

eleven songs for chorus SATB

poems by **Gary Barwin**  
music by **Dennis Bathory-Kitsz**

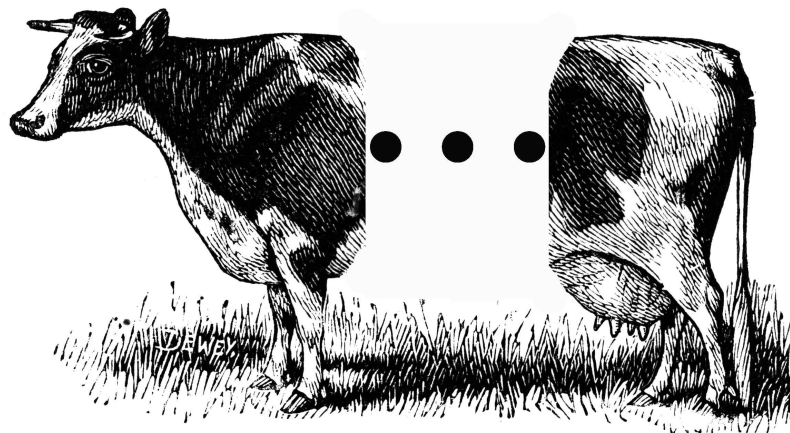
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## *O: Eleven Songs*

for Chorus SATB

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# O

Gary Barwin

## I. Encomium Ampersand

Dennis Báthory-Kitsz

1 Slow, atmospheric ( $\text{♩} = 52$ )

*p*

S  
ra-di-o\_\_road beam of\_\_cold in-side of the wind

1 *p* (Use a kind of *fp* on each 'o')

A  
O o O o O o O

1 *p*

T  
ra-di-o\_\_road beam of\_\_cold in-side of the wind

1 *p*

B  
ra-di-o\_\_road beam of\_\_cold in-side of the wind

4

in-de-ci-pher-a-ble e-mails from\_\_sprint-ers in the wind

4

4

4

in-de-ci-pher-a-ble e-mails from\_\_sprint-ers in the wind

4

in-de-ci-pher-a-ble e-mails from\_\_sprint-ers in the wind

7  
spam of wa-ter falls the road is a \_\_\_ coat \_\_\_ that is long \_\_\_ but not wide

7  
O \_\_\_\_\_ o \_\_\_\_\_ o \_\_\_\_\_

8  
spam of wa-ter falls the road is a \_\_\_ coat \_\_\_ that is long \_\_\_ but not wide \_\_\_

7  
spam of wa-ter falls the road is a \_\_\_ coat \_\_\_ that is long \_\_\_ but not wide \_\_\_

11  
theroad writes \_\_\_ I have trav-elled less than an - y - one

11  
o \_\_\_\_\_

11  
theroad writes \_\_\_ I have trav-elled less than an - y - one

11  
theroad writes \_\_\_ I have trav-elled less than an - y - one

15  
spa-tu-la of a \_\_\_ hu-man in a coat turn-stile of a coat a - lone in the rain

15  
O \_\_\_\_\_ o \_\_\_\_\_ o \_\_\_\_\_ o \_\_\_\_\_

15  
spa-tu-la of a \_\_\_ hu-man in a coat turn-style of a coat a - lone in the rain

15  
spa-tu-la of a \_\_\_ hu-man in a coat turn-stile of a coat a - lone in the rain

19

in-side of a coat a - lone in the rain breast pock - et bod - y parts, —

19

19

19

in-side of a coat a - lone in the rain breast pock - et bod - y parts

in-side of a coat a - lone in the rain breast pock - et bod - y parts

23

which have pock-ets in front of — them for - lorn things in-side oth - er things

23

23

23

which have pock-ets in front of — them for - lorn things in-side oth - er things

which have pock-ets in front of — them for - lorn things in-side oth - er things

27

torn\_ things out-side, a - lone, in - vert-ed, and poss - i-bly left in the rain.

27

27

27

torn\_ things out-side, a - lone, in - vert-ed, and poss - i-bly left in the rain.

torn\_ things out-side, a - lone, in - vert-ed, and poss - i-bly left in the rain.

32

hu-man in a coat re - gret - col-oured dusk. — snail - col -

32

hu-man in a coat re - gret - col-oured dusk. snail - col -

32

hu-man in a coat re - gret - col-oured dusk. snail - col -

36

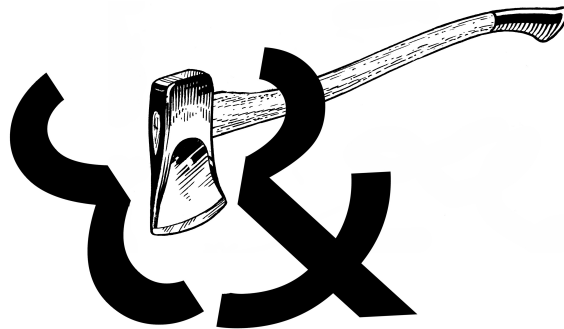
oured am - per - sand of mov-ing for - ward. —

36

oured am - per - sand of mov-ing for - ward.

36

oured amp - er - sand of mov-ing for - ward.



## O

Gary Barwin

## II. The Birds

Dennis Báthory-Kitsz

1 Sweetly ( $\text{♩} = 108$ )

S

A *mf*

T *mf*

B

no pair of birds, — no pair of birds, — no

no pair of birds, — no pair of birds, — no pair of birds, — no

5

*mf*

no pair of birds shouldev -

pair of birds, — no pair of birds, — no

pair of birds, — no pair of birds, — no

8  
 er be seen as be-ing just or ne-ces-sar-y and no re-sult of a  
 8  
 pair of birds, — no pair of birds, — no  
 8  
 pair of birds, — no pair of birds, — no  
 8

11  
 pair of birds — no pair of birds — should  
 11  
 pair of birds, — no pair of birds, — no pair of birds, — no  
 11  
 pair of birds, — no pair of birds, — no pair of birds, — no  
 11  
 no pair of birds, —

15  
 ev - er be — seen as a vic - tory or suc -  
 15  
 pair of birds, — no pair of birds, — no pair of birds, —  
 15  
 pair of birds, — no pair of birds, — no pair of birds, —  
 15  
 pair of birds, — no pair of birds, —



18

cess

18

18

18

ev - ery pair of birds, — ev - ery pair of birds, — ev - ery

ev - ery pair of birds, — ev - ery pair of birds, — ev - ery

21

21

21

21

ev - ery pair of birds should be un - der -

pair of birds, — ev - ery pair of birds, — ev - ery

pair of birds, — ev - ery pair of birds, — ev - ery

23

23

23

23

stood as a trag - ic fail - ure of — cat - a - stroph - ic

pair of birds, — ev - ery pair of birds, — ev - ery

pair of birds, — ev - ery pair of birds, — ev - ery

25

to

25 pro - por - tions a fail-ure of birds to

25 pair of birds, — ev-ery pair of birds, — ev-ery pair of birds, — ev-ery

25 pair of birds, — ev-ery pair of birds, — ev-ery pair of birds, — ev-ery

28

act with in - tel - li - gence cre - a - ti - vi - ty

28 act with in - tel - li - gence cre - a - ti - vi - ty —

28 pair of birds, — ev - ery pair of birds, — ev - ery

28 pair of birds, — ev - ery pair of birds, — ev - ery

30

gen-er-os - i - ty kind - ness faith and re-spect.

