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**Title**

Caged Fragility

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Full Score

Brooke Chen Herndon

Caged Fragility

-2017-

*for:*

Flute & Harp

### **Program Notes:**

When I first saw the work "One Clump of Raffia Reconstruction" (2016), by artist, Gala Porras-Kim, I loved how fragile it appeared, with the usage of the raffia material to create delicate, yet profound weaving.

Like all things that are fragile, there is also hope that comes forth that one day may it will become strong. Art is subjective and I by no means believe that there is one concrete answer to the enigmas of the world. For this piece of art, I wanted to take my personal thoughts on this piece and transcribe it into the musical language for others to interpret.

With time I eventually envisioned a birdcage from this piece of art, and how one in a caged environment can look out, but not necessarily escape. The vantage point for the captive is clear but there is always a void. Ultimately, there is a beauty to knowing that you cannot escape, only because it makes you want to flee even more, making it even more special.

The flute is meant to portray the helpless, yet determined bird that resides in the cage, whereas the harp portrays the overbearing, and possessive character that is the cage.

Towards the end of the piece you may ask if the hypothetical bird was able to escape, ultimately that is your verdict to make.

-2017-

**Duration: 5 min**

# Caged Fragility

Inspired by "One Clump of Raffia Reconstruction," 2016 by Artist, Gala Porras-Kim

Brooke Chen Herndon  
(b.1995)

Hesitant, but with purpose,

$\text{♩} = 100$

The musical score is written for Flute and Harp in 6/8 time. It consists of three systems of staves. The first system (measures 1-3) features a Flute part starting with a rest, followed by a melodic line with dynamics *p* and *mf*. The Harp part provides accompaniment with dynamics *f* and *p*, and a *legato* marking. The second system (measures 4-6) continues the Flute melody with a *f* dynamic and includes a four-measure rest. The Harp part continues with *mf* and *f* dynamics. The third system (measures 7-10) shows the Flute playing a triplet with a *mf* dynamic, while the Harp part features a *mf* dynamic and a *f* dynamic.

3

12 Hopeful

Fl. *mp* *f* *sp*

Hp. *f* *ff* *mf*

15

Fl. *ff* *f*

Hp. *ff* *f*

18

Fl. *mp*

Hp. *mf* *mp*

21

Fl. *f*

Hp. *f* *mf*

23

Fl. *tr* *p*

Hp. *f*

8va

26

Fl. *f* *mf*

Hp. (87) *ff* *sp* *mf* *f*

29

Fl.

Hp.

*mf*

30

Fl.

Hp.

**Determined, ♩ = 80**

*f*

bisbigliando, unless noted otherwise

32

Fl.

Hp.

34

Fl.

Hp.

36

Fl.

3 *mf* 5

Hp. *mp*



♩ = 80

38

Fl.

Hp.

3

*f*

40

Fl.

Hp.

*f*

42

♩ = 160

Fl.

Hp.

*p*

44  $\text{♩} = 80$  8

Fl.

*mf*

3

Hp.

46

Fl.

*f*

3

Hp.

*f*

49

Fl.

lack of confidence, but moving,

$\text{♩} = 50$

*p*

Hp.

51

Fl.

*ff* *f*

Hp.

*ff* *mf*

53

Fl.

*mp* *mf*

Hp.

*mp* *p* *mp*

55

Fl.

Hp.

*mf*

Pushing through, ♩ = 72

56

Fl.

3

*ff*

Hp.

*ff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

58

Fl.

*mf*

Hp.

*gliss.* *gliss.* *mf*

60

Fl.

7

Hp.

11 62

Fl.

mp

Hp.

64

Fl.

rit.

Hp.

mp

66

Fl.

p

Hp.