

Chris Kincaid

# *Contents*

poem by

Conyer Clayton

for

Electric Guitar

and

Mezzo-Soprano

10 minutes



## PROGRAM NOTES:

Conyer Clayton is an American poet living in Canada. Her poetry is alive; filled with imagery of experience. *Contents* speaks of the soul through an exploration of nature. The act of living brings out a wealth of emotion, and often that emotion can take an unexpected turn.

### Contents

by Conyer Clayton

The river teems eyeless and unseeing, blind  
swimmers gilled and transparent, clouded  
over, scaled. Our eyes are made to see  
crickets groping in darkness, stumbling  
over hermaphroditic newts. Bats cling  
and water drips, build build build.

Have you lived

in midnight creek beds? Swam  
in blackness with white swans and ducks?  
Felt their webbed legs on your saturated skin  
as you float on the silted rock bottom?

Have you felt the contents of the world?

Water spiders skimming a surface  
slick with oil and yesterdays egg and bacon  
grease, fried bananas and fish.

I saw the leaves sitting blackened  
the fall of the blackbird into another's nest, strangers  
at their bus stops rearranging scarves.

I've seen branches  
against moonlit stars,

a flock missing a leader, wandering  
aimless in crowded skies.

## **PERFORMANCE NOTES:**

### **TUNING**

DADGBE

### **HARMONICS**

Diamond shaped notes are harmonics. Along with the string number above them, they indicate where the harmonic should be played (not the resulting pitch.) For example, the first measure displays three diamond-shaped notes as F, E, and F# on the 6th, 5th, and 4th strings. The sounding notes should be C, E, and F#. Several of these harmonics will be difficult to reproduce clearly and strongly. **All harmonics require a pick.**

### **SOSTENUTO**

Be aware of sost. lines and notes with ties-going-to-nowhere. These are supposed to ring out until the sost. line ends.

### **GLISSANDOS & BENDS**

All glissandos and bends begin immediately and should occupy the full duration of the initial note.

### **RIGHT HAND TAPPING**

Right hand tapping (tap sul tasto) is executed by striking the string with a finger of the strumming hand directly behind the notated fret. This is notated as a "T" above the note.

### **AMPLIFICATION**

Amplification of the electric guitar should be produced with a small tube amp. The maximum volume of the amp should be set to a level that matches an aggressively strummed tremolo to a soprano's fortissimo. The tube amp, along with a good player, should be able to create a wide dynamic range at this level. **If the player cannot play at pianissimo, the amp is too loud.**

### **FEATHERED BEAMING**

All feathered beaming should be played as an unspecified number of notes. The stems notated in the gesture indicate an approximation of density, not an exact number of attacks.

### **DURATION**

10 Minutes

# Contents

Words by  
Conyer Clayton

Music by  
Chris Kincaid

♩ = 63  
Adagio

Mezzo-soprano

Electric Guitar

sounding pitches for vocalist

VII

⑥ ⑤ ④

*f*

rake--

sost. \_\_\_\_\_

②

③

bend

*p* 3

*f sub.*

sost. \_\_\_\_\_

7

Moderato  
Piu mosso

♩ = 90

*f*

The

⑤ ③ ④

⑥ ⑤ ④

3

13

**A**

*mf*

*p*

*mp*

riv - - er - - - teems

eye - less - - -

*mf*

3

3

16

*p*

*f*

*p*

and un - see - - - ing,

3

5

19 *f* *p* *f* *mf* *p* *f* *p* *f* *p*

blind swim - mers gilled and trans - par - ent, —

legato

3 3 3 3

sost.  $\wedge$

24 *f* *f*

Cloud -

mf

3 5 3 5

30

- ed o - - ver, scaled —

pp *f* pp

3 3 3 5

35 **B**

Our

gliss to approx.

*p* sub. *mf* *p* *mf* *p*

sost. sost.

3 3 3

41

eyes are made to see crick - ets grop - ing dark -

5

47

ness,

52

sost. *p* *mf* *f* *mp* *mf* *pp*

slow

59



emphasize "t" not "u," until "tumb"

*f*

stu-tu-tu-tu-tumb - ling o-ver her - maph-ro-dit - ic newts.

64

*mp* *f* *mp* *f* *mp* *ff*

Bats cling and wa - ter drips, bui - i - ild bui - i - ild bui - i - ild

67

*f* *ff*

Have you lived

**D**

73

*p*

in mid - night creek beds? Swam - in black -

slow arp. (bottom note on beat)

80

- ness with white swans and ducks? Felt their webbed

88

legs on your sat - ur - at - ed skin as

93

you float on the silt - ed rock bot - tom?



99

*pp* *p* *mp* *f* *f*

Have you, Have you felt, Have you, Have you felt,

flesh only -----

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

105

felt, felt, Have you felt, Have you, Have you felt, Have

----- with pick

*f*

111

you, Have you felt, Have you, Have you felt, Have you felt the con - tents

*3*

115

of the world?

*ff* *pp* *fff* *p*

**F**

119 *f*

Wa - ter spi - ders

planing chords

*mf*

125

skim - ming a a, a, a,

129

a, a, a sur - face slick with oil and yes -

134 *ff* *f*

ter - days eggs and ba - con grease,

snapp pizz.

*f*

137 *p sub.* *pp*

fried ba - na - nas and fish.

*p* *pp sub.* *p*

All voices in chords should be uniform.

143 G *pp* *molto legato* *<mf* *mp*

I saw the leaves sit - ting \_\_\_\_\_ black

150 *mf* *p < f* *p < mf*

ened the \_\_\_\_\_ fall \_\_\_\_\_ of \_\_\_\_\_ the black - bird \_\_\_\_\_ in - to

157 *p* *mp* *pp*

a - noth - er's \_\_\_\_\_ nest, \_\_\_\_\_ strang -

163 *f* *pp* *mf* *pp* *p* *mf* *> pp*

ers at their bus stops \_\_\_\_\_

169 *p* *mf* *mp* *pp*

re ar rang - ing scarves.

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

177 **H** *p*

I've seen branch - es

palm mute ord. *p*

*p* *mp* *p*

186 *p* *ff* **Meno mosso** *p*

a - gainst moon - lit stars, a

*ff* **Meno mosso** *p*

*mp* *ff* *pp* molto

194 *f*

flock mis - sing a lea - der, wan - der -

*pp* *f*

202 *pp* *mf* *f* *p* *p* *pp*

-ing aim - less in crowd - ed skies.

*pp* *mf* *f* *p* *p* *pp*

*f* *p*