

I. The Poetic Consciousness

poems by Colin Blundell

Andrew Toovey (2018)

$\text{♩} = 60$ *mp*

Voice



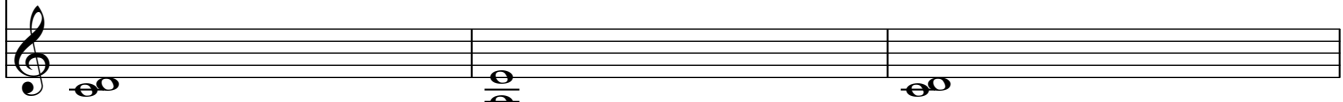

the po - e - tic con - sciousness coiled like a spring in the heart of

Violin



p

ev - ery - bo - dy:— fright - en - ing the bats lac - ing up the eve - ning sky;



con - su - ming the di - li - gence of in - ter - lock - ing per - sons the ti - mi - di - ty and



per - sis - tence of cats in their dai - ly ha - bits



the well bal-anced man cy - cling to - wards a sic - kle moon the heap of

books at my el - bow the creak of the clock

II. everyone knows the story

$\text{♩} = 66$
mf

ev - ery - one knows the sto - ry of the trav - ell - er in Nap - les who

p

saw twelve beg - gars ly - ing in the sun; he off - ered a

li - ra to_ which - eve - er one should con - si - der him - self to be the la - zi -

est: e - lev - en

of them jumped up so he gave it to the twelfth.

slight rit.

III. at a railway station

♩ = 100

f

at a rail-way sta-tion a black and white— hand - some dog stands in— and ap-

f

pa-rent - ly pa - tient man - ner by his— mas - ter while he— fid-dles a - round—

with his bag— on a seat on the plat - form the dog looks at

me through the win-dow of the train wai-ting for de-par-ture in an ap-par-ent-ly be-

see - ching man - ner when I smile he looks a - way as

though he can no lon - ger bear hu - man e - mo - tions or con front the

un - known or the un - tra - velled in an ar - cane man - ner of

speak - ing

sudden stop

IV. they came to Knighton

$\text{♩} = 76$ *mf*

they came to Knigh-ton by train lad and lass those ma - ny years a -

mp

go; all she re-mem-bers was the main street of the town built ill

its tilt its con-tain-ment by fir for - ests and the long walk

at the end of the day with mis-e-ry in both their hearts at the in - ev-it - a-ble end-ing of an

4:3 4:3

un-like-ly dream the stars turned a-way from the Earth_____ and the val - leys came a-

drift yes it was rain-y in Knigh-ton_ that day_those ma-ny years a-go and the mist

hung in the tops of the hills rea-dy to weep; there was not_____

much__ com-fort in Knigh- ton

pp

V. and as you hear these words

$\text{♩} = 50$ *mp*

and_ as you hear these words_ you_ may not know it but_

p

During these scales, drones strings will be heard, ad lib.

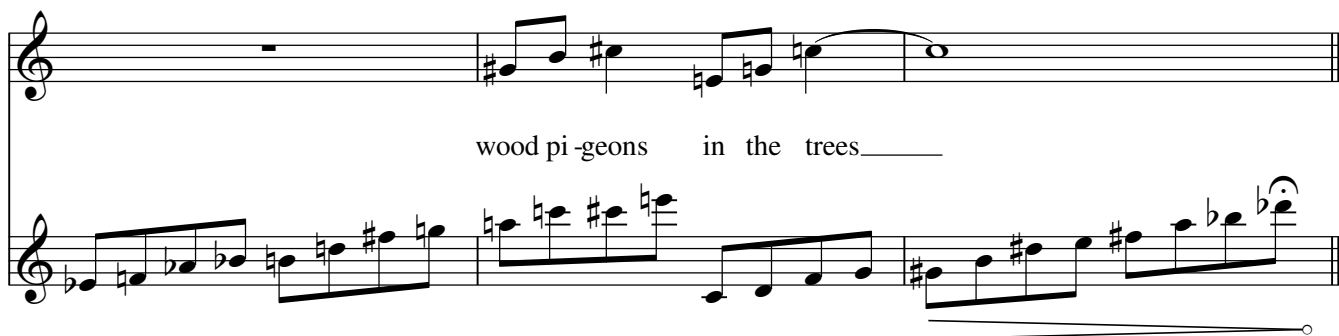
you are im-pelled for ward_ in a lin-ear al-pha-be-ti - sa - tion_ of_ dumb

space time_ ex - peri-ence when you pause to con-si-der the ge-stalt it's at

least pos-si-ble that the stream_ of_ words will_ ed-dy in the cra-ni-um to_ form a



small pool where in - no - cent stic - kle backs bask in Au - tumn sun - light



wood pi - geons in the trees _____

VI. the gnat

$\text{♩} = 60$ *mf*

the gnat at the end of the garden gets for-gi-ven for the it chylump on my hand;

ppp
(very delicately)