30 gen-er-os - i - ty kind - ness faith and re-spect.

30 pair of birds, — ev-ery pair of birds, — ev-ery pair of birds, — ev-ery

30 pair of birds, — ev-ery pair of birds, — ev-ery pair of birds, — ev-ery

33

in the \_\_\_\_\_ end we will re - mem - ber

33

in the \_\_\_\_\_ end we will re - mem - ber

33

pair of birds, \_\_\_\_\_ ev-ery pair of birds, \_\_\_\_\_ ev-ery pair of birds, \_\_\_\_\_ ev-ery

33

pair of birds, \_\_\_\_\_ ev-ery pair of birds, \_\_\_\_\_ ev-ery pair of birds, \_\_\_\_\_ ev-ery

36

not the birds of our en - e - mies but the si - lence. \_\_\_\_\_

36

not the birds of our en - e - mies but the si - lence. \_\_\_\_\_

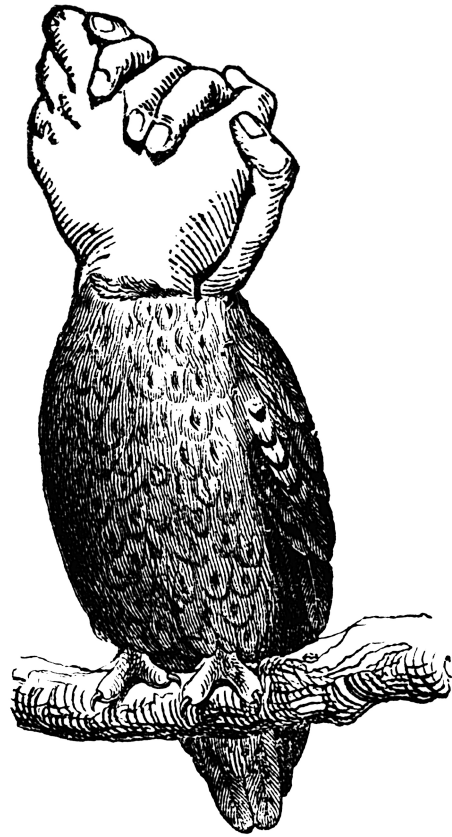
36

pair of birds, \_\_\_\_\_ ev-ery pair of birds, \_\_\_\_\_ no pair of birds.

36

pair of birds, \_\_\_\_\_ ev-ery pair of birds, \_\_\_\_\_ no pair of birds.





## O

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## III. Sparrows' Song

Dennis Báthory-Kitsz

1 Aethereal (♩ = 52)

*pp*

S  
ho - ly spar - rows flow like wa - ter I

A  
ho - ly spar - rows flow like wa - ter I

T

B

7  
don't know love - ly songs.

7  
don't know love - ly songs.

7  
love - ly wa - ter

7  
love - ly wa - ter

12

flows like sparrows I don't know ho - ly songs.

flows like sparrows I don't know ho - ly songs.

19

ho - ly songs flow like

ho - ly songs flow like

22

wa - ter love - ly sparrows I don't

ho - ly love - ly sparrows I don't

wa - ter love - ly sparrows I don't

ho - ly love - ly sparrows I don't

27

know I don't know flows like wa - ter

27

know I don't know flows like wa - ter

27

know I don't know flows like wa - ter

27

know I don't

33

ho - ly spar - rows love - ly song.

33

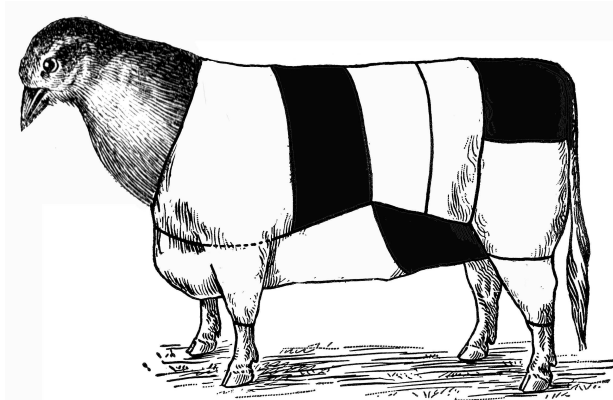
ho - ly spar - rows love - ly song.

33

ho - ly spar - rows love - ly song.

33

know love - - - - ly song.





15

4

5



ok    ok    ok    okokokok    ok

14    14    14 14 22 13 22    13

15    15    15    14    14

16    16    16    15    15

2    2    20

3



## O

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## IV. Fish

Dennis Báthory-Kitsz

1 Poppy (♩ = 120)

S  
1 the \_\_\_\_\_ lake \_\_\_\_\_ boy \_

A  
1 be-neath \_\_\_\_\_ of \_\_\_\_\_ a small \_\_\_\_\_

T  
1 school skin am

B  
1 fish skin I

4  
-ing \_\_\_\_\_ a \_\_\_\_\_ fish \_

4  
call - - - call-ing \_\_\_\_\_ -tween \_\_\_\_\_

4  
call - - - call - - - be - - -

4  
call - - - call - - - bridge

7

and path blood blood

fish is a blood blood

fish there -tween blood

fish voice be - - - blood

11

and lake two trees two trees

and lake two trees

blood lake two trees

blood lake two trees

15

two trees two trees two trees trees

fight with axes

fight with axes

fight with axes

19

— third — mask — branch-es — a —  
 — wears — mask — the — a —  
 8 third mask in a  
 a a in a

23

— spar-row — spar-row — chas-es — chas-es —  
 — spar-row — spar-row — chas-es — chas-es —  
 8 spar - - - row chas - - - es  
 23 spar - - - row chas - - - es

27

— cat — you — throw a — knife —  
 — wa-ter — blind-fold-ed — blind - you —  
 8 a is blind - fold -  
 27 a wa - - - ter a

31

at it mar - - - - - ry

throw on the head of a

ed on my shoul -

knife on my shoul - ders the head of a

35

me mouths

youth mar - ry mar - y me lifts

ders mar - ry me lifts

youth mar - ry me, the wa - ter says

40

be waves.

its lifts its veil be - come be - come waves.

its veil be - come waves.

lifts its veil mouths be come waves.

