Silent Witness

For SAATB acappella

Words & Music

Michael Maxwell Steer

February-March 2013



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Dedicated to Phœbe Martineau, b 26 February 2013

Introduction

The title *Silent Witness* refers to the central mystery of 'presence' – the sense of an energetic otherness or numen which might be called Life Force. Each creature on the planet is a witness to it in a myriad contexts.

What all life-forms have in common is that each only really succeeds if it maintains a harmonious relationship with its environment. For humans this is impossible without the development of sensitivity to what lies beyond the conscious mind. Should we achieve this, the privilege we're granted is to enter the state that animals experience naturally – namely to be fully present in the moment, without the 'interference' of bi-cameral consciousness (that which modern humans most prize). And it is only then that we are able join with all other life-forms in bearing witness to the central mystery of Life.

Humans are rarely lost for words, yet it's only when they *are* (throu exaltation, throu illness, throu grief, throu meditation and throu arts) that they're allowed passage to this otherness that surrounds us, and become witnesses to the inexpressible. It is also only then, classically in out-of-body experiences, that we gain the sense of an Otherness which is also a silent witness to us,

A purely psychological way of looking at this is to say that it's only when we escape the dominance of analytical left-brain we permit the emotional-creative right-brain to nourish us. Whether you consider this a 'god space' is semantic. (It's my hunch that the Garden of Eden myth is a residual memory of the integrity of pre-verbal consciousness.) Nevertheless, it's irrefutable that the most truthful art arises from free interaction with the unconscious – which current educational criteria seem designed to defeat.

The Græco-Roman word for witness is *martyr*. Those who suffered for faith, considered themselves witnesses to a greater reality than the 'real world' of their contemporaries. The way they challenged, and ultimately changed, the world around them demonstrates the dictum that 'we become what we think ourselves to be.'

This song set had its genesis in the first piece, *Hawk in the Air*. Having written the words and music in two successive days I then felt it needed some companion pieces. This made me think about other pœms that would complement it, and what I wanted the *rasa* or flavour of the whole set to be. Originally I thought of the set as being purely nature pœms, but then realised that these aren't like quasi-objective observations of the natural world: here the perceptions encoded in this music are very much about the role of humans as *one* sentient life-form sharing earth space with other different life-forms.

While I was composing *Silent Witness* a second grandauter was born, so I've dedicated it to her – wondering what it might mean to her in years to come? Here too I'm a silent witness of her presence just as she is of mine.

I originally made a setting of *Golden Melody* for solo voice, and *Nature & Transcendence* for SSAA + celtic harp; but here treat them quite differently.

Michael Maxwell Steer, Tisbury, May Day 2013

Hawk in the Air

A high wide arc the buzzard made
above the down, swooping & turning
ceaselessly, its wings outsplayed
as if in melancholy yearning.

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It did not seem to search for prey
altho the earth was hard, nor call
a mate but slowly wheeled this way
and that, as if to pause might stall.

A lazy sun could not disperse
the cloud, which formed a mighty cloak
wherein the bird would sometimes dress
or shrug off with a single wing-stroke.

I watched as long as I had time
yet never saw it deviate,
its circling like some endless rhyme
that tied it to its airborne fate.

This made me see I could no more
understand its motivation
than it could mine. Was what I saw
a response to sadness or elation?

Words 26/02/2013
Music 28/02/2013

Golden Melody

Could I but spin a golden melody
    from myself as a spider draws
    her silken web, whose very flaws
make perfect records of her busy body.

Sitting here beside a motorway,
    yet turned towards a golden cornfield,
    I'm struck how rich is nature's yield
compared to those for which we choose to pay.

Behind me speeds a world of rules and deadlines:
    in front the natural one where growth
    is an arc whose inner truth
makes every individual heart a ripening vine.

In everyday existence there's a loss
    of faith and openness to change;
    thus round ourselves we've ranged
a web of barriers which we dare not cross:

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and this, in place of rest and harmony
    spreads discord and indifference,
less willingness to trust to chance
and a belief salvation lies in money.

The scientific world of separation
    demands that all must stand apart,
    but this is not the way the heart
does what it does best in germination.

A lovely tune holds synchronicities
    of time and place, a remembered kiss
        that suddenly showed how happiness
cannot emerge without complicity.

Seeking alignments in this ancient landscape
        our forebears found their own attunement,
    as we are challenged to find at-one-ment
of head with heart, and with it life's true shape.

Thus in each an inner heartsong grows,
    unheard until a change of key
    adjusts the individual's note to be,
wherefrom the final great fugato flows.

Words written beside the A303,14/08/2009
Music 1-9/3/2013

The Trackway

We drove up the track in search of a dog walk.
Halfway up, the track had been erased –
a giant thumb had smudged the mottled field
across it. An informing certainty, an ancient artery,
obliterated in an afternoon.
I had once known how to get onto the ridgeway
from here. Now I didn't. I had once
known the way to your heart. Now I didn't.

Is this the difference between lovers and families?
One can be plowed up, forgotten – the other lives
eternally beneath the soil, half-remembered.

#1 of *Four Pœms* written 22/08/2003
Music 14/3/2013

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The Tempest

Pœm under a stormy beech

I am the tempest.
I am the shaken tree.
I am the echo of the wind.

What is the wind?
What shakes in its passing?
Where does it begin and end?

I do not know …
We all know all …
There is nothing to be learnt …

I am your lover
I am shaken by passion
I am the shadow you once pursued.

What is love?
An arousal of feeling?
Or something without beginning or end?

If love is the wind
Then its passionate shaking
Must knock our seeds to earth

I am god:
God is without ontology:
Impregnating all – yet wholly other.

And still there's more …
I am compassion's only hand …
I can be everything s/he is …

Written during the first night of the Big Green Gathering 1/08/2003
Music 28/3/2013

Nature & Transcendence

Be at one with nature.
Let its balance heal you –
nothing hurried, nothing wasted –
Life in all its *ordinary* splendour.

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Be at one with the day –
growing, feeding, nurturing:
the vivid summer, the sparkling winter:
times for joy, times for reflexion.

Be at one with the night –
at rest, without anticipation –
sleep erasing tears and pain
in a velvet-coloured calm.

We are born: we die.
Be at one with that. Allow
the interval between to be
as wonderful as it *naturally* is.

The mystery of life
is bounded by the invisible
river of death; being and not being
a knife cutting the flow between

the quick and the dead – each conscious
minute a choice to live as light,
or fall back into darkness –
intention alone outliving ego.

Accepting that perfection
is a dynamic not a condition
frees us to follow the winding pathway
that leads -imperfectly- to self-acceptance.

Celebrate existence
by any name you wish.
Be at one with whatever
aspect of transcendence beckons.

O my heart – be at
one with the great heart, and so find the great key
that opens the door to the enchanted garden
that beckons toward your deepest dreams.

