

Dog Tales
GP-B002
soprano, flute, clarinet, piano

Jenni Brandon

\$22.00

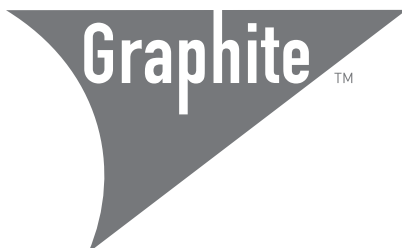
Jenni Brandon



Dog Tales

for soprano, flute, clarinet and piano
(instrumental parts available from publisher upon request)

1. We Live to Run
2. Thirteen Ways of Looking at Mona, Part I
3. Dig (Chloe)
4. Thirteen Ways of Looking at Mona, Part II
5. This is a Good Place
6. Ode to a Golden Retriever



notable. elevated.

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Program Note:

Dog Tales was commissioned by the Cincinnati new music ensemble Conundrum (Mary Elizabeth Southworth-soprano, Danielle Hundley-flute, Marianne Breneman-clarinet, Philip Amalong-piano) and was premiered by them in November 2009. They are all avid dog lovers and wanted a work that told the stories about their beloved pets.

In setting out to write this work, the members of Conundrum provided me with stories, pictures, and anecdotes about their four-legged friends. I then passed these wonderful collections onto my poet/writer friend Bobbi J. Nicotera who then created the amazing text for this work. What I think is remarkable about the text is it not only captures these dogs in prose, but also speaks of a more universal theme of relationships and our interaction with the world around us, both with our pets and other people. Often sweet and funny, these touching pieces are a testament to the love for man's best friend and how these relationships positively affect us each day.

- Jenni Brandon

Dog Dedications

Friends of Conundrum who wish to dedicate Dog Tales to their furry best friends

In memory of Ginger and Wotan, my two best friends. -Ulli

You're in our thoughts: Jacques Maurice, Colette Nicole, Sir Christopher James -Love Always, Lymm and Jim

For Brandy, Alfie, and Maggie -Barb and Charlie Breneman

William and Virginia Stowell: To Sassy, the nicest of pugs! -Love, Ginger

Texts:

1. We Live to Run

We rise, she and I, early
When the mist is still hanging like a low net
Over the roses and dahlias in the park

We'll run 15 miles today, then rest
Next week we'll go further, push harder

I gallop beside her
My four legs canter to the
Steady pound of her two

She urges me on when we finally reach Edwards Road
The slow climb south to Grandin

I am tired, but happy
I am not distracted by anything today
Not the traffic or squirrels or an errant tennis ball

I am only focused on her
She needs me

As much as I need to run
As much as I need her

We live to run

II. Thirteen Ways of Looking at Mona

Part I

I. A house in Indiana.
The only living thing
Was the noble heart of Mona.

II. I was of two minds:
Was I the rescuer,
Or the rescued?

III. Mona wiggled and squinted for affection.
All part of her own opera.

IV. A man and a woman
Are one.
A man and a woman and a dog
Are one.

V. I do not know which to prefer,
The beauty of her instinct
Or the beauty of her nobility,
The dog barking
Or just after.

VI. Children filled the house
With solid voices.
The shadow of Mona
Crossed it, to and fro.
Protection
Filled in her shadow
A gracious cause.

III. Dig (Chloe)

Dig Dig Dig Dig
You may not understand my reasons.
But I know why.
Dig Dig Dig Dig

It's because I miss you when you're gone.
And so I need a reminder.
Dig Dig Dig.
This looks like the perfect place.
A space for me
Dig Dig Dig
To keep mementos of you.
Dig Dig
I'll keep them safe while you're at work.
Dig Dig
And I'll wait for your return.
Dig.

IV. Thirteen Ways of Looking at Mona Part II

VII. Oh music man of Cincinnati
Why do you adore the piano?
Do you not see how the dog
Waits patiently at your feet
As they pump the pedals?

VIII. I know noble rhapsodies
And a classical experiment
But I know, too
That Mona is a part
Of all I know.

IX. When Mona left us forever,
She closed the breach
In one of many circles.

X. At the sight of Mona
Playing in the Ohio snow,
Even the smallest of creatures
Would sing out in joy.

XI. He rode over Cincinnati
On a mountain bike.
Once, a fear shook him,
That he'd lost Mona.
But her shadow met him
At the next turn.