## O

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V. O

Dennis Báthory-Kitsz

Freely (♩ = 72)

1 *mp*

T 
  
My daugh-ter gave me Ire - land I put it in my

6 *mp*

A 
  
out of my oth - er pock - et I gave her France

6

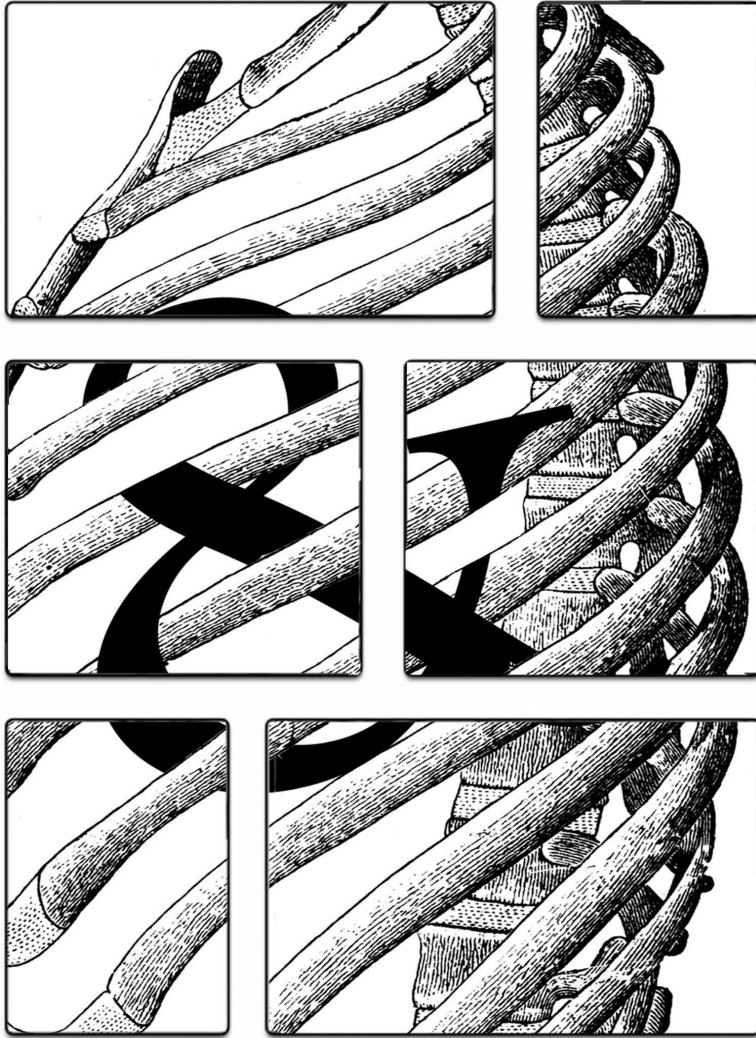
T 
  
pock - et

12 *p* *ppp*

A 
  
O things with shape and no shape keep it up!

12 *p* *ppp*

T 
  
O things with shape and no shape keep it up!



## O

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## VI. Small Apes and White Feet

Dennis Báthory-Kitsz

(Short notes can be 'd' or 'b' — lots of consonant!)

1 On cats' feet (♩ = 132)

*p*

S

A

T

B

7

7

7

7

*mf*

moon drifts incloud I've half a mind\_\_

11

11 *mf* *p*  
to bor-row a small ape

11 *p*

11 *mf*  
what does the man next door do

15

15 *mf* *p*  
the moon is fol-low-ing me

15 *mf*  
I will gaze\_

15 *mf* *p*  
so am I\_\_\_\_\_

15 *p*  
with his two per-fect feet?\_\_\_\_\_

19

19 *mf* *p*  
un-til it wor-ries a-bout me\_

19 *p*  
\_ at the moon\_\_\_\_\_

19

19 *mf* *p*  
un-til it wor-ries a-bout me



23 *f p*

23 *mf* *p* *f p*

the snap of a but - ter - fly

23 *mf* *f p*

-fly a book be - neath my feet

23 *f p*

26 *mf* *p*

26 *mf* *p*

a pleas-ant crackling of bones

26 *mf* *p*

pur - sued by no - one

26 *mf* *p*

as I walk

30 *mf* *pf p* *f*

30 *mf* *pf p* *f*

since my house burned down in-

30 *f p* *f*

-ion

30 *mf* *p f p* *f p*

since my house burned down tel-e-vis -

30 *f p f* *p*

I plug the

35 *p* *f*

to the ground what what what

35 *p* *f*

what what what

35 *f*

what what what

35 *f* *p* *f*

ground \_\_\_\_\_ what what what what

39

what what what what what what what

39

what what what what what what what

39

what what what what what what what

39

what what what what what what what

41

what what what what what what what what

41

what what what what what what what what

41

what what what what what what what what

41

what what what what what what what what

43 *mf* *p*

what what what what what does the man\_\_\_\_\_

43 *p* *mf*

what what what what what next door

43 *p*

what what what what

43 *p*

what what what what

47 *f* *p* *f* *p* *f* *p* *f* *p*

with\_ one\_ per - fect

47 *f* *p* *f* *p* *f* *p* *f* *p*

do with\_ one per - fect\_

47 *f* *p* *f* *p* *f* *p* *f* *p*

with\_ one per - fect

47 *f* *p* *f* *p* *f* *p* *f* *p*

with one\_ per - fect

52 *f* *p*

foot?

52 *f* *p*

foot?