Written beside the river Wylye after taking the dogs to the vet!
Cover photo taken at the same time 23/06/2009
Music 19-23/03/2013

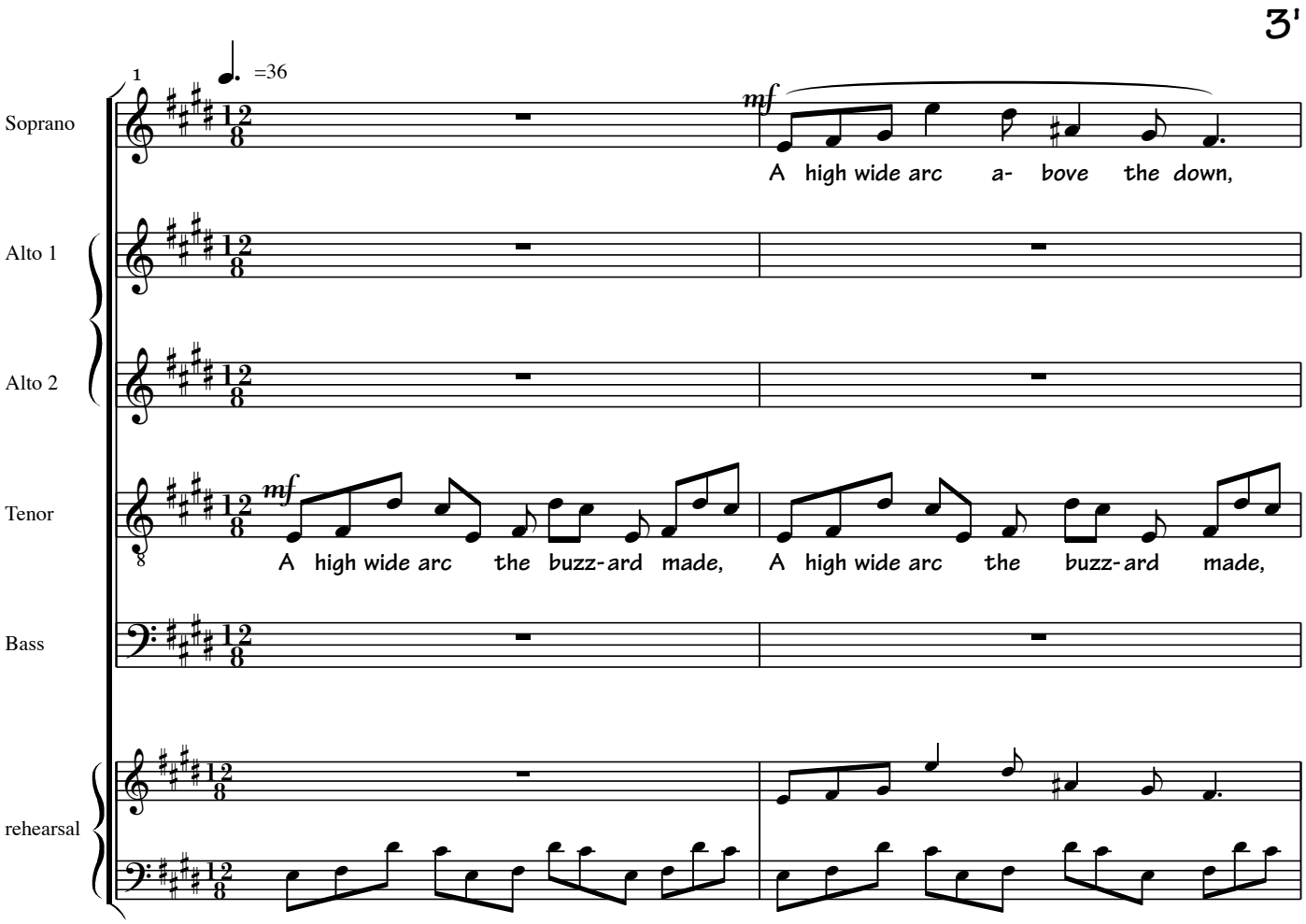
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