

***Coming Back in the Fog***  
***from Isle au Haut***  
for baritone and guitar

A setting of poetry by Christian Barter

2010

ca. 5:00

Christopher Gainey (b. 1981)

To:  
Christian Barter, Nick Hay, and Patrick Durek

Special Thanks to:  
The Corporation of Yaddo, David Gompper, Ray Chester,  
Bruno Amato, and Kristin Gainey

*Coming Back in the Fog from Isle au Haut*

The water shines and, definite as it is,  
slips under the fog and goes, sending up  
an island now and then from farther out--  
great tufts of dark nailed down by the same roots  
that spring strange halls in dreams and cliffs that tip  
with height beyond the towns that closed behind you.  
A mother has picked her son up off the deck  
to make sure of his flesh and the women from the party  
have stopped shouting up from the bottoms of their wells,  
stare in whatever direction they were left pointing,  
except for one, who presses at a cell phone  
like someone trying to push an ice cube down.  
A town appears, as ruins first, then rises.  
The coming back meets its mist and slides under it.

-Christian Barter (Bar Harbor, ME)

Christian Barter's first book of poems, *The Singers I Prefer*, was a finalist for the Lenore Marshall Prize. His poetry has appeared in *Ploughshares*, *Georgia Review*, *North American Review*, *The American Scholar* and other magazines, and has been featured on *Poetry Daily*, *Verse Daily* and *The Writer's Almanac*. He has been the recipient of a Hodder Fellowship from Princeton University and residency fellowships from Yaddo and The MacDowell Colony. For twenty-one years he has worked on the trail crew at Acadia National Park.

*This poem is used as the text for this piece with the permission of the poet.*

## Performance Notes

1. For this piece, the second string should be tuned down a half-step to B-flat and the sixth string should be tuned down a whole-step to D.
2. Natural harmonics are notated with a diamond-shaped notehead indicating the pitch that would be produced if the string were pushed down. The notehead is paired with a number that indicates the fret, and therefore the string, on which the harmonic is to be played. The chart below shows the notation and resultant sounding pitch of some of the more resonant natural harmonics on a guitar using the tuning specified for this piece.

The chart displays two staves of music. The top staff, labeled 'Resultant Pitch', shows the sounding pitch of natural harmonics in a treble clef. The bottom staff, labeled 'Natural Harmonics', shows the notation for these harmonics, including a diamond-shaped notehead, a circled number indicating the fret, and a string number (1-6) above the notehead. The frets shown are 12th, 7th, 5th, and 9th. The 12th fret section shows harmonics on strings 1, 2, 3, 4, 5, and 6. The 7th fret section shows harmonics on strings 1, 2, 3, 4, 5, and 6. The 5th fret section shows harmonics on strings 1, 2, 3, 4, 5, and 6. The 9th fret section shows harmonics on strings 4, 5, and 6. The tuning specified in the notes is B-flat for the second string and D for the sixth string.

3. Natural harmonics on the seventh fret may also be played at the nineteenth fret on the same string.
4. Natural harmonics on the ninth fret may also be played at the fourth fret on the same string.
5. Accidentals apply to the remainder of the measure in which they occur unless cancelled by another accidental.

To Christian Barter, Patrick Durek, and Nick Hay

# Coming Back in the Fog from Isle au Haut

Christopher Gainey (2010)

Poetry by Christian Barter

The musical score is written for guitar and baritone. It consists of five systems of music. The guitar part is written in treble clef, and the baritone part is written in bass clef. The tempo is marked as quarter note = 52. The key signature has one flat (Bb). The time signature is 4/4. The score includes various musical notations such as dynamics (f, mp, pp, p, mf), articulation (accents), and fingerings (1-5). There are also some unusual time signatures like 5:4 and 7:4. The lyrics are written below the baritone staff.

**Guitar**  
② = B♭  
⑥ = D

**Gtr.**

**Bar.**

**Gtr.**

**Bar.**

**Gtr.**

**Bar.**

**Gtr.**

The wa-ter shines and,

de-fi-nite as it is, slips un-der the fog and goes, send - ing

\* Natural harmonics at the 7th fret may also be played at the 19th fret on the same string

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