52 *f* *p*

foot?\_

52 *f* *p*

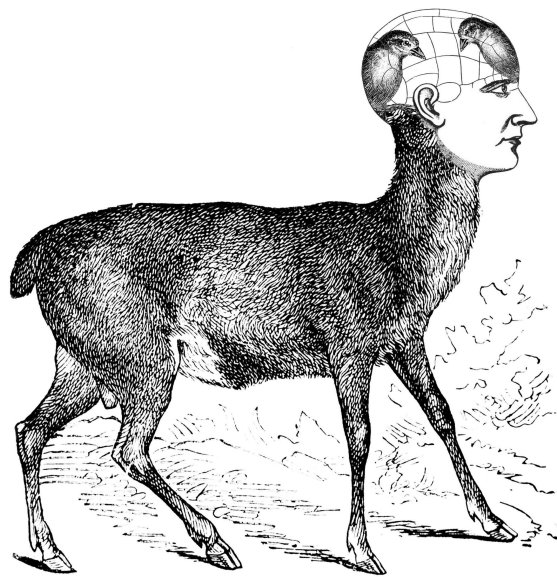
foot?\_

57

Musical score for measures 57-62, consisting of four staves. The first staff is a treble clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The second staff is a treble clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The third staff is an alto clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The fourth staff is a bass clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The music ends with a double bar line at measure 62.

63

Musical score for measures 63-68, consisting of four staves. The first staff is a treble clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The second staff is a treble clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The third staff is an alto clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The fourth staff is a bass clef with a 7/8 time signature, containing a melodic line of eighth and sixteenth notes. The music ends with a double bar line at measure 68.



## O

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## VII. Regret

Dennis Báthory-Kitsz

1 Slow (♩ = 50)  
*pp*

S  
there is a lake and the wind \_\_\_\_\_

A  
there is a lake and the wind \_\_\_\_\_

T  
there is a lake \_\_\_\_\_ and the wind \_\_\_\_\_ un - set - tled \_\_\_\_\_

B  
there is a lake and wind \_\_\_\_\_

8

8  
what is it we hope \_\_\_\_\_ for

8  
\_\_\_\_\_ what \_\_\_\_\_ is it we hope for \_\_\_\_\_ our - selves \_\_\_\_\_

8  
what \_\_\_\_\_ is \_\_\_\_\_ it we hope for \_\_\_\_\_

15

-la a path through

on the pen - in - su - la the trees where

-la there is

out here -la

23

a stand of trees where there is no stand -

a stand of trees where there is no stand -

no path stand of trees where there is no stand -

a stand of trees where no stand -

31

ing her - on our own foot-prints in the

ing her - on

ing (r) e - gret in the

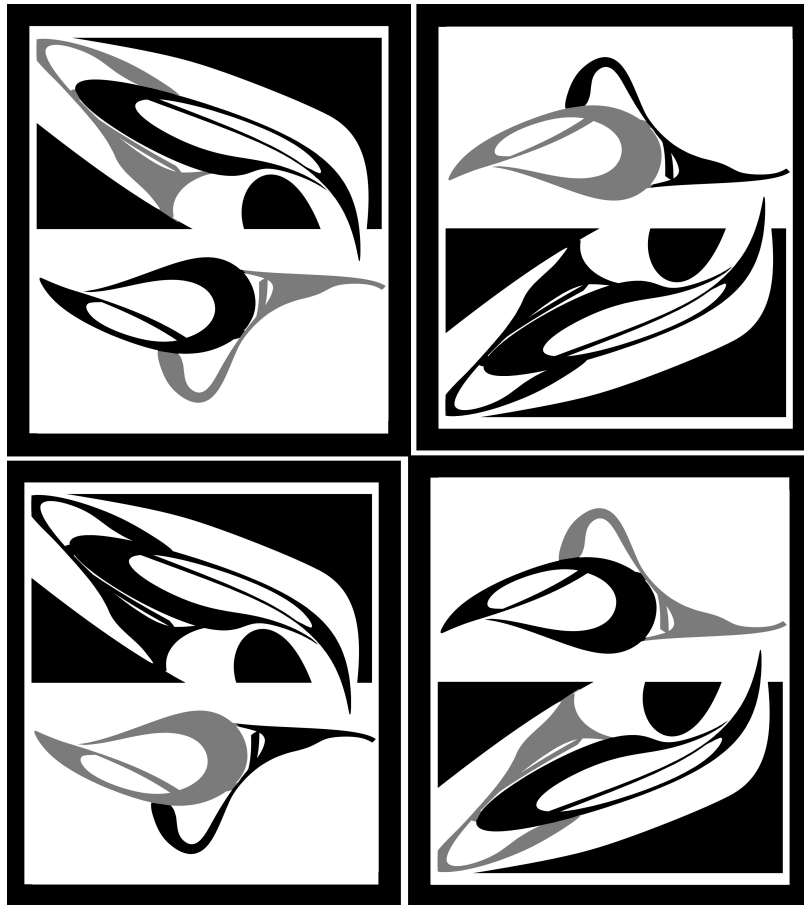
ing her - on

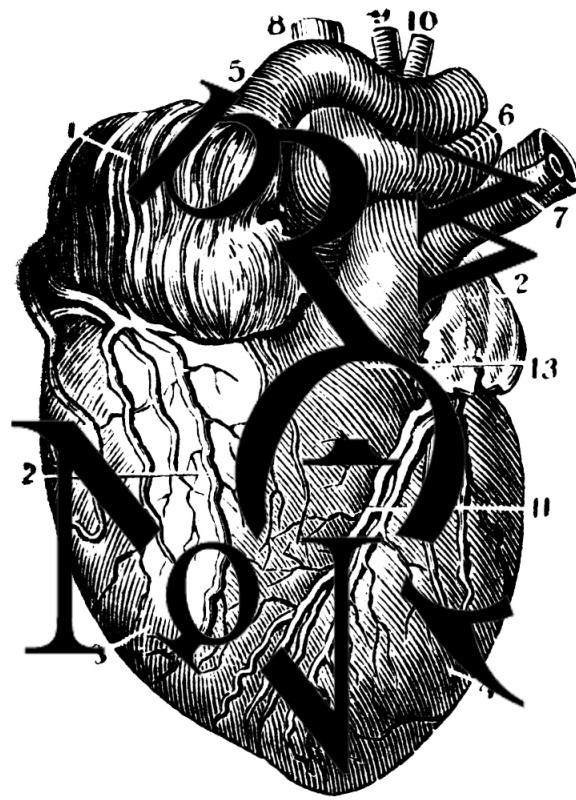
39 sand a - head be - fore the tide moves in. \_\_\_\_\_