XII. The sun is shining
Mona must be smiling.

XIII. It was cold all afternoon
It was snowing
And would keep snowing
Mona sat at the door
Waiting patiently for a walk.

V. This is a Good Place
Someone dropped me here.

Maybe they knew he was here, too.

Maybe they saw the gas lamp-lined streets
From I-75 or Ludlow Ave
And just knew

Maybe it was a UC student who really wanted me
But was smart enough to know
That a dorm isn't for me

Maybe weeks before
They took a long walk in Ault Park and thought
This is a good place

Saw the trails and roses
Saw the green grass and dahlias
And thought

This is a good place

Whoever it was must've known
Must've known you were here,
Must've known I'd land on my feet

All four of them

VI. Ode to a Golden Retriever

Oh muse of liquid brown eyes,
Of golden, clogging fur,
How I have loved you.

The thumping wake up calls,
The choking vet bills
Oh how I have loved you..

You guardian
You counselor
My closest confidant
You, breaker-of-hearts.

I love you all.

A marriage like any other
Through illness and health.
What retriever rescue hath joined.
Let no man put asunder.

Oh golden muse,
I will bestow upon thee beef snacks
And surrender my half of the bed.

Here, rest your head upon my lap
As we watch the sun set.

- All poetry by Bobbi J. Nicotera

Dog Tales

I. We Live to Run

soprano, flute, clarinet, and piano

Bobbi J. Nicotera

Jenni Brandon

Spacious and broad, free ♩ = ca. 54

notable. elevated.

Soprano

Flute

Clarinet in B \flat

Piano

We rise, _____

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notable. elevated.



A

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6 *rall.* *mf* $\text{♩} = 60$

she and I, ear - ly When the mist is still hang - ing like a low net -

6 *rall.* *mf* *legato* *with pedal*

6 *rall.* *mf*

12 *rall.* *mf* *legato* *with pedal*

o - ver the ros - es and dahl - i - as in the park.

12 *rall.* *mf* *legato* *with pedal*

12 *rall.* *mf* *legato* *with pedal*

16 *f* *mp* *piu mosso* *rit.* *f*

We'll run fif-teen miles to-day then rest, Next week we'll go fur-ther, push hard-er.

16 *f* *mp* *f* *rit.*

16 *f* *mf* *mp* *f* *rit.*

B

20 *Slowly* *Galloping and joyful* ♩ = 72 *mf*

20 *mp* *mf* *mf*

20 *mf*

23

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gal - lop — be - side her, My four legs

23

Graphite notable. elevated.

23

26

can - ter — to the stead-y pound — of her two. She

f

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26

f

26

Graphite notable. elevated.

f

29 *rit.*
 urg - es me on when we fi - nal - ly reach Ed - wards Road

29 *rit.*
 notable. elevated.

29 *rit.*

Slowly *accel.*
 32 *p* *f* *rit.*
 The slow climb south to Gran-din.

32 *accel.* *rit.*
 notable. elevated.

32 *accel.* *rit.*
 notable. elevated.

C

For perusal purposes only. Do not copy.

37 **mf** 60

I am tired, but hap-py, — I am not dis-

37 **mf** **mf** **mf**

37 **mf** **mf** **mf**

40 **mp** *recit. style with a bit of humor*

tract-ed by an - y - thing — to - day: Not the

40 *colla voce* *colla voce*

40 *colla voce*

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43

traf- fic or squirrels — or an er- rant ten- nis ball.

43

freely notable. elevated.

mp

43

mp

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46

p *mf* *p* *mf*

I am on- ly fo- cused on her: She needs me. As

46

p notable. elevated.

46

p

D

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rall.

p

49

with forward motion ♩ = 66

much as I need to run, as much as I need — her; We — live to

Joyful ♩ = 72

f

53

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II. Thirteen Ways of Looking at Mona

For perusal purposes only. Do not copy. (Short Vignettes in two parts) Part I

Bobbi J. Nicotera

Jenni Brandon

Flute

With reverence, freely ♩ = ca. 66

mp *f* *mp* *accel.*

A

♩ = 66

rit. *p*

A house in In-di - an-a. —

f *rit.* *p*

rit.

rit. *steady, dry* *p*

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



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11 *rall.* *mf* *a tempo* *p*

The on-ly liv-ing thing Was the no-ble heart of Mo - na.