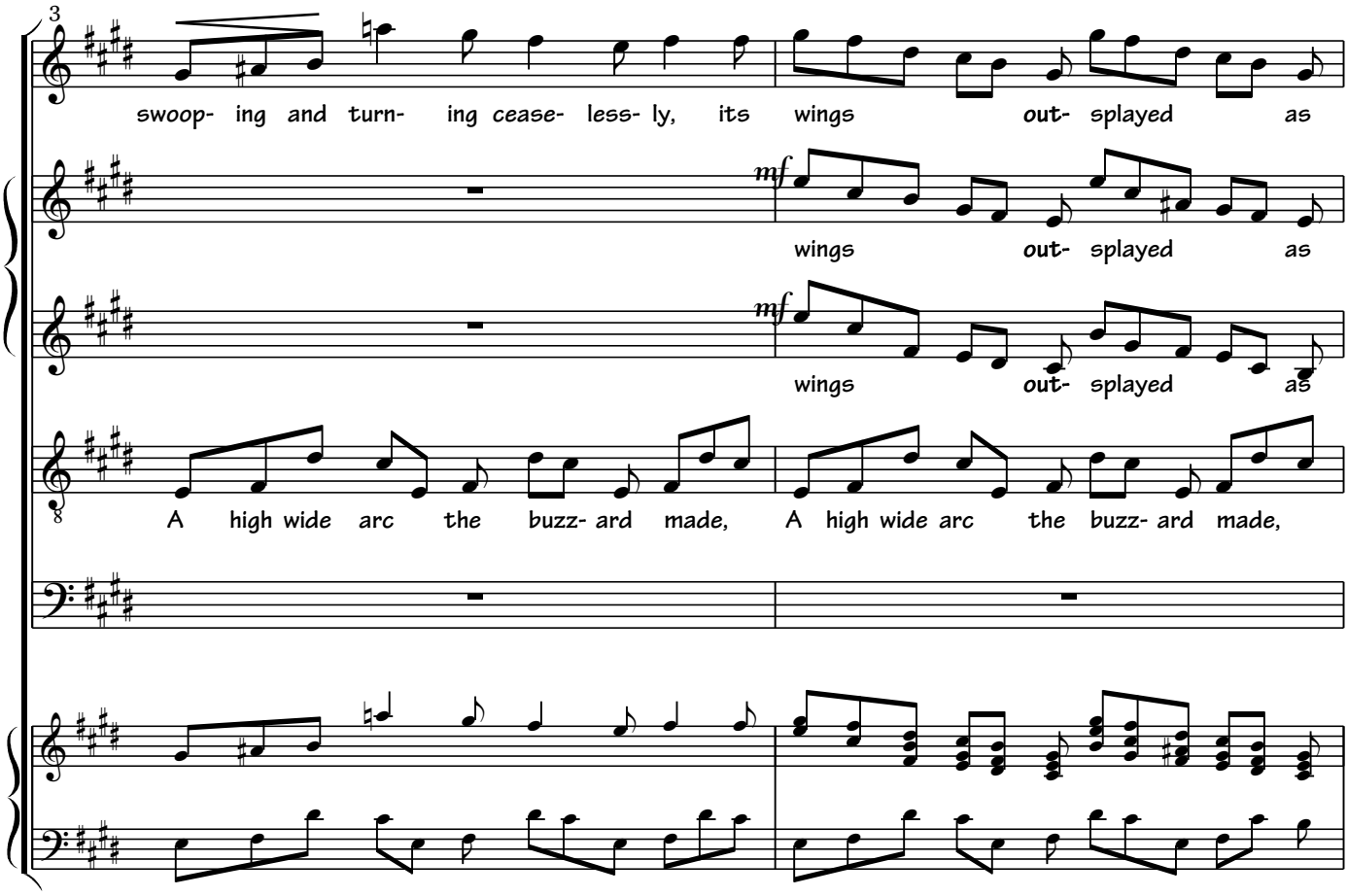
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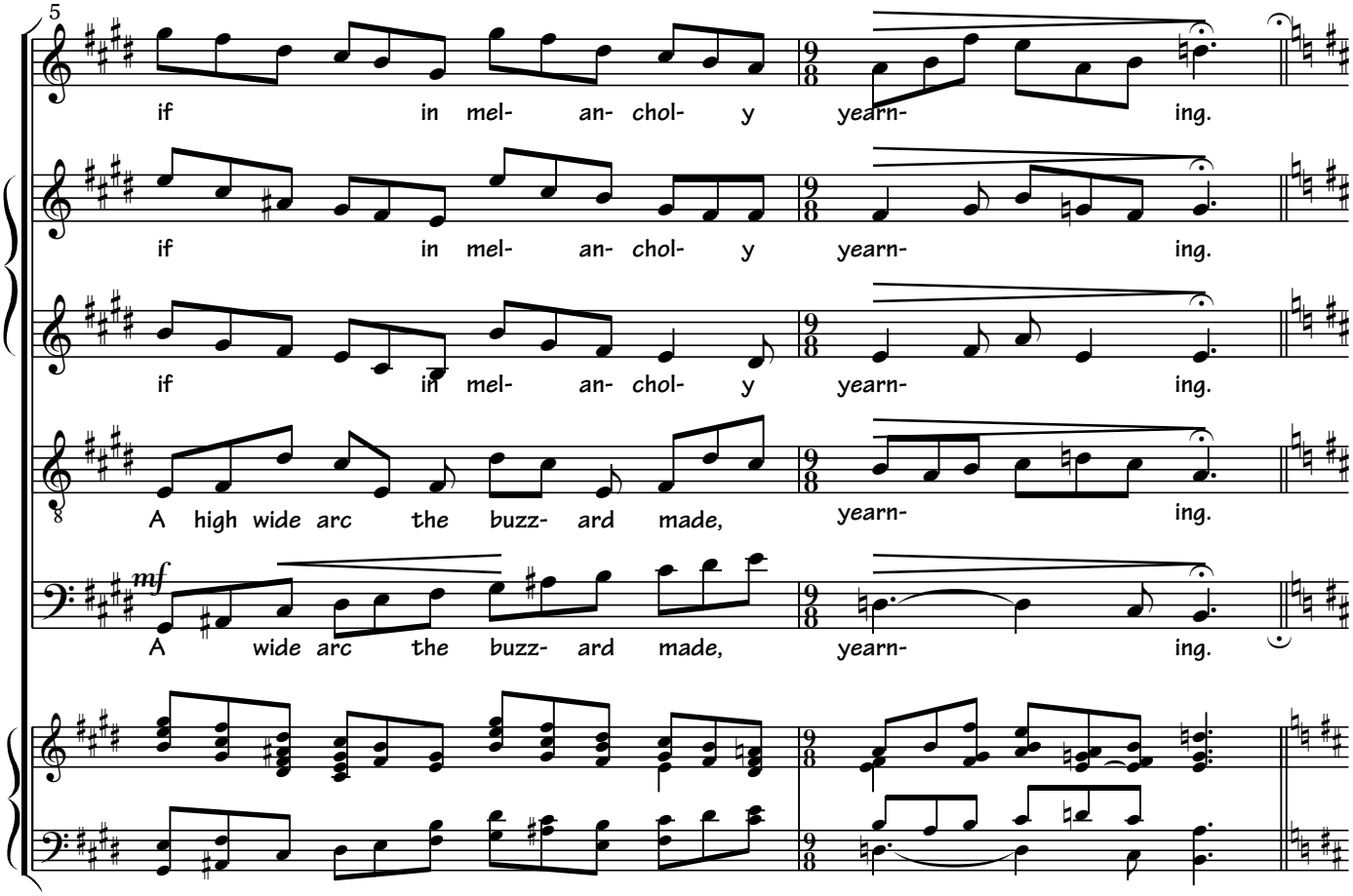
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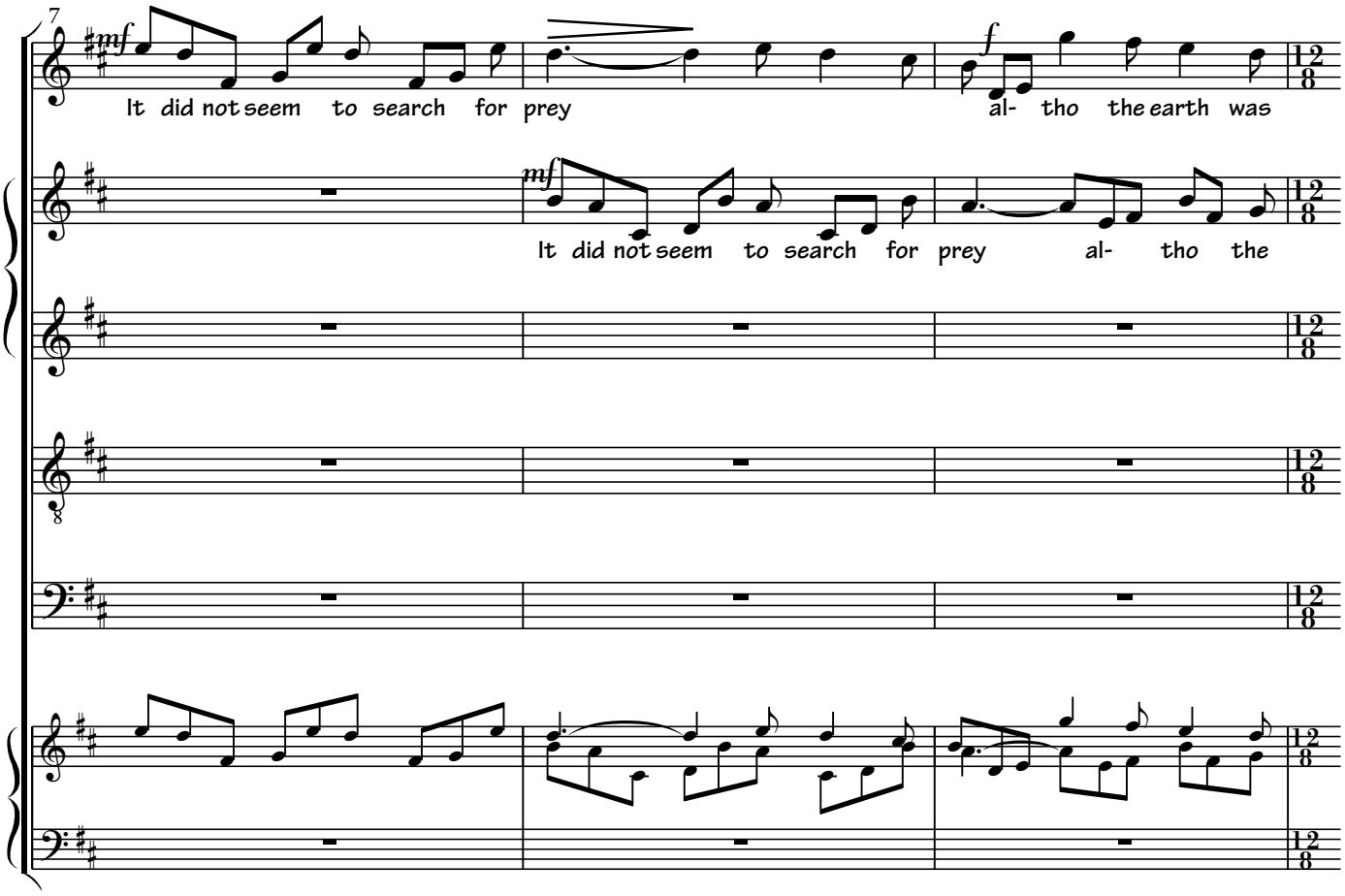