39 be - fore the tide moves in. \_\_\_\_\_

39 sand a - head be - fore the tide moves in. \_\_\_\_\_

39 be - fore the tide moves in. \_\_\_\_\_







## O

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## VIII. Small Supper

Dennis Báthory-Kitsz

1 Moderate, expansive (♩ = 96)

*p*

S  
we placed our shad - - - ows in - side birds

A  
we placed our shad - - - ows in - side birds

T  
we placed our shad - - - ows in - side birds

B  
we placed our shad - - - ows in - side birds

5  
wherethey can't be found shad - ows in birds -

5  
wherethey can't be found shad - ows in birds

5  
wherethey can't be found shad - ows in birds

5  
wherethey can't be found shad - ows in birds

9 nest - ing be - tween the shad - ow - y hands of trees or

9 nest - ing be - tween the shad - ow - y hands of trees or

8 nest - ing be - tween the shad - ow - y hands of trees or

9 nest - ing be - tween the shad - ow - y hands of trees or

13 flock - ing a - cross the blue - lit sky shad - ows cast on - ly

13 flock - ing a - cross the blue - lit sky shad - ows cast on - ly

8 flock - ing a - cross the blue - lit sky shad - ows cast on - ly

13 flock - ing a - cross the blue - lit sky shad - ows cast on - ly

18 when beaks are o - pen

18 when beaks are o - pen shad - ows

8 when beaks are o - pen it was then we put our shad - ows

18 when beaks are o - pen shad - ows

21

or the po-ten-tial for shad-ows of a shad-ow is my friend

there shad-ows the shad-ows shad-ow friend

there shad-ows shad-ows of a shad-ow friend

there shad-ows shad-ows shad-ow friend

26

and my friend's shad - ow shape\_ of a friend

and my friend's shad - ow of a friend

and my friend's shad - ow is night-time in the shape\_ of a friend

and my friend's shad - ow in the shape\_ of a friend

29

the crea-ture that ri - ses then bends towards the earth\_ is a bird\_

a

32

32

32

32

32

3:2

moun-tain can't fly un - less the ground dis - ap - pears

35

35

35

35

35

bare - ly vis - i - ble from the earth

thous - and dark - ness - es in the chests of small birds

a pu - pil in the

37

37

37

37

37

all the light it's not so much that

not dark but trans - par - ent the light it's not so much that

cen-tre of an i - ris the light it's not so much that

ab - sorb-ing al-most all the light it's not so much that

41

Pol - ly wants a crack - er but that the lark \_\_\_\_\_ wants its small sup - per of sky

41

Pol - ly wants a crack - er but that the lark \_\_\_\_\_ wants its small sup - per of sky

41

Pol - ly wants a crack - er but that the lark \_\_\_\_\_ wants its small sup - per of sky

41

Pol - ly wants a crack - er but tha the lark \_\_\_\_\_ wants its small sup - per of sky

45

blue leaves

45

blues leaves

45

*rit.* *a tempo*

its late din - ner of twi - - - light a - mong the blue leaves

45

blues leaves

49

small shad - ow is in my chest

49

small shad - ow is in my chest

49

small shad - ow is in my chest

49

small shad - ow is in my chest the

now a bird's small shad - ow is in my chest the

54

the chest - blue sky

54 branch - es of the limbs the chest - blue sky

54 branch - es of the limbs the chest - blue sky

54 branch - es of the limbs the chest - blue sky



## O

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## IX. Song

Dennis Báthory-Kitsz

*Sinuously slow* (♩ = 56)

1 *p*

S (Oo.....)

1 *mp*

A old moth-er do you know me? — i —

1 *mp*

T old moth-er do you know me? — i —

1 *p*

B (Oo.....)

5 *mp*

i — have been

5 *p*

— have not swam with you for years — (Oo.....)

5 *p*

— have not swam with you for years — (Oo.....)

5 *mp*

i — have been

8

si-lent these words i have learned they are not

8

8

8

8

si-lent these words i have learned they are not

13

words to trust

13

13

13

13

words to trust

we

*p* *pp* *mp*

18

18

18

18

18

were to-gether when the moon rose

when my fists were soft as my tongue

(Oo....)

(Oo....)

*pp* *mp* *pp*



21

21 *pp* *mp* *p*

old moth-er old moth-er here there are

21 *pp* *mp* *p*

old moth-er old moth-er here there are

21

26

26 *ppp*

stars on the sky's wall you did not expect me to live

26 *ppp*

stars on the sky's wall you did not expect me to live

26 *ppp*

stars on the sky's wall you did not expect me to live

26 *ppp*

stars on the sky's wall you did not expect me to live

26

30

30 *mp* *ppp*

i have said it i will live

30 *ppp*

(Oo....)

30 *ppp*

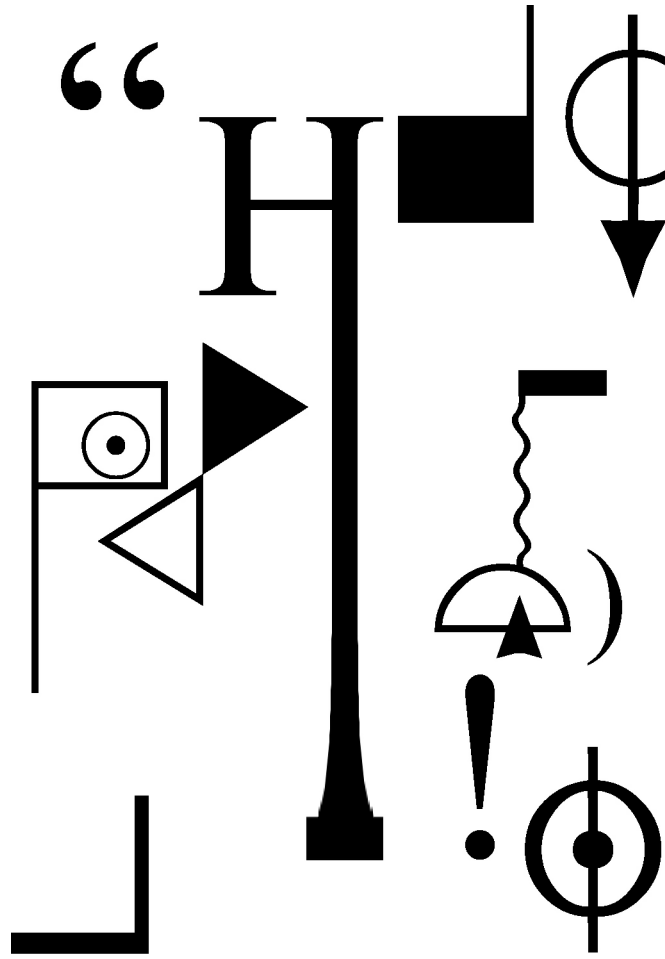
(Oo....)