11 *rall.* *mf* *a tempo* *p*

11 *rall.* *mf* *a tempo* *p*

15 **B**

Sop. (spoken): I was of two minds: Was I the rescuer, or the rescued?

15 *mp* *mp*

15 *mp*

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G
Tentatively, at first ♩ = 72

20 *rall.*

Mona wiggled and squinted for affection. All part of her own opera.

20 *rall.* *p* *p*

20 *rall.*

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Playful, wiggly ♩ = 132

25

Fl.

Cl.

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Musical score for measures 29-32. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef starts at measure 29 and continues through measure 32. The piano accompaniment in the bass clef begins at measure 30. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark "Graphite" is overlaid on the score.

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Musical score for measures 33-36. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef starts at measure 33 and continues through measure 36. The piano accompaniment in the bass clef begins at measure 34. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark "Graphite" is overlaid on the score.

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36

poco a poco

36

poco a poco

Graphite notable. elevated.

D

39 *Sweetly* ♩ = 66 *rall.*

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39

p

rall.

39

p

rall.

39

8va

p

rall.

Graphite notable. elevated.

43 *a tempo* *mp*

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A man and a wom-an — are one. A man and a

43 *a tempo*

43 *a tempo loco*

48 *mf* *rall.* *mp*

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wom - an — and a dog are one.

48 *mf* *rall.* *mp*³

48 *mf* *rall.* *mp*

E

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51

Speak slowly and thoughtfully

Musical staff with treble clef, key signature of two flats, and a whole note chord.

51

Musical staff with treble clef, key signature of two flats, and a whole note chord. Includes a large watermark 'Graphite' and a 'notable. elevated.' watermark.

Fl. (spoken):
The dog barking, or just after.

Cl. (spoken):
The beauty of her instinct,
or the beauty of her nobility,

51

Piano accompaniment with grand staff, key signature of two flats, and chords. Includes a large watermark 'Graphite' and a 'notable. elevated.' watermark.

Pno. (spoken):
I do not know which to prefer

F

54

$\text{♩} = 66$

mf

Musical staff with treble clef, key signature of two flats, and a melodic line. Includes a large watermark 'Graphite' and a 'notable. elevated.' watermark.

Chil-dren filled the house with sol-id voic-es. — The

54

Musical staff with treble clef, key signature of two flats, and a melodic line with triplets. Includes a large watermark 'Graphite' and a 'notable. elevated.' watermark.

mf

54

Piano accompaniment with grand staff, key signature of two flats, and chords. Includes a large watermark 'Graphite' and a 'notable. elevated.' watermark.

mf

58 *mp*

shad-ow of Mo-na crossed it, to and fro. Pro-tec-tion filled in her

58 *fp*

58 *f p*

62 *rit.* *Slowly*

shad-ow, a gra-cious cause.

62 *rit.*

62 *rit.*

62 *rit.*

III. Dig (Chloe)

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Bobbi J. Nictora

Jenni Brandon

Swing ♩ = ca. 100
Sassy

B♭ Cl.

mp *mf*

freely, with increasing speed

p *poco a poco*

A

♩ = 110 (*Swing*)

In the style of a torch song

8 *smear*

f

mf *f*

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B

14

mf

Ya - da da*

(Sop. snaps fingers while singing)

Flutter tongue

*Soprano's "scat" line may be improvised slightly

19

Ya - da ni - da da da da

Zee da da

mf

mf

23 *f* *Cool...*

zee ba da ba da

23 *mp* *notable, elevated.*

ff (Sing:) Dig Dig Dig Dig

mp (sing at concert pitch)

(Sing:) Dig Dig Dig Dig

23 *ff* + (Sing:) *mp* Dig Dig Dig Dig

+ Pianist should sing on pitch in the octave most comfortable for their voice, but play all written pitches.

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27 *mf*

You may not un - der - stand my rea - sons. But I know why.

