

Arranged by the composer
from the original commission by Kirk Smith
for Orchestra Unlimited and the Moravian Philharmonic Orchestra
in Olomouc, Czech Republic, April 2017

Fragile

for my country
for my child

Emily Dickinson

Laurie de Leonne

Lento $\text{♩} = 68$

Flute

mp

Fra-gile Fra-gile Fra-gile Fra-gile

(for rehearsal use only)

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14

Fl.

mp *mp*

mf *mf*

Too — fra-gile —

Some, — too frag-ile for win-ter winds, —

Too — fra-gile —

Some, — too frag-ile for win-ter winds, —

23

Fl.

mf *mf* *mf*

mf *mf*

So fra - - - gile, Hmm The thought-ful grave en - clos-es

So fra - - - gile, Hmm

mf Fra - - - gile, Hmm

Fra - - - gile, Hmm

pp *pp*

Fl. 30

The thoughtful grave en - clos-es

The thoughtful grave en - clos-es

The thoughtful grave en - clos-es

The thoughtful grave en - clos-es

The thought-ful grave en - clos-es

mf

A **Lilting** ♩. = 68
(♩ = ♩.)

Fl.

mp *mp* *mf* *mf*

Ten-der-ly — Ten-der-ly —

mf

Ten - der-ly —

mp *dim.*

45

Fl.

mp *mf*

Ten-der-ly, ten-der-ly, ten - der - ly,

Ten-der-ly tuck-ing them in from frost, Ten-der-ly, ten-der-ly, ten - der - ly,

Ten-der-ly tuck-ing them in from frost, Ten-der-ly, ten-der-ly, ten - der - ly, Hmm

Ten-der-ly, ten-der-ly, ten - der - ly, Hmm

cresc. *mf* *dim.*

52

Fl.

mf *mf*

Hmm *mf* Ten - der - ly, ten - der - ly tuck - ing them in from frost, in from

Ten-der - ly, ten - der - ly tuck - ing them in from frost, in from frost *f* Be -

Ten-der - ly, ten - der - ly tuck - ing them in from frost, in from frost, *f* Be -

Ten - der - ly, ten - der - ly tuck - ing them in from frost, in from

mf

Lento $\text{♩} = 68$ ($\text{♩} = \text{♩}$)

57

Fl.

frost, _____

fore their feet are cold. _____

fore their feet are cold. _____

frost, _____

62

Fl.

f

B 6

Fl.

Musical score for measures 6-72. The Flute part features melodic lines with slurs and dynamic markings *mp*, *mf*, and *mf*. The vocal parts (Soprano and Alto) sing the lyrics "Fra - gile" with long notes. The piano accompaniment includes chords and arpeggiated patterns in both hands.

Fl.

Musical score for measures 73-82. The Flute part features melodic lines with slurs and dynamic markings *f* and *ff*. The vocal parts (Soprano and Alto) sing the lyrics "gile" with long notes. The piano accompaniment includes chords and arpeggiated patterns in both hands.

Fl.

Musical score for Flute and Piano, measures 77-84. The Flute part (top staff) begins with a whole note G4, followed by a series of rests. The Piano accompaniment (bottom two staves) features a complex rhythmic pattern with sixteenth and thirty-second notes, including accents and slurs. A hairpin crescendo is indicated above the piano part.

Musical score for Piano, measures 85-89. The right hand (top staff) plays a continuous sixteenth-note melody. The left hand (bottom staff) provides harmonic support with chords and moving lines. A hairpin crescendo is indicated above the right hand.

Musical score for Piano, measures 90-94. The right hand (top staff) features a dense texture of chords and sixteenth-note patterns. The left hand (bottom staff) continues with a steady sixteenth-note accompaniment. A hairpin crescendo is indicated above the right hand.

Musical score for Piano, measures 95-100. The right hand (top staff) has a melodic line with slurs and accents, marked with *rit.* (ritardando). The left hand (bottom staff) continues with a sixteenth-note accompaniment. A hairpin crescendo is indicated above the right hand. The piece concludes with a key signature change to three sharps (F#, C#, G#).

D 8 Andante $\text{♩} = 50$

Fl. *mp*

f

Nev - er the treas - ures in her nest *p* Nev - er the treas - ures in her nest

p Nev - er

p Nev - er

p Nev - er

mp

106 Fl. *mf* *f* *f*

mp Nev - er *mf* the treas - ures, the

mp Nev - er *mf* Nev - er Nev - er the *cresc.*

mp Nev - er *mf* Nev - er Nev - er the *cresc.*

Nev - er Nev - er Nev - er the

111

Fl.

mp *mf* *mp*

treas - ures in her nest the

treas - ures in her nest

treas - ures in her nest

treas - ures in her nest

tr tr

116

Fl.

p

cau - tious grave ex - pos - es the cau - tious grave ex - po - ses

p

the cau - tious grave ex - po - ses

120

Fl.