30 *ppp*

(Oo....)

30 *ppp*

(Oo....)



## O

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## X. Proverbs 1:20

Dennis Báthory-Kitsz

1 Unmistakable (♩ = 96)

S

A

T *f*

B *f*

In the cit - y of voic - es, — the cit - y of voic - es,

In the cit - y of voic - es, — the cit - y of voic - es, —

3

3 *f*

3

3

3

she throws her voice — and the mul - ti - tu - din -

— she throws her voice and the mul - ti - tu - din - ous ears

5

tu - din - ous ears \_\_\_ wis - dom she preach - es

ous ears of the crowd catch \_\_\_ Wis - dom she preach - es

of the crowd catch \_\_\_ Wis - dom she preach - es by the gates

7

gates of re - proach in the cit - y of say - ings she says: \_\_\_

by the gates \_\_\_ of re - proach and in the cit - y of \_\_\_ say - ings she says: \_\_\_

of re - proach \_\_\_ and in the cit - y of say - ings, \_\_\_ she says: \_\_\_

10

*ff*

I pour my spir - it o - ver you, and wear - ing no coat, \_\_\_ you must

I pour my spir - it o - ver you, and wear - ing no coat, \_\_\_ you must

she says

she says

17 list - en. I use words to make my words known, stretch\_

17 list - en. I use words to make my words known, stretch\_

8 she says she says

17 she says she says

21 out my hands but you clasp not my tongue.

21 out my hands but you clasp not my tongue. she says

8 she says

21 she says

25 When will the scorn - ers cease their scorn - ing the fac - es of fools face

25 when will the scorn - ers cease their scorn - ing, she says the fa - ces of fools face

8 she says

25 she says

28

facts? My jeers sit a-stride your ca-la-mi-ties like a

— facts, she says, she says, My jeers sit a - stride your ca-la-mi - ties like a

she says a-stride a

she says a-stride a

31

hur - ri - cane and like a jock - ey I de - ride your fear.

hur - ri - cane and like a jock - ey I de - ride your fear, she says, she

hur - ri - cane she

hur - ri - cane she

34

Yes, ad-ver-si - ty and dis-tress burst your door as home in - va - ders

says, Yes, ad-ver-si - ty and dis - tress burst your door as home in - va - ders, she

says your door she

says your door she

37 then fears and ca - la - mi - ties ap - pear on my thresh -

37 says, then fears and ca - la - mi - ties ap - pear on my thresh -

37 says thresh -

37 says thresh -

39 old dressed up for hal - lo - ween. I've blown the can - dle in the pump-kin

39 old dressed up for hal-low ween, she says, I've blown the can - dles in the pump-kin

39 old she says

39 old she says

42 turned the porch light dark. In-side the bro-ken ark

42 turned the porch light dark, she says, she says, In-side the bro-ken ark

42 she says, she says, she says

42 she says, she says, she says

45

of your brain Knowl-edge is a black bird braid - ed by

of your brain Knowl-edge is a black bird, she says, braid - ed by

8

47

shad - ow shred-ding the hol - y books to nest. You've made your

shad - ow shred-ding the hol - y books to nest, she says, she says, You've made your

she says

she says

50

bed of salt now for ev-ery sea - son there's a path through the brine.

bed of salt now for ev-ery sea - son there's a path through the brine, she

8



53

Do not eat your own coun - sel on - ly. The sim -

says, she says, she says, Do not eat your own coun - sel on - ly The sim -

she says

she says

57

ple slay them - selves with their own ad - vice a

ple slay them - selves with their own ad - vice, she says, a

she says

she says

59

sword with - out edg - es, and are cleft by feath - ers

sword with - out edg - es, and are cleft by feath - ers, she says, she says, she says,

she says

she says

62  
 Live in my voice, — for who-so is heark - en-ing to me

62  
 Live in my voice, — for who-so is heark - en-ing to me, she says,

62  
 she says

62  
 she says

67  
 dwel-leth com-for - ta - bly, and has flight without sky Be qui - et

67  
 dwel-leth com-for - ta - bly, and has flight without sky, she, — Be qui - et,

67  
 she —

67  
 she —

71  
 from fear of e - - - vil.

71  
 says, from fear of e - - - vil, she says

71  
 says she says

71  
 says she says

## O

Gary Barwin

## XI. Inbogganing

Dennis Báthory-Kitsz

1 Slow, atmospheric (♩ = 60)

S  
when it's

A  
O

T  
a jack - et has three sleeves so we have three arms

B  
O

3  
time for din - ner, the sun sets

3  
if you move

3  
O

5

5

5

8

slow - ly e - nough, — you are lapped — by the for - est — they close their

5

O

8

8

8

8

8

the deaf - ness of snow, — the blindness

8

8

8

eyes on the hill - top, they in - bog - gan

8

O

11

11

11

11

11

of fire, — the taste - less - ness of sleep. no —

11

11

11

11

trees nev - er reach their des - tin - a - tion, ex - cept to be - gin a - gain —

11

O

O

O

14

two snow-flakes or fin-ger prints the same; i - den - ti - cal days

the same; i - den - ti - cal days

the same; i - den - ti - cal days

there is

17

some-thing tor-na-do - esque in the dis-tance, the hor - i - zon like wood grain,

20

O ev - ery thing is

O ev - ery thing is

O ev - ery thing is

or a hair-style O ev - ery thing is

27  
back-wards; e - ven back-wards ev - ery - some is else - come thing

27  
back-wards; e - ven back-wards ev - ery - some is else - come thing

27  
back-wards; e - ven back-wards ev - ery - some is else - come thing

27  
back-wards; e - ven back-wards ev - ery - some is else - come thing



*Northfield Falls, Vermont  
June 28-July 1, 2011*

# **The Eleven Poems**

by

**Gary Barwin**





## ENCOMIUM AMPERSAND

○ radio ○ road

○ beam of cold

○ inside of the wind

○ indecipherable emails from sprinters in the wind

○ spam of waterfalls

the road is a coat that is long

but not wide

the road writes

I have travelled less

than anyone

○ spatula of a human in a coat

○ turnstile of a coat alone in the rain

○ inside of a coat alone in the rain

○ breast pocket

○ body parts which have pockets in front of them

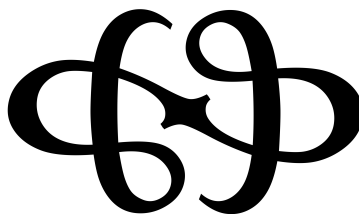
○ forlorn things inside other things

○ torn things outside, alone, inverted, and possibly left in the rain

○ human in a coat

○ regret-coloured dusk

○ snail-coloured ampersand of moving forward



**THE BIRDS**

*after Todd Rose*

no pair of birds  
should ever  
be seen  
as being just  
or necessary  
and no result  
of a pair of birds  
should ever  
be seen as  
a victory  
or success