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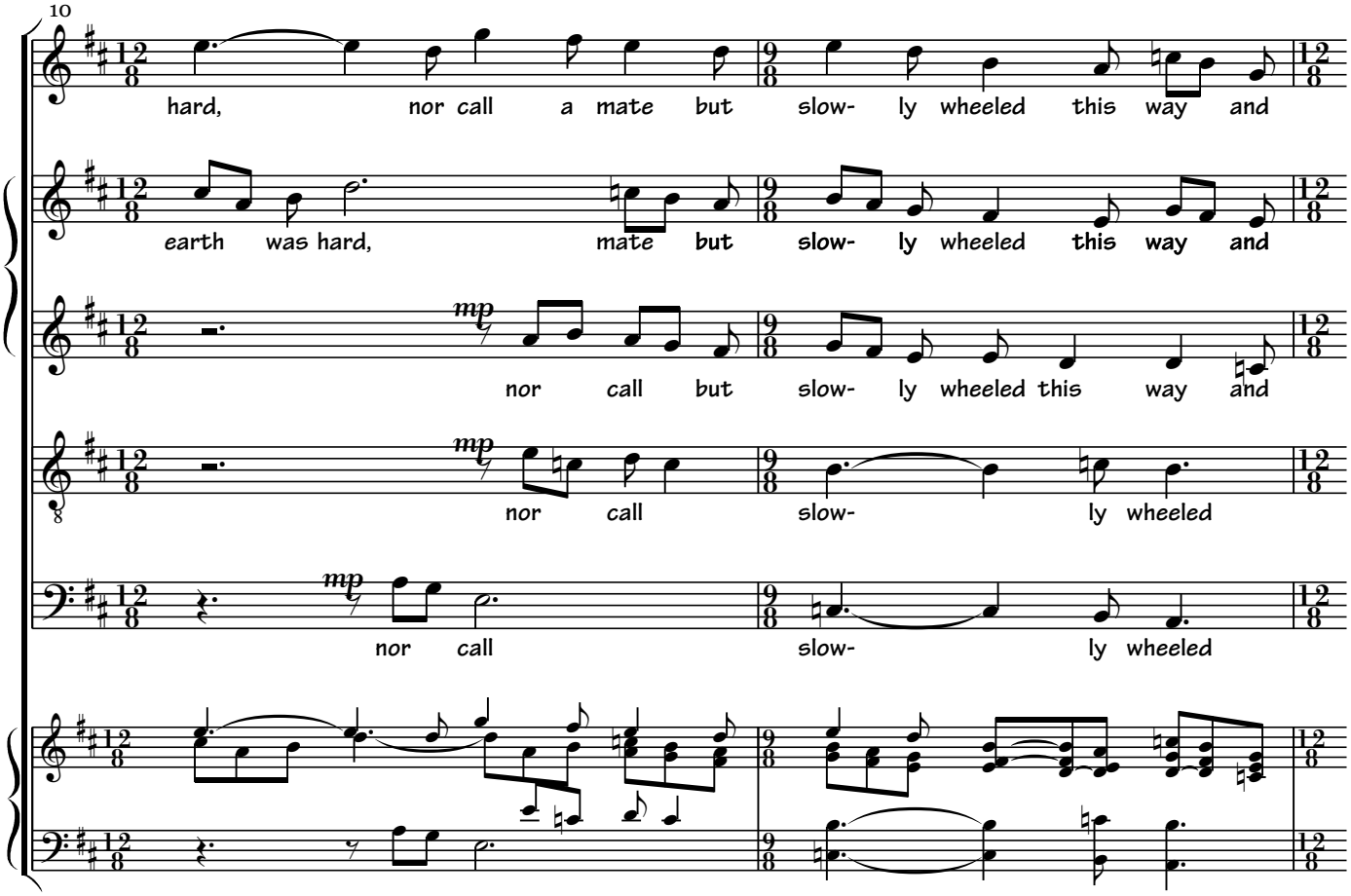
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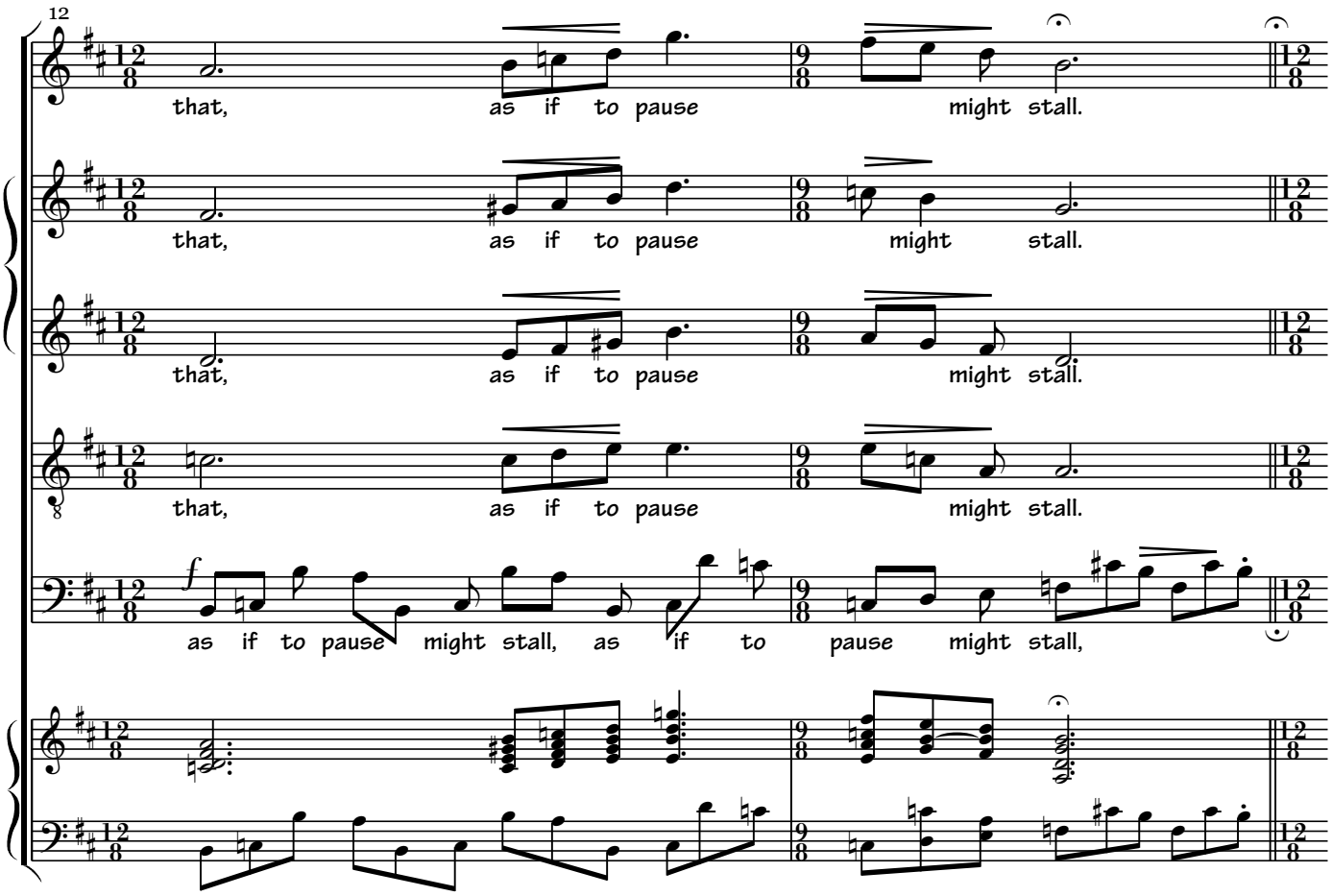


