

Chris Kincaid

Full Sunlight

for trio and electronics
(4:30)

Poem by
Conyer Clayton

Dedicated to
Mothership Ensemble

Instrumentation

Two-Channel Live Electronics

Bass Flute

Viola

Cello

Performance Notes

Duration: 4:30

General

Accidentals are used traditionally, affecting reoccurring notes in the same bar. All lines from one note to another are glissandos and they begin immediately.

Electronics

The electronics incorporated in this piece consist of two parts. The first is the timed playback of the poem 'Full Sunlight' by Conyer Clayton. It is to be separated into small sections and played when notated in the score. The second part is the augmentation of the text playback through electronic means. A filter consisting of multiple delays is set to a variety of subdivisions of the beat. These subdivisions are in relation to the tempo of the piece (ie. half, quarter, eighth, and several tuplets) The delay is chosen by an aleatoric switching system that switches between delays in multiple subdivisions of the beat.

A Max/MSP patch or Ableton Live (with Max4Live) patch can be requested from the composer, although anyone is welcome to create a similar patch on their own.

Program Note

Full Sunlight is a work for mixed trio and two-channel electronics. The title comes from a poem of the same name written by a friend, Conyer Clayton. The poem is filled with vivid imagery. I was particularly interested in how much of the poem is portrayed as a still shot, a moment in time that is filled with so much. The music is not exactly frozen in time, but instead takes place in time that has slowed almost to a standstill.

This piece is dedicated to the Mothership Ensemble, a Louisville Kentucky based performance group focusing on contemporary works by living composers. Their goal of connecting with audiences in nontraditional listening spaces is crucial to the health of contemporary music.

*Whenever possible, include program notes with poem text in printed program.

Full Sunlight

by Conyer Clayton

Two men came and brought down the ivy
mammoth with cables and whirling
blades, slung over the topmost branches
like some military operation
taking down the enemy being
(only a wizened tree,
two hundred years old.)
Dry rotting from the inside out.
Strangled by living vines.

Woodchips fill the air
as the family next door sits
on their porch at their mother's wake.

She died last night in her sleep, obese and unexpected.
And the man we suspect of having a meth lab
is crying in the street. Crying with sawdust on his face.
As they struggle to remove her
from the house, more pieces hit
the ground and tear the earth apart.

I stand engulfed by a hollow stump,
full sunlight streaming through my windows.

*Used by permission of the author

Full Sunlight

Text by
Conyer Clayton

Music by
Chris Kincaid

♩ = 70

Electronics (& text cues) **4/4** Full Sunlight **2/4**

Bass Flute (sounds 8vb)
any quiet multiphonic, moving back and forth from air sound to multiphonic
pp *p* *pp* *p* *pp* *p* *pp*

Viola
sul pont.
pp *mp* *p* *f* *pp*

Violoncello
vary bow pressure to go between clear harmonic and (shhhhh) sound
II change to shh to harm. sim. III
p *mp*

7

2/4 **3/4** **5/4** **4/4** Two men came and brought down the ivy mammoth with cables and whirling blades, **2/4**

slow vibrato, gradually increase speed

n *f* *pp* *f*

vib. speed match flute, then gradually decrease speed

p *ff* *sub. mf* *p* *p* *f* *p*

ord. vib. speed match viola, then gradually increase speed

p *ff* *sub. n* *f* *p* *p*

14

slung over the top-most branches like some military operation taking down the enemy being

vib. ord. *f* *pp* *f* vib. speed match viola, then gradually increase speed

vib. ord. *ff sub. 5* *p* *f* *p* vib. speed match cello, then gradually decrease speed

vib. ord. *mf* (*mf*) *p* *ff* *mp* slow vibrato, gradually increase speed

20

(only a wizened tree, two hundred years old.) dry rotting from the inside out Strangled by living vines.

flt. (uvular ok) *p* *f* *p* *mf* *p* *f* *p*

vib. speed slow: one rotation per beat, out of phase with cello *pp* *mf* *p* *mp*

vib. speed slow: slightly faster than one rotation per beat, out of phase with viola *f* *p* *mp*

Woodchips fill the air as the family next door sits on their porch at their mother's wake. She died last night in her sleep, obese and unexpected. And the man we suspect of having a meth lab

ord. the same quiet multiphonic, moving back and forth from air sound to multiphonic lip bend

vib. ord. gradually shift to sul pont.

vib. ord. shift slowly back and forth between sul tasto

II
III sim. mm. 1-6

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

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

ff *mp* *n* *mf*

is crying in the street. Crying with sawdust on his face.

Delay Glitch

gradually shift to sul tasto

pizz. put bow down

and sul pont. ord. gliss to approximate end of line

pizz. put bow down

f *p* *f* *mp*

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

key clicks (pitches approx.)

as loud as possible

gliss to approximate end of line

5 3 5 3 5 7

41

Musical score for measures 41-43. The score is in 5/4 time, with a key signature of two flats. The lyrics are "As they struggle to remove her". The first staff is the vocal line, with notes for "tongue ram" and "suck in, no pitch". Dynamics range from *p* to *ff*. The second and third staves are piano accompaniment, featuring triplets and quintuplets.

44

Musical score for measures 44-47. The score is in 5/4 time, with a key signature of two flats. The lyrics are "blow, no pitch". Dynamics range from *f* to *p*. The first staff is the vocal line, with notes for "blow, no pitch". The second and third staves are piano accompaniment, featuring quintuplets and triplets.

48

Musical score for measures 48-51. The score is in 5/4 time, with a key signature of two flats. The lyrics are "from the house, more pieces hit". The first staff is the vocal line, with notes for "from the house, more pieces hit". Dynamics range from *f* to *p*. The second and third staves are piano accompaniment, featuring quintuplets and triplets.

50

Musical score for measures 50-51. The score consists of three staves: Treble, Bass, and Bass. Measure 50 features a treble staff with a sixteenth-note triplet (labeled '6') and a seven-note triplet (labeled '7'), followed by a dynamic marking from *p* to *ff*. The bass staff contains a triplet of eighth notes (labeled '3') and a five-note triplet (labeled '5'). Measure 51 continues with similar patterns, including a five-note triplet (labeled '5') in the bass staff.

52

Musical score for measures 52-54. Measure 52 includes the lyrics "the ground and tear the earth apart." The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff features a five-note triplet (labeled '5') and other rhythmic patterns. Measure 53 continues the melodic and harmonic development. Measure 54 concludes the section with a final melodic phrase in the treble and bass staves.

55

Musical score for measures 55-57. Measure 55 shows a change in time signature to 3/4. Measure 56 changes to 2/4. Measure 57 changes to 4/4. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff features a five-note triplet (labeled '5') and other rhythmic patterns. Measure 58 concludes the section with a final melodic phrase in the treble and bass staves.

59

Musical score for measures 59-60. The score consists of three staves: Treble, Bass, and Bass. Measure 59 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 60 continues the accompaniment. Dynamics include *p* and *ff*. A double bar line is present at the end of measure 60.

61

Musical score for measures 61-62. The score consists of three staves: Treble, Bass, and Bass. Measure 61 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 62 continues the accompaniment. Dynamics include *ff* and *p*. A double bar line is present at the end of measure 62.

63

Musical score for measures 63-64. The score consists of three staves: Treble, Bass, and Bass. Measure 63 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 64 continues the accompaniment. Dynamics include *p* and *ff*. Time signatures change from 2/4 to 3/4. A double bar line is present at the end of measure 64. The text "not strummed" is written above the bass staff in measure 64.