27 *mf* *notable, elevated.*

31

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It's be-cause I miss — you when you're — gone. And

31

mp Dig Dig Dig Dig *mf*

31

mp Dig Dig Dig Dig *mf*

35

D

so I need a re-mind - er. This looks like — the per-

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35

mp Dig Dig Dig *f*

mf Dig Dig Dig *f*

35

mp Dig Dig Dig *mf*

40

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- fect place. — A space — for me To keep me-men - tos of

Guitar accompaniment with chord diagrams and a 3/4 to 4/4 time signature change.

40

Dig Dig Dig

Guitar accompaniment with a 'TM' trademark symbol and 'Dig Dig Dig' text.

40

mp Dig Dig Dig *mf*

Piano accompaniment with dynamic markings *mp* and *mf*.

44

— you. — I'll keep them safe while — you're — at work. And I'll wait — for

For perusal purposes only. Do not copy.

44

Dig Dig Dig Dig Dig

Guitar accompaniment with dynamic markings *mf* and *mf*.

44

mp Dig Dig *mf* Dig Dig

Piano accompaniment with dynamic markings *mp* and *mf*.

E

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48 *gliss.* *f*

your re - turn.

48 *f*

48 *f*

52 *Sassy* *p*

Ya da da, Ya da da, Ya da da Dig.

52 *p*

52 *p* Dig

52 *p* Dig

IV. Thirteen Ways of Looking at Mona Part II

Bobbi J. Nicotera

notable. elevated. Jenni Brandon

Graphite™

without hurry, curious

Sop. (spoken):
Oh music man
of Cincinnati

Why do you
adore the piano?

Pno.

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notable. elevated.



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4 *a bit like an organ grinder... ♩ = 72*
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Do you not see how the dog
waits patiently at your feet
as they pump the pedals?

4

Graphite *TM*

notable. elevated.

f

mf

f

A

7
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(grandly): I know noble
rhapsodies and a classical
experiment.

7

Graphite *TM*

notable. elevated.

f

smear

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But I know, too That Mona is a part of all I know.

10

10

notable. elevated.

Graphite

10

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

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12

poco a poco accel.

subito p poco a poco

poco a poco accel.

ff ff ff ff

12

poco a poco accel.

subito p poco a poco

ff

Graphite

notable. elevated.

Musical score for the second system, featuring a piano solo with a complex rhythmic pattern. The score includes dynamic markings such as *poco a poco accel.*, *subito p*, and *ff*.

B **C**

with sudden joy and playfulness *f*

14

When Mona left us forever,
She closed the breach
In one of many circles.

At the

14

mf

14

17

sight of Mo na play - ing in the G - hi - o snow. Ev-en the

17

f

17

f

20 *subito p* *poco a poco* *ff* *Slowly*

small - est of crea - tures would sing out in joy, sing out in joy, in joy, in joy, in joy! — Would

20 *subito p* *poco a poco* *ff*

20 *subito p* *poco a poco* *ff*

20 *subito p* *poco a poco* *ff*

D

Travelling; steady ♩ = 80

23 *mf*

sing — out in joy, in — joy. He rode — o-ver Cin-cin-na-ti

23 *f* *mf*

23 *f* *mf*

23 *f* *mf*

27

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on a moun-tain bike. — Once a fear — shook him — that he'd lost Mo-na. — But her

27

Graphite notable. elevated.

27

30

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shad-ow met him at the next turn. —

30

mf

Graphite notable. elevated.

30

mf

41 *rall.* *a tempo*

And would keep _____ snow - ing.

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The tempo changes from *rall.* to *a tempo* at measure 42.

41

notable. elevated.

This system contains measures 42 and 43. The vocal line continues with a half note C5, followed by a quarter note D5, and a quarter note E5. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is present in measure 43.

41 *rall.* *a tempo*

This system contains measures 44 and 45. The vocal line has a half note F5, followed by a quarter note G5, and a quarter note A5. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. The tempo changes from *rall.* to *a tempo* at measure 45.

44 *without hurry, slowly*

Mona sat at the door

Waiting patiently for a walk.

This system contains measures 46 and 47. The vocal line consists of a half note G5, followed by a half note A5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The tempo is marked *without hurry, slowly*.

44

notable. elevated.

This system contains measures 48 and 49. The vocal line continues with a half note B5, followed by a half note C6. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is present in measure 49.