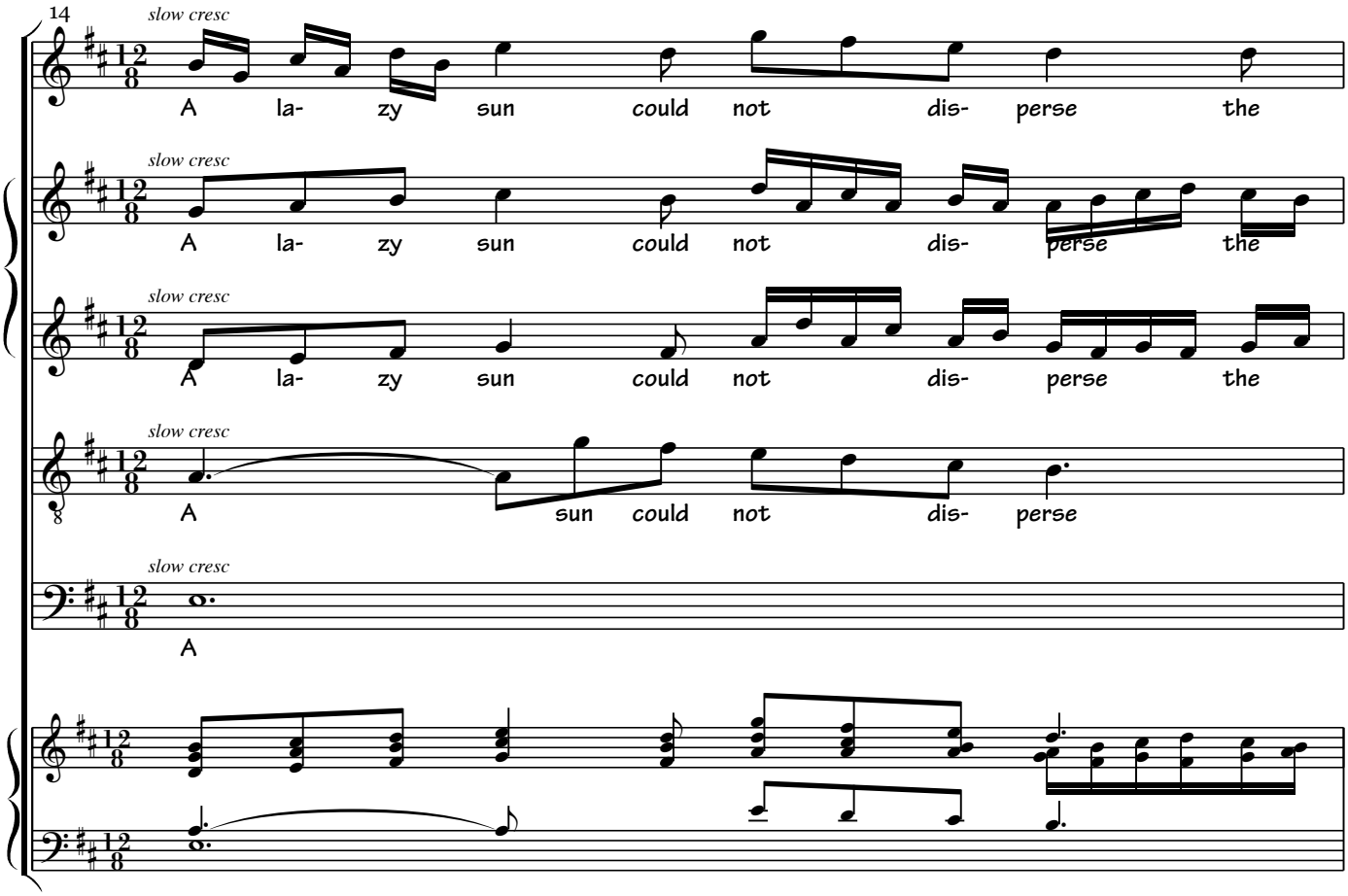

3
swoop- ing and turn- ing cease- less- ly, its wings out- splayed as
mf
wings out- splayed as
mf
wings out- splayed as
A high wide arc the buzz- ard made, A high wide arc the buzz- ard made,