every pair of birds  
should be understood  
as a tragic  
failure  
of catastrophic  
proportions  
a failure of birds  
to act  
with intelligence  
creativity generosity  
kindness faith  
and respect

in the end  
we will remember  
not the birds  
of our enemies  
but the silence

## SPARROWS' SONG

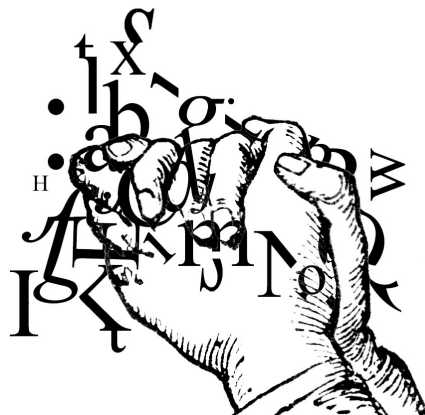
*fragments from Sappho*

holy sparrows  
 flow like water  
 I don't know  
 lovely songs

lovely water  
 flows like sparrows  
 I don't know  
 holy songs

holy songs  
 flow like water  
 lovely sparrows  
 I don't know

I don't know  
 flows like water  
 holy sparrows  
 lovely song



**FISH**

1.

fish school beneath  
the skin of lake

I am a small boy  
calling

a bridge between fish  
and voice

there is a path between blood  
and lake

2.

two trees fight with axes  
a third wears a mask

in the branches  
a sparrow hawk chases a rat

water is blindfolded  
you throw a knife at it

3.

on my shoulders  
the head of a youth

marry me, the water says  
lifts its veil

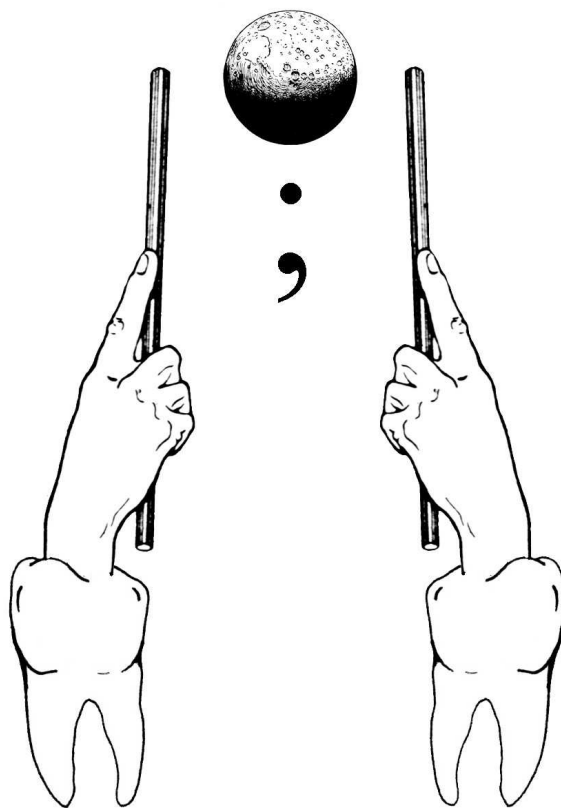
mouths become waves

O

my daughter gave me Ireland  
I put it in my pocket

out of my other pocket I gave her France

O things with shape and no shape  
keep it up!



## SMALL APES AND WHITE FEET

moon drifts in cloud  
 I've half a mind  
 to borrow  
 a small ape



what does the man next door do  
 with his two perfect  
 feet?



the moon is following me  
 so am I



I will gaze at the moon  
 until it worries  
 about me



the snap of a butterfly  
 a book  
 beneath my feet



a pleasant crackling of bones  
 as I walk  
 pursued by no-one



since my house burned down  
 I plug the television



into the ground  
 what does the man next door do  
 with one perfect  
 foot?

## REGRET

there is a lake  
and the wind  
unsettled

what is it we hope for?  
ourselves out here on the peninsula

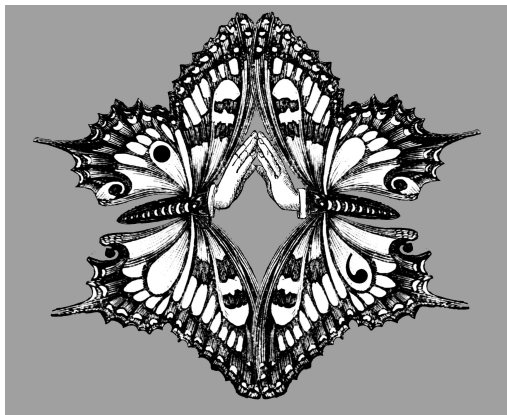
a path through the trees  
where there is no path

a stand of trees where  
there is no standing

egret

heron

our own footprints in the sand ahead  
before the tide moves in



**SMALL SUPPER**

1.

we placed our shadows inside birds  
where they can't be found

shadows in birds nesting between the shadowy hands of trees  
or flocking across the blue-lit sky

shadows cast only  
when beaks are open

2.

it was then  
we put our shadows there  
or the potential for shadows

the shadow of a shadow  
is my friend

and my friend's shadow  
is nighttime in the shape of a friend

3.

the creature that rises then bends towards the earth  
is a bird

a mountain can't fly unless  
the ground disappears



4.

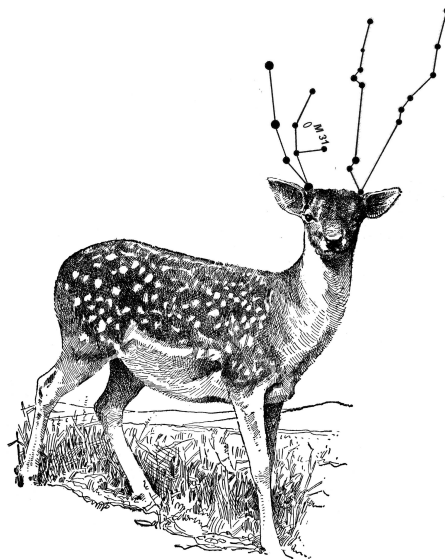
a thousand darkneses in the chests of small birds  
barely visible from the earth  
a pupil in the centre of an iris  
not dark but transparent  
absorbing almost all light

5

it's not so much that Polly wants a cracker  
but that the lark wants its small supper of sky  
its late dinner of twilight among the blue leaves

6.

now a bird's small shadow is in my chest  
the branches of the ribs  
the chest-blue sky



**SONG**

old mother  
do you know me?