44

This system contains measures 50 and 51. The vocal line has a half note D6, followed by a half note E6. The piano accompaniment includes chords and a bass line. A dynamic marking of *p* is present in measure 51.

V. This is a Good Place

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Bobbi J. Nicotera

Jenni Brandon

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With some freedom, gently ♩ = 60

notable. elevated.

S *mp*
Some-one dropped me here. May-be they knew he was here,

Fl. *p*

Cl. *p*

Pno. *p*

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a bit more steady
mf
 5
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 too. May-be they saw the gas lamp-lined streets from
 5
 3
 notable. elevated.
 Graphite
 TM
 mf
 5
 mf

Slowing *Contemplative*
 9 *f* *mf* *p*
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 I sev-en-ty five or Lud-low Av - e - nue And just knew.
 9
 Graphite
 notable. elevated.
 9
f *mf* *p*

A

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Hopeful and optimistic ♩ = 144

Musical score for section A, measures 13-17. The score includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal line begins in measure 15 with the instruction *Cheerful* and *mf*. A large watermark reading "Graphite" is overlaid on the score.

B

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mf
May-be it was ___ a ___ U. C. stu-dent who

Musical score for section B, measures 18-22. The score includes a vocal line and piano accompaniment. The piano part continues with the same eighth-note accompaniment. The vocal line includes the lyrics "May-be it was ___ a ___ U. C. stu-dent who". A large watermark reading "Graphite" is overlaid on the score.

22 *poco a poco*

real-ly want - ed — me But was smart e-nough to — know that a dorm isn't — for

mp *poco a poco*

22

22 *poco a poco*

27 *f* *mf*

me. ————— May - be weeks be - fore

f *mp*

27 *f* *mp*

27 *f* *mp*

31 *f*

they took a long walk in Ault Park and thought

31 *mf*

31 *mf*

C

Like a good idea... ♩ = ♩ *mp*

35 This is a good place,

35 *fp*

35 *fp* *subito mp*

35 *f* *subito mp*

39 *f*

this is a good place, Saw the

39 *mp*

39

D

45

trails and roses, saw the green grass and dahl i - as

45 *f*

45 *f*

45 *f*

dry, not staccato

49 **E** *mp*

Sop. (spoken):
And thought: This is a good place, —

poco a poco *ff p* *subito mp*

poco a poco *ff p* *subito mp*

poco a poco *ff* *subito mp*

54

_____ this is a good place, _____

mp

54 *mp*

54

69 For perusal purposes only. Do not copy.

known I'd land on my feet, _____

69 notable. elevated.

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73 All four of them. *a tempo*

73 *ffp* *poco a poco* *a tempo* *ffp* *poco a poco* *a tempo*

Graphite TM

G

with growing excitement

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77

This is a good place,

77

fp

fp

p

77

f

p

83

mp

For perusal purposes only. Do not copy.

this is a good place,

83

p

mp

83

mp

mp

88 *mf* *f*

For perusal purposes only. Do not copy.

— this is a good place. —

88 *mf* *f*

Graphite TM

88 *mf* *f*

93

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93 *subito p* *mf*

93 *subito p* *mf* TM

93 *subito p* *mf*

VI. Ode to a Golden Retriever

For perusal purposes only. Do not copy.

Bobbi J. Nicotera

Jenni Brandon

Delicate and sweet; without hurry ♩ = 66

rit.

S

Fl.

Cl.

p

p

rit.

rit.

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notable. elevated.

a tempo

5

Oh muse of liq-uid brown — eyes, Of gold-en clog - ging — fur,

a tempo

p
a tempo

p

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notable. elevated.



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

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9 *p* *mf* *poco a poco accel.*

How I have loved — you.

9 *p* *mf* *p* *poco a poco accel.*

9 *p* *mf* *p* *poco a poco accel.*

A

Slightly faster; brighter ♩ = 72

13 *mp*

The thum - ping wake - up — calls. The chok - ing

13 *mp*

13 *mp*

16 *mf* *f*
For perusal purposes only. Do not copy.
vet__ bills, Oh how I have loved__ you.

16 *mf* *f*
Graphite notable. elevated.