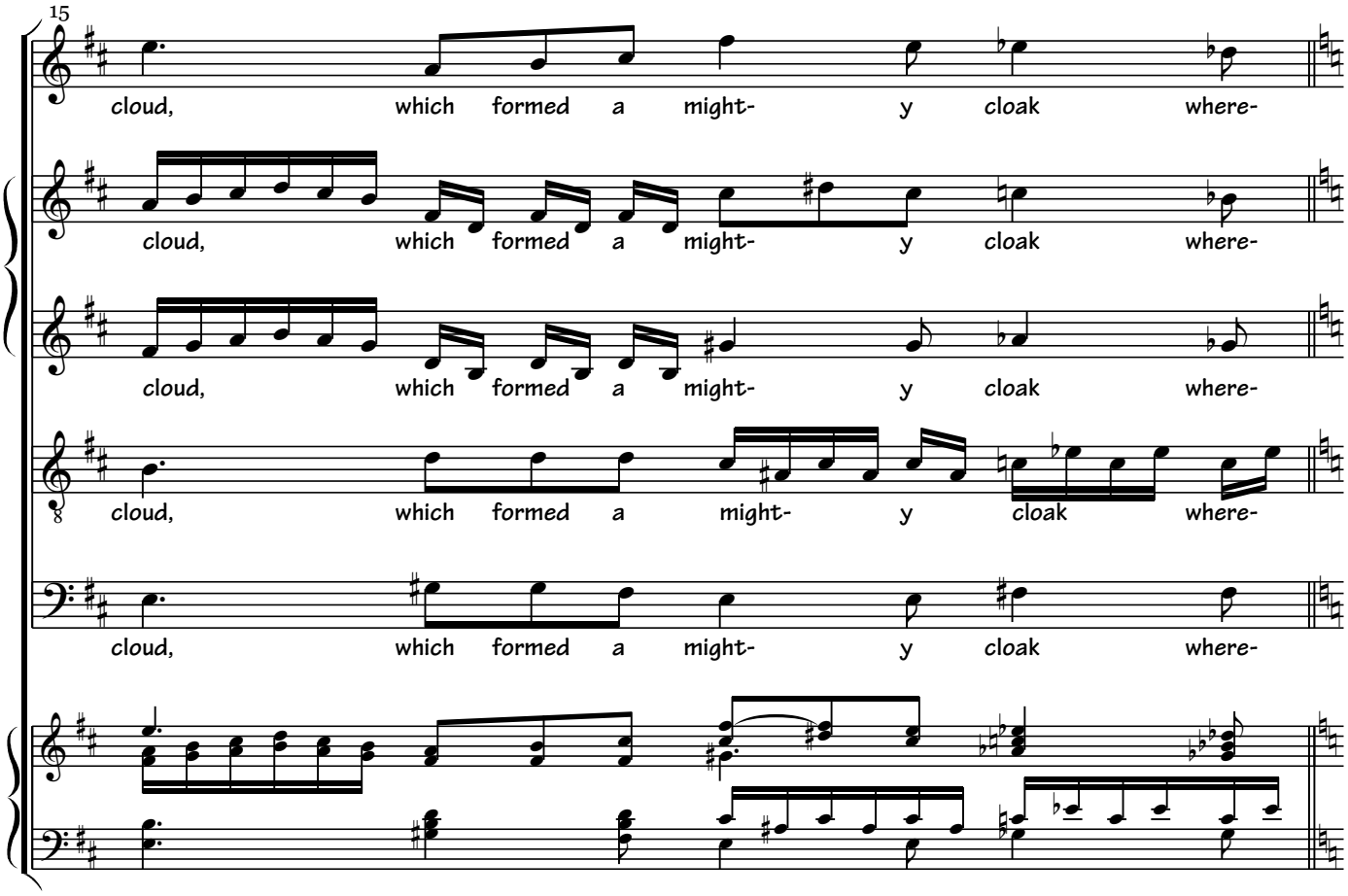

5
if in mel- an- chol- y yearn- ing.
if in mel- an- chol- y yearn- ing.
if in mel- an- chol- y yearn- ing.
A high wide arc the buzz- ard made, yearn- ing.
mf
A wide arc the buzz- ard made, yearn- ing.