mp *mf*

mp *mf*

mp *mf*

mp *mf*

the cau - tious grave ex - pos es

the cau - tious grave ex - pos es

the cau - tious grave ex - pos es

E

Fl.

mf *mf* *f* *f*

mf *f*

Build - ing where school - boy dare not look And sports - man is not bold,

Build - ing where school - boy *mf* dare not look And sports - man *f* is not bold,

mf school - boy dare not look *f* sports - man

school - boy dare not look sports - man

131 11

Fl. *ff* *ff*

where school - boy And sports - man

where school - boy And sports - man

is not bold and sports - man, And sports - man

is not bold and sports - man, And sports - man

137

Fl. *f* *f* *mf*

rit. *a tempo*

is not bold, Where school-boy dare not look

is not bold, Where school-boy dare not look

is not bold, *f* Where school-boy dare not

is not bold, Where school-boy dare not

143 12

Fl.

And sports-man is not bold _____ *mf* Where school - boy dare not

And sports-man is not bold _____ *mf* Where school - boy dare not

look And sports-man is not bold, Where school - boy dare not

look And sports-man is not bold, Where school - boy dare not

148

Fl.

look, And sports - man is _____ not _____ bold, _____ *f* not

look, And sports - man is _____ not _____ bold, *f* not

look, And sports - man is _____ not _____ bold, *f* not

look, And sports - man is _____ not _____ bold, *f* not

bold Fra-gile Fra-gile Fra-gile Fra-gile

bold Fra-gile Fra-gile Fra-gile Fra-gile

bold Fra-gile Fra-gile Fra-gile Fra-gile

bold Fra-gile Fra-gile Fra-gile Fra-gile

G l'istesso tempo $\text{♩} = 68$

($\text{♩} = \text{♩}$)

Some too fragile for winter winds The thoughtful grave en-closes

Some too fragile for winter winds The thoughtful grave en-closes

Some too frag-ile for win-ter winds The thought-ful grave en-closes

Some too frag-ile for win-ter winds The thought-ful grave en-closes

poco rit.

174

Ten der - ly tuck - ing them in from frost Be - fore their feet are cold

Ten der - ly tuck - ing them in from frost Be - fore their feet are cold

Ten der - ly tuck - ing them in from frost Be - fore their feet are cold

Ten der - ly tuck - ing them in from frost Be - fore their feet are cold

Broader $\text{♩} = 62$

($\text{♩} = \text{♩}$)

Fl.

182

Nev - er the treas - ures in her nest the cau - tious grave ex - pos - es

Nev - er the treas - ures in her nest the cau - tious grave ex - pos - es

Nev - er the treas - ures in her nest the cau - tious grave ex - pos - es

Nev - er the treas - ures in her nest the cau - tious grave ex - pos - es

190

poco rit.

Fl.

Build-ing where school - boy dare not look And sports - man is not bold,

Build-ing where school - boy dare not look And sports - man is not bold,

Build-ing where school - boy dare not look And sports - man is not bold,

Build-ing where school - boy dare not look And sports - man is not bold,

H

a tempo ♩ = 68

Fl.

mf *mp*

This co-vert have all the child-ren

mp

Too fra-gile

mf

This co-vert have all the child-ren

mp

Too fra-gile

Fl.

Flute part for measures 207-214. The music features a melodic line with a long slur over measures 208-214, starting on a half note G4 and moving through various intervals to end on a half note G4.

mf

mp

Ear - ly aged, and of - ten cold _____

So fra - gile _____

mp

Ear - ly aged, and of - ten cold _____

So fra - gile _____

Piano accompaniment for measures 207-214. The left hand plays a steady eighth-note accompaniment, while the right hand features chords and melodic fragments.

Fl.

Flute part for measures 215-222. The music features a melodic line with a long slur over measures 216-222, starting on a half note G4 and moving through various intervals to end on a half note G4. There are triplets indicated above the notes in measures 215-222.

mf

mf

Spar - rows un - no - ticed by the Fath - er _____

mp

Too _____ fra - gile _____

mf

Spar - rows un - no - ticed by the Fath - er _____

mp

Too _____ fra - gile _____

Piano accompaniment for measures 215-222. The left hand plays a steady eighth-note accompaniment, while the right hand features chords and melodic fragments.

223

Fl.

Lambs for whom time had not a fold

mp

Lambs for whom time had not a fold Lambs for whom time had not a fold

Lambs for whom time had not a fold

mp

Lambs for whom time had not a fold Lambs for whom time had not a fold

229

Fl.

f

mf

mf

f

Lambs

mf

Lambs

mp

Lambs

mp

Lambs

235

Fl.

mp *mf* *f* *p*

Too frag-ile

Too frag-ile

Too frag-ile

Too frag-ile

Too frag-ile

Too frag-ile

242

Fl.

mf *mp* *mf* *p* *mf* *mp*

rit.

So fra-gile, Hmm

Too frag-ile, Hmm

Too frag-ile, Hmm

Too frag-ile, Hmm

Too frag-ile, Hmm