16 *mf* *f*

19 **B** *p*
For perusal purposes only. Do not copy.
You guard-i-an, you coun-se-lor, My

19 *legato* *p*
Graphite notable. elevated.

19 *subito* *p*

rit. *with some freedom*

22 *For perusal purposes only. Do not copy.*

clos-est con-fi-dant. You, break-er-of- hearts.

mp rit. *p* *notable. elevated.*

mp *p*

22 *rit.* *mp*

poco a poco accel.

26 *mp*

For perusal purposes only. Do not copy.

I love you all.

poco a poco accel.

poco a poco accel.

notable. elevated.

mp

26 *poco a poco accel.*

C

For perusal purposes only. Do not copy.

29 *Like bells; brightly* $\text{♩} = 80$ *f*

A mar-riage like an - y

f *mf* *mf*

For perusal purposes only. Do not copy.

32

oth - er through ill - ness and health. What re-

f *mf* *mf*

35 *For perusal purposes only. Do not copy.*

triev - er res - cue hath joined.

35 *notable. elevated.*

35 *smoothly*

f

38 *subito mp* *f*

Let no man put a sun - der

38 *subito mp* *f*

38 *subito mp* *f*

notable. elevated.

D

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41 *rit.* *Regally* $\text{♩} = 72$ *f*

Oh gold-en muse _____ I will be-

41 *rit.*

41 *rit.*

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44

stow up-on thee beef snacks. _____ And sur-ren-der my half of the bed.

44

44

mf

E

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48 *Freely* *p* *poco mf* *p* *Slowly* *sweetly*

Here, rest your head up-on my lap As we watch the sun_____

48

48

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53 *Freely*

53 *set.* *p* *N*

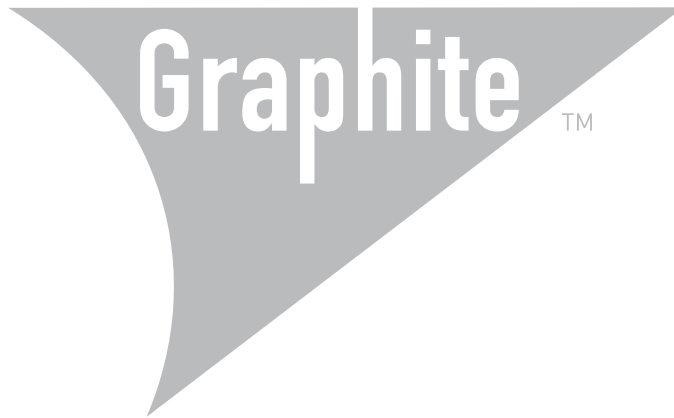
53 *p* *N*

53 *p* *N*

Play overlapping, like windchimes and fade away.

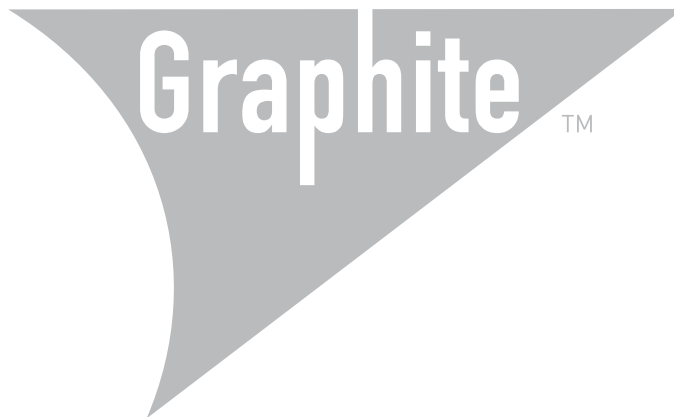
** Continue to hold pedal after others have stopped playing. Allow sound to fade away.*

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notable. elevated.

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notable. elevated.

Jenni Brandon



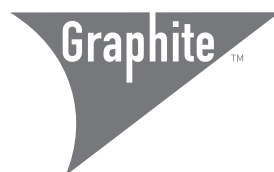
Jenni Brandon (b. 1977) is a composer of solo, vocal, choral, chamber, and orchestral music whose style is often influenced by nature and her surroundings. Jenni's compositions have been commissioned and performed in venues across the world, including Carnegie Hall.

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.

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