I in-vite it in for din-ner one eve ning_ how ev-er what it hears is by no means my in-ten-tion

but a ter - ri - fic vi - bra-tion of thun - der: it is terr - i - fied as if at

the be - gin-ning of some great cos- mic_ up-heav - al and_ kneels down to

pray thus we at the sound of the no - tion - al Voice of God *molto rit.*

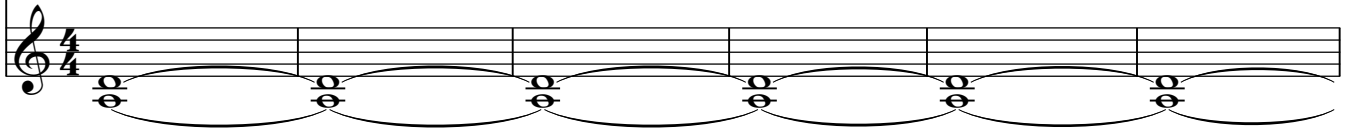
VII. therefore we must be grateful

♩ = 50

mp



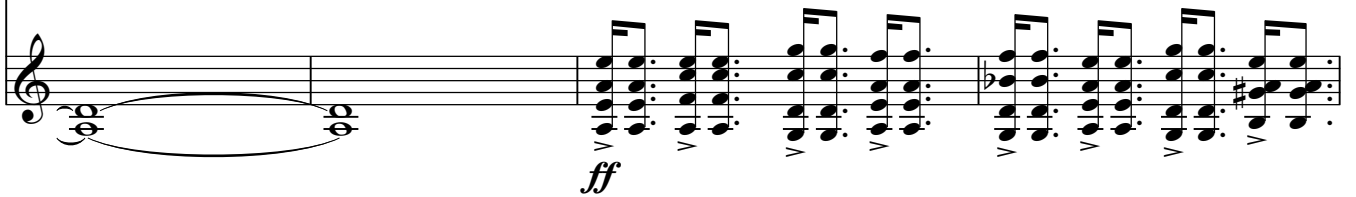
there-fore we must be grate-ful to John Cage who said: one must be dis - in-teres-ted



pp (bowing ad lib.)



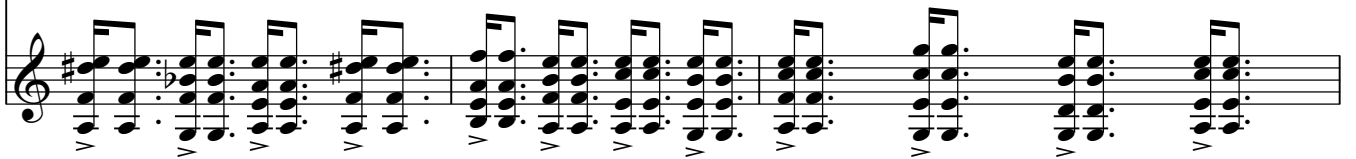
ac-cept that a sound is a sound and a man is a man



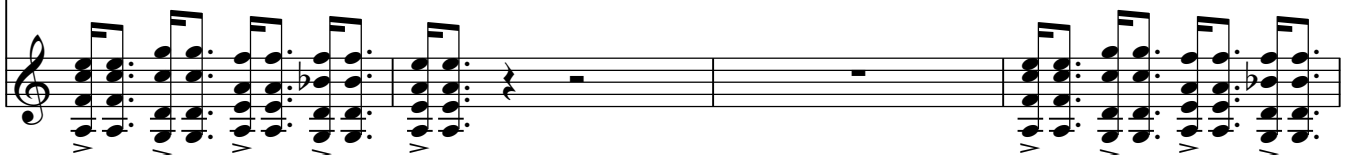
ff



(a wo-man is a wo - man and so on through all pos-si- ble per-mu-ta-tions);



give up il - lu-sions a - bout i-deas of or-der



ex - pres-sions of sen - ti - ment and all the rest of our in - he - ri - ted aes - the - tic clap - trap

ff
ever - ry one is in the best seat

(though they may not have eyes to see or _____ hear) ev - ery - thing we do is mu - sic...

thea tre is all the time where e - ver one is art ex - ists to per - suade us this

ff

is the case and I say a poem exists these days to put you

The first system of music features a vocal line on a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The accompaniment is on a grand staff (treble and bass clefs) with a consistent eighth-note chordal pattern. The lyrics are aligned under the vocal line.

in - to a me - ta po - si - tion from which you can pro - ceed to

The second system continues the musical notation. The vocal line has a quarter rest under 'in - to' followed by quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The accompaniment remains consistent. The lyrics are aligned under the vocal line.

con - si - der dis - in - ter - es - ted - ly

The third system concludes the musical notation. The vocal line has quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a whole note G5. The accompaniment continues with the eighth-note pattern. The lyrics are aligned under the vocal line.

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