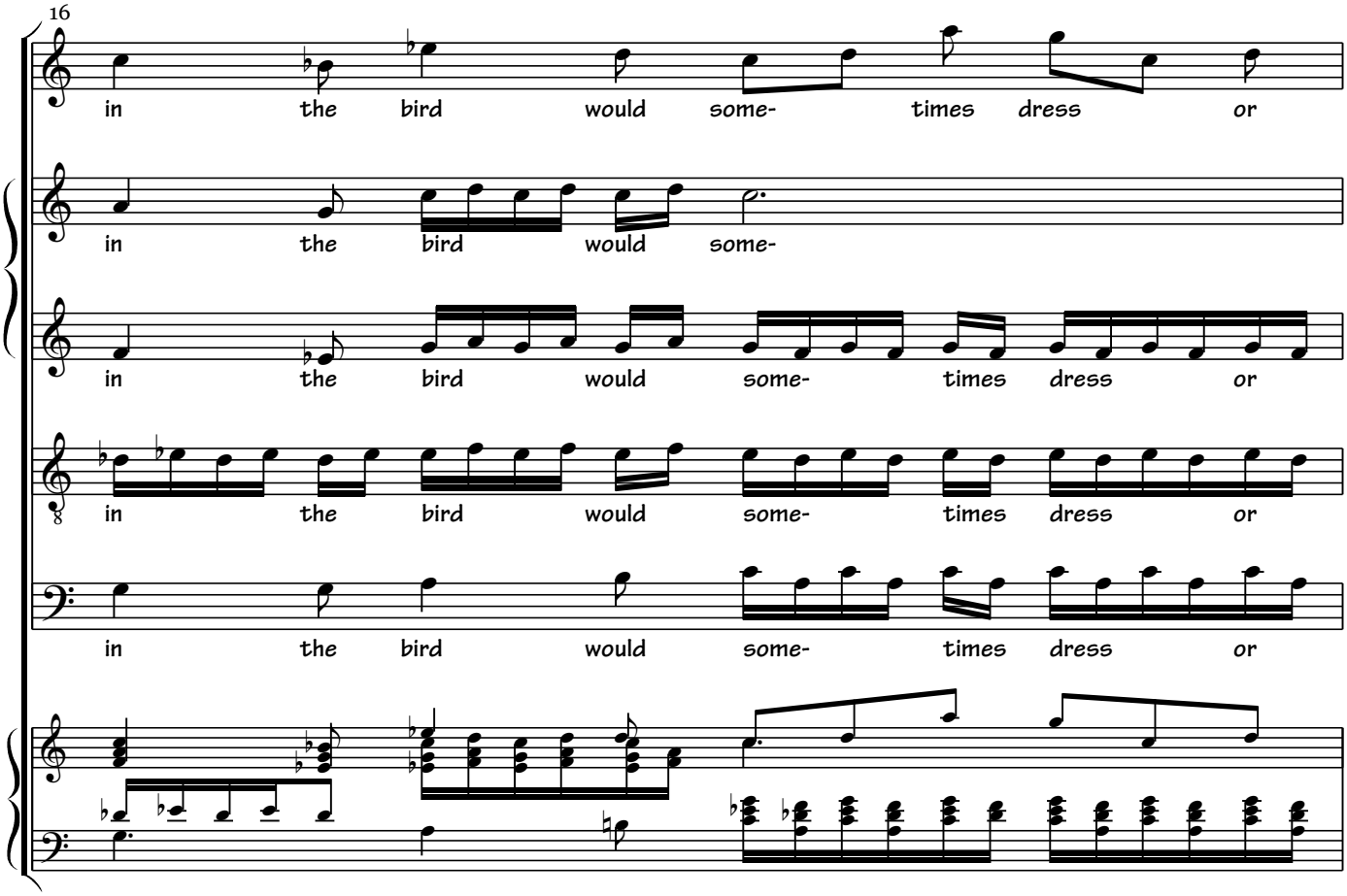

7
mf
It did not seem to search for prey
f
al- tho the earth was
mf
It did not seem to search for prey
al- tho the

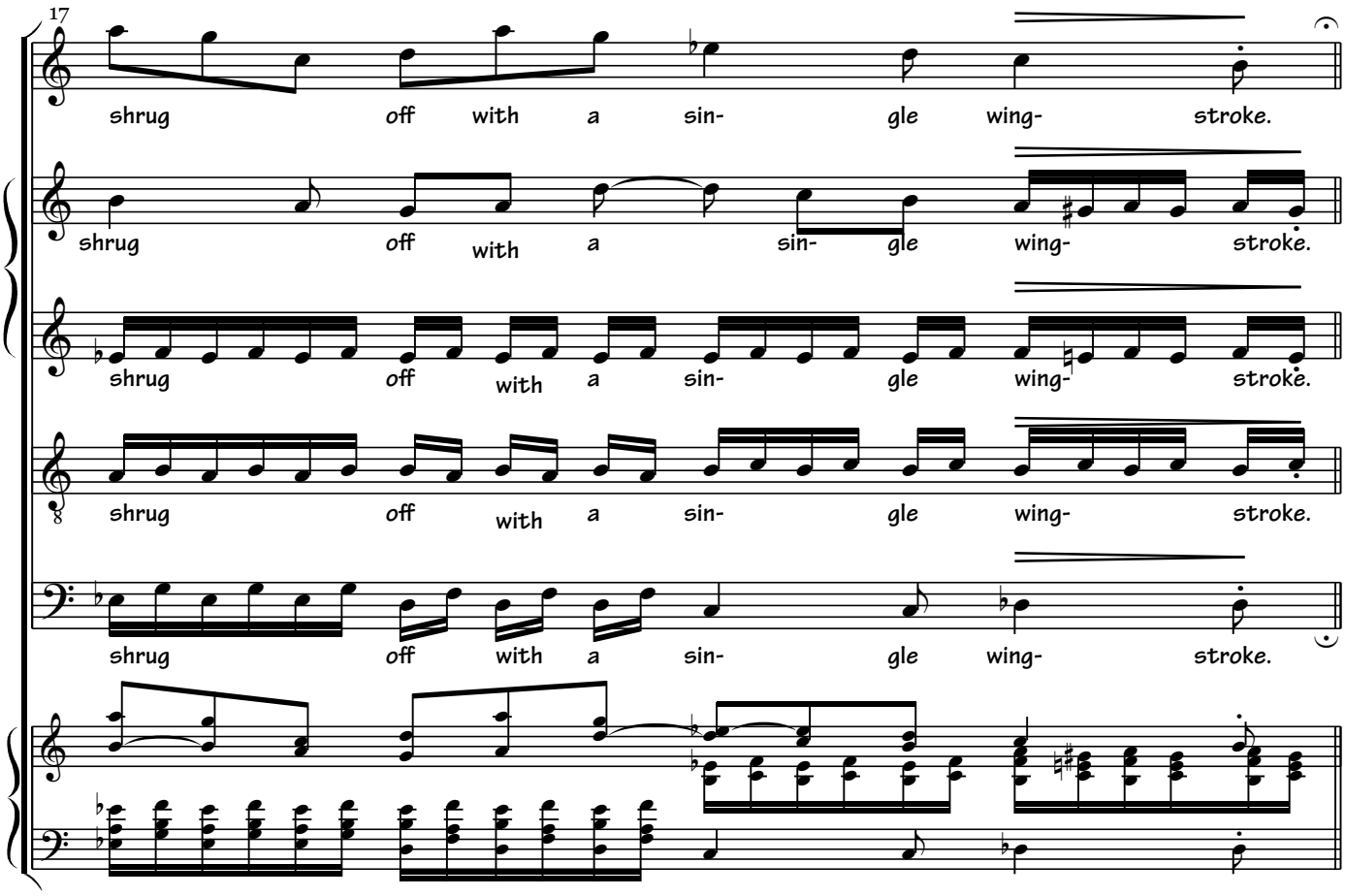

10
hard, nor call a mate but slow- ly wheeled this way and
earth was hard, mate but slow- ly wheeled this way and
mp
nor call but slow- ly wheeled this way and
mp
nor call slow- ly wheeled
mp
nor call slow- ly wheeled

