. *mp* *mf*

36 *slight rit. a tempo* *p*

S There is a void, in your cent-er, in your cent-

A *slight rit. a tempo* *p* There is a void, in your cent-er, in your cent-

Pno. *p*

41 *slight rit.* *a tempo*

S er, _____ where you, _____ you, _____ *mf*

A er, _____ where you, _____ you, _____ *mf*

Pno. *slight rit.* *a tempo* *mf*

45

S car - ry the mem - 'ry of your source, where you, _____ you, _____

A car - ry the mem - 'ry of your source, where you, _____ you, _____

Pno.

48 *poco a poco accel.* *poco a poco accel.*

S _____ vague-ly re-mem-ber the _____ wat - er, _____

A _____ vague-ly re-mem-ber the _____ wat - er, _____

Pno. *8va*

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Graphite

E

Joyful, ecstatic (♩ = 72)

51 *f*

S Run - ning through your bod - y, — your bod - y, —

A *f*

Run - ning through your bod - y, — your

E

Joyful, ecstatic (♩ = 72)

8va

Pno. *f*

55

S run - ning through your bod - y, — your bod - y, —

A bod - y, — run - ning through your bod - y, — your

(8va)

Pno. *f*

(sim.)

59

S run - ning through your bod - y, — run - ing through your bod - y, —

A bod - y, — run - ning through your bod - y, —

(8va)

Pno. *f*

6

62 *rit.* F (♩ = 66) *f* *mf*

S You, you, — wait for me to drop, you where I

A You, you, — wait for me to drop, you where I

Pno. *rit.* (8va) F (♩ = 66) *f* *mf*

66 *slight rit.* G (♩ = 66) *p* *with forward motion*

S found you. I smooth a - way the grit-ty sed-i-ment, sed-i-

A found you. I smooth a - way the grit-ty, — sed-i-ment,

Pno. *slight rit.* G (♩ = 66) *p* *with forward motion*

70 *rit.* *a tempo* *f* *accel.*

S ment, sed-i-ment, sed-i - ment, and see the strength in you,

A sed-i-ment, grit-ty sed-i - ment, and see the strength in you,

Pno. *rit.* *a tempo* *f* *mp poco a poco cresc.*

74 Joyful, triumphant (♩ = 72)

S who have emerged from the o - cean,

A who have emerged from the o - cean, the o - cean.

Pno. *f*

77

S who have e-merged from the o - cean, the o - cean, who have e-merged from the

A *mf* who have e-merged from the o - cean, the o - cean, who have e-merged from the

Pno.

80 *mf* *rit.* *mp* *p* *Slowly*

S o - cean. and

A *mf* *mp* *p* *Slowly*

A o - cean. and

Pno. *dim.* *rit.* *p*

8

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83 *mf* *with freedom*

S car - ry the jour - ney — on your face.

A car - ry the jour - ney — on your face.

Pno. *with freedom* notable. elevated.

88

S

A

Pno. (allow sound to fade away)

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Jenni Brandon



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.

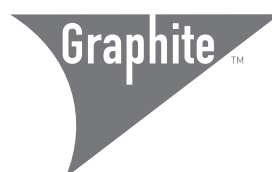
Her award-winning music has been featured at festivals, conferences, and on radio broadcasts. A variety of ensembles have recorded Jenni's music and her first self-produced CD, "Songs of California: Music for Winds and Piano" was released in 2010. Please visit www.jenniBrandon.com for more information.

Other works for treble voices from Graphite:

Eric William Barnum	GP-B012	Spark	SSAA (div), a cappella
Eric William Barnum	GP-B015	Heaven Full of Stars	SSAA, a cappella
B.E. Boykin	GP-B019	Stardust	SSA, piano, djembe
B.E. Boykin	GP-B020	O Magnum Mysterium	SSAA a cappella
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
Dessa & Jocelyn Hagen	GP-D023.3	Controlled Burn	SSA, string quartet, piano
Christine Donkin	GP-D024	Autumn colours in the canal	SSAA, piano
Martha Hill Duncan	GP-D002	Songs of Tekahionwake (2 songs)	SSA, piano, hand drum; SSSSAA, a cappella
Martha Hill Duncan	GP-D022	Step to the Fiddle	2-part treble, piano
Jocelyn Hagen	GP-H011	I Started Out Singing	3-part treble, piano
Jocelyn Hagen	GP-H009	Ave Maris Stella	SSSSAA, a cappella
Jocelyn Hagen	GP-H017	Starting Now	SSAA, piano
Hagen & Takach	GP-N001.1	Havaa's Lullaby	2-part treble, a cappella
Isaac Lovedahl	GP-L001	Behind the Mountain	3-part round for equal voices
Luke Mayernik	GP-M006	A Round for Hidegard	7 treble voices, viola, cello, percussion
Paul John Rudoj	GP-R012.1	For the Beauty of the Earth	SSAA, a cappella
Paul John Rudoj	GP-R013.1	Gamaya	equal voices, opt. djembe
Paul John Rudoj	GP-R017.1	If I Were a Dog	SSA, piano
Paul John Rudoj	GP-R020.1	Two Old Crows	SSA, piano, violin
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Timothy C. Takach	GP-T018.1	Mantra	SSA, piano
Timothy C. Takach	GP-T024	She Does Not Let Go	2-part treble, piano
Timothy C. Takach	GP-T025.5	Outshine	SA, piano
Ellen Gilson Voth	GP-V003	Standing Tall	SA, piano
Ellen Gilson Voth	GP-V003.4	Standing Tall	SSAA, piano
Dale Warland	GP-W004	Sed Amore	SA div, piano

Albert Pinsonneault	GP-P001.1	Intonation: Choral Exercises (2nd edition)	all voices
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More pieces available for treble voices from the Lorelei Ensemble and Compose Like a Girl series!



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