

Week Eight

Poem by Victoria Kennefick

Music by Richard Hughes

Week Eight

I pick raspberries from bushes in the back garden,
some drop to the grass before I can catch them.
The ones I pluck bloom in the bowl, redness fat in juicy pouches.

I pop one in my mouth – it tastes as a raspberry should,
of a tongue if a tongue could taste itself, the sweet-sick
of a blood clot. It is the first thing I have eaten all morning.

It's funny consuming what is already inside me, a crop of one.
I imagine the bush thick with dangling embryos glistening
in the sun. Did you pick me? That's what they say, that souls

who so long to be embodied slip into skin – knowing they will
shivel and die all the same, an exquisite crop. I've been dreaming
of our dead since I found out you were coming, hurt for them

to be here. I've told the living too, those who will be closest.
I store surplus berries in the freezer. I have no sense
of you except my clothes are tight. We haven't started talking.

I write this poem to say that this week your eyelids are forming,
a tiny tongue peeks out, buds in clusters. You may have been listening
when your father wrapped me like a bee in a petal last night – I am not sure

you have ears yet. Out here, your tongue will be full and curl. You'll talk –
our words will hang like berries on a bush. Some we'll pick together,
fingers stained, some we'll let fall. Either way the bowl grows full.

Performance guidelines:

Flute & Clarinet:

- I. “add / remove air” Aeolian sounds to be played alongside pitches (leaking air).
- II. “add / remove key clicks” Vary the frequency of clicks, percussive sound to be in background.
- III.



Change intonation of pitch by moving cheeks, throat and/or tongue to create a wave-like sound. Loudness is indicated by height of wave.

Clarinet:

- I. “Trill on alternate *note*” Trill on notes above and below as shown to create a folk sound.

e.g.



(not in correct rhythm, to be played in free/
arbitrary rhythm)

Week Eight

Richard Hughes (2016)

$\text{♩} = 160$

Flute

Clarinet in B \flat

Harpisichord

add air

f

p

5

pp

7

pp

f

remove air

pp

9

add air
add key clicks

f

+ + + *sim.*

11

p

13

add air
add key clicks

pp + + + *sim.*

15

Detailed description: This is a musical score for a piano piece, spanning measures 9 to 15. The score is written for a grand piano with three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#), and the time signature is 4/4. Measures 9-10: The right hand has a whole rest. The left hand plays a continuous eighth-note pattern: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. Above the first staff, there are two boxes: 'add air' and 'add key clicks'. A dynamic marking of *f* (forte) is placed above the first staff. A slur covers the eighth-note pattern in the left hand, with three plus signs and the word *sim.* (sustained) below it. Measures 11-12: The right hand has a whole rest. The left hand continues the eighth-note pattern. A dynamic marking of *p* (piano) is placed above the first staff. A slur covers the eighth-note pattern in the left hand. Measures 13-14: The right hand has a whole rest. The left hand continues the eighth-note pattern. Above the first staff, there are two boxes: 'add air' and 'add key clicks'. A dynamic marking of *pp* (pianissimo) is placed above the first staff. A slur covers the eighth-note pattern in the left hand, with three plus signs and the word *sim.* (sustained) below it. Measures 15: The right hand has a whole rest. The left hand continues the eighth-note pattern. A slur covers the eighth-note pattern in the left hand.

17

Musical score for measures 17-18. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The melody in the Treble staff consists of eighth and sixteenth notes, with slurs over measures 17 and 18. The Alto staff contains a continuous eighth-note accompaniment. The Bass staff features a bass line with slurs and a final measure with a whole note. Fingering numbers 2, 1, 3, and 5 are indicated below the first measure of the Alto staff.

2 1 3 5

19

remove air

Musical score for measures 19-20. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The melody in the Treble staff consists of eighth and sixteenth notes, with slurs over measures 19 and 20. The Alto staff contains a continuous eighth-note accompaniment. The Bass staff features a bass line with slurs and a final measure with a whole note. The instruction "remove air" is written above the Treble staff and below the Alto staff in the first measure.

21

Musical score for measures 21-22. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The melody in the Treble staff consists of eighth and sixteenth notes, with slurs over measures 21 and 22. The Alto staff contains a continuous eighth-note accompaniment. The Bass staff features a bass line with slurs and a final measure with a whole note.

23

remove key clicks

remove key clicks

25

f

Trill on alternate F# and above & below

tr

ff

remove key clicks

28

p

remove key clicks

32

pp mp mf

39

pp

43

pp

45

4 4

48

Trill on alternate C# and above & below
tr
p

50

f

tr

p

52

$\text{♩} = 110$

ff

$\text{♩} = 110$

54

3

56

ppp

60 Start trill slowly, build up speed

tr

gliss.

ff

62 *(tr)*

3 3 3

65 *(tr)*

f

ppp

69

71

72

73

add key clicks

p

74

75

remove key clicks

f *ff*

76

77

p

tr

78

79

tr # *mp* *ff* 9

81

tr # *f* *ff* 9

83

tr # *p* *f* *tr* # *tr* #

85

tr

ff 9

tr

87

add key clicks

3

p + + +

sim.

add key clicks

3

p + + + *sim.*

3

p + + +

sim.

add key clicks

3

p + + + *sim.*

89

89

91

add air

f

mf

3

93 accel. - - - - -

f

accel. - - - - -

95

$\text{♩} = 160$

add air

4

4

The image shows a musical score for 'The Rose Tree'. It features four staves: two for the vocal line (treble clef) and two for the piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked as quarter note = 160. The score is divided into two systems. The first system starts at measure 95. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment has a bass line with a slur and a fermata. The second system starts at measure 102. The vocal line has a melodic line with a slur and a fermata. The piano accompaniment has a bass line with a slur and a fermata. There are annotations 'add air' and '4' in the piano part.

97

99

remove key clicks

f *p*