I have not swam with you for years

I have been silent  
these words i have learned  
they are not words to trust

we were together when the moon rose  
when my fists were soft as my tongue

old mother  
here there are stars on the sky's wall

you did not expect me to live

I have said it  
I will live

rrrrrrrr

## PROVERBS 1:20

In the city of voices, she throws her voice  
and the multitudinous ears of the crowd catch.

Wisdom she preaches by the gates of reproach  
and in the city of sayings, she says:

I pour my spirit over you, and wearing no coat, you must listen.  
I use words to make my words known,  
stretch out my hands but you clasp not my tongue.

When will the scorers cease their scorning  
the faces of fools face facts?

My jeers sit astride your calamities like a hurricane  
and like a jockey I deride your fear.

Yes, adversity and distress burst your door as home invaders  
then fears and calamities appear on my threshold  
dressed up for hallowe'en.

I've blown the candle in the pumpkin  
turned the porch light dark.

Inside the broken ark of your brain  
Knowledge is a black bird braided by shadow  
shredding the holy books to nest.

You've made your bed of salt  
now for every season there's a path through the brine.

Do not eat your own counsel only.  
The simple slay themselves with their own advice,  
a sword without edges, and are cleft by feathers.

Live in my voice, for whoso is hearkening to me  
dwelleth confidently, and has flight without sky

Be quiet from fear of evil.

## INBOGGANING

a jacket has three sleeves so we have three arms



when it's time for dinner, the sun sets



if you move slowly enough, you are lapped by the forest



they close their eyes on the hilltop. they inboggan



the deafness of snow, the blindness of fire, the tastelessness of sleep



trees never reach their destination, except to begin again



no two snowflakes or fingerprints the same; identical days



there is something tornadoesque in the distance, the horizon  
like wood grain, or a hairstyle



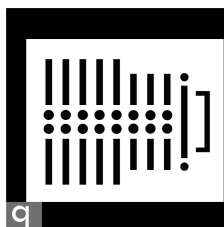
everything is backwards; even backwards.



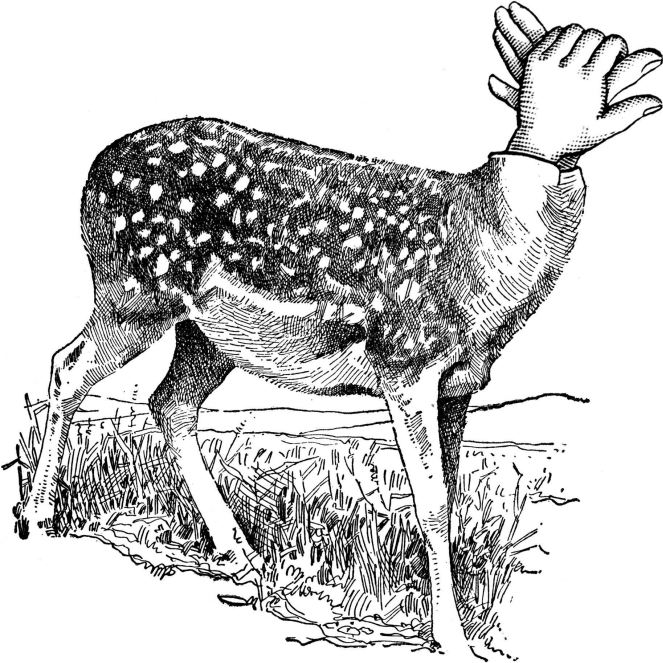
for show and tell, the ocean brought the boy to school.

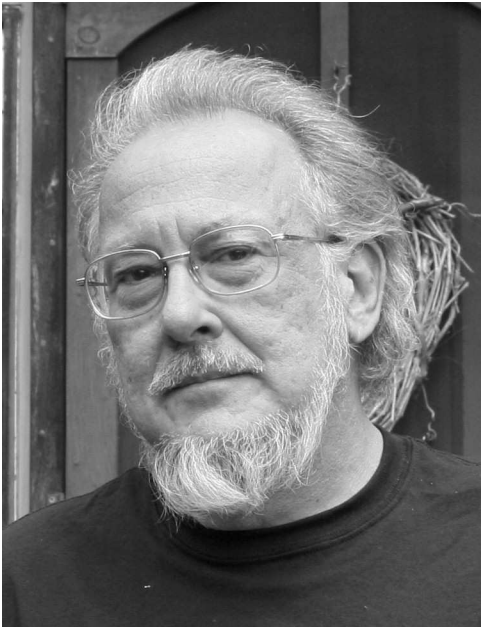


everyosome is elsecome thing



W





As part of the post-Fluxus generation of independent artists, Dennis Bathory-Kitsz composes, writes and advocates for nonpop. He has created more than a thousand works for orchestras, sound sculptures, soloists, chamber ensembles, electronics, theater, opera, installations, dancers, interactive multimedia and performance events, as well as writing about music and multimedia arts. He devised the *We Are All Mozart* music 'productivity' project, composing 100 commissioned works in 2007. His music includes uniquely designed electronic & acoustic instruments, computer software & hardware, synthesizers & e-boxes, electronic costumes, the Rhythmatron, and extended voice performances. His non-musical work includes books on theater, computer technology, hiking, and his latest, *Country Stores of Vermont: A History and Guide* (The History Press).

Gary Barwin is a writer, composer, artist, and performer. His many publications include five poetry collections, including the recent *The Porcupinity of the Stars* (Coach House) and *The Obvious Flap* (with Gregory Betts, BookThug.). He is the author of two fiction collections, and a collaborative novel. Forthcoming books include *Franzlations: The Imaginary Kafka Parables*, with Hugh Thomas and Craig Conley. He was the co-winner of the 2010 bpNichol Chapbook Award for *Inverting the Deer* (serif of nottingham). His visual works have appeared widely both in print and online. Barwin currently lives in Hamilton, Ontario with his family and on the internet at [garybarwin.com](http://garybarwin.com). He is at work on the great Canadian Jewish pirate novel.