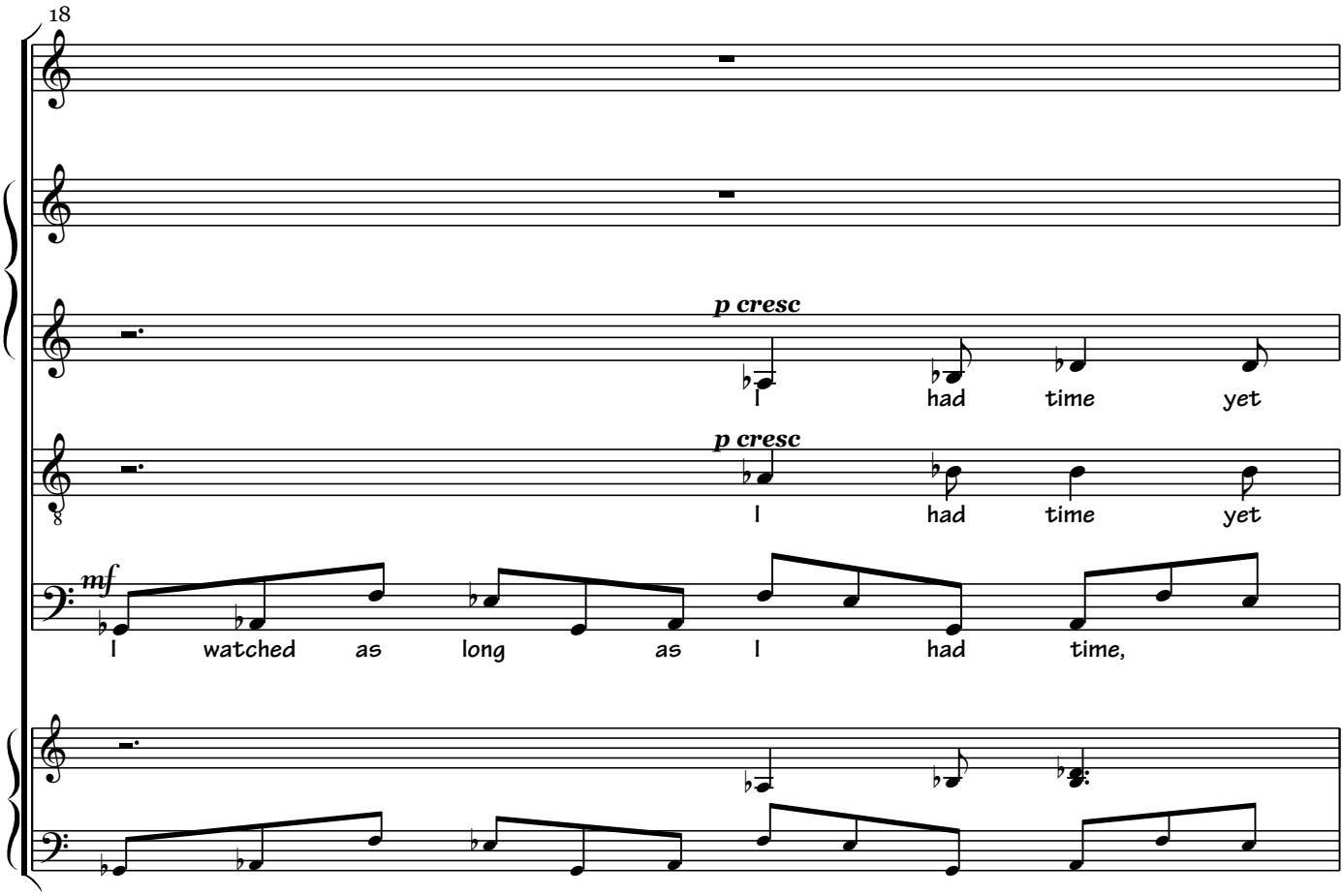

12
that, as if to pause might stall.
that, as if to pause might stall.
that, as if to pause might stall.
that, as if to pause might stall.
f
as if to pause might stall, as if to pause might stall,

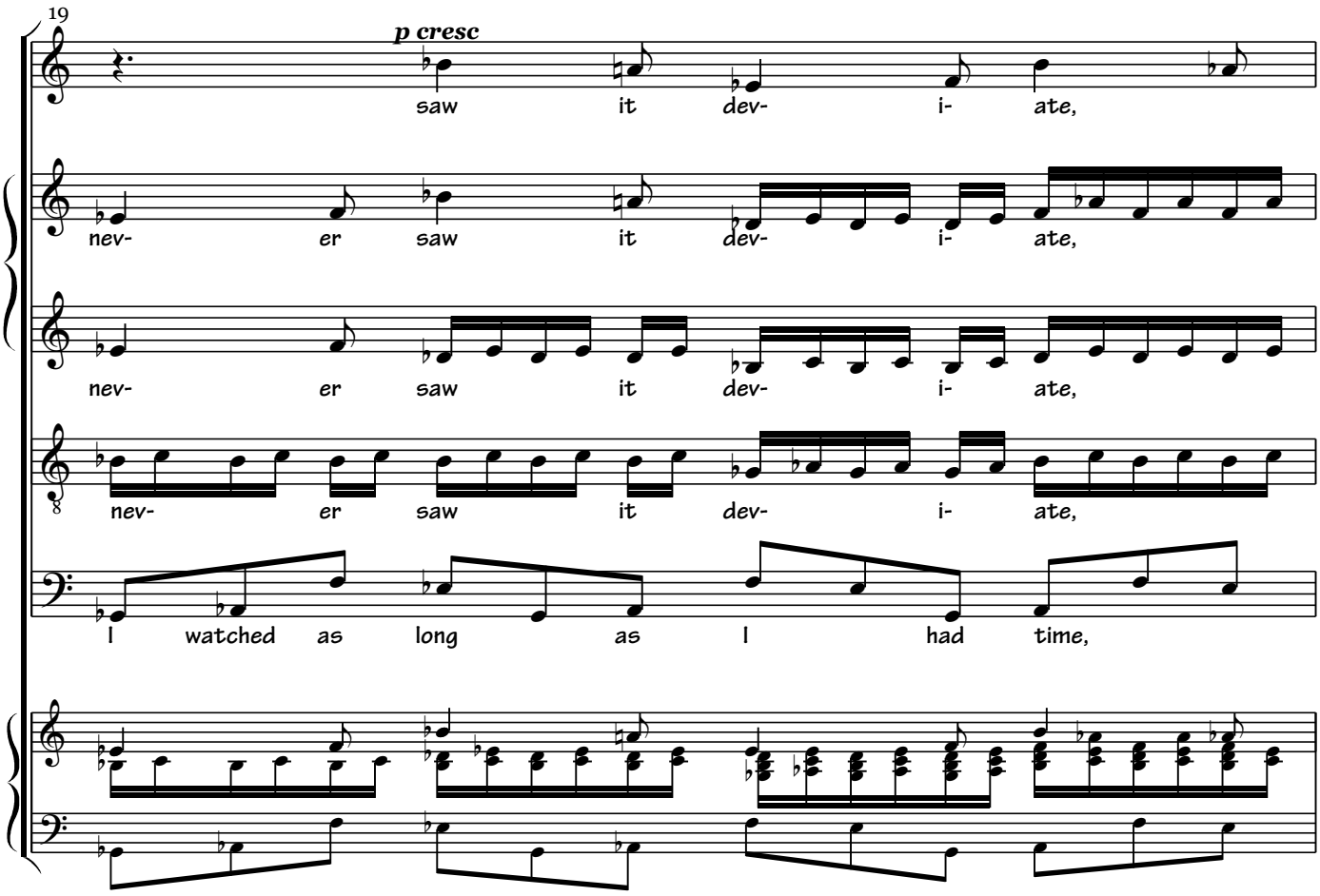

14
slow cresc
A la- zy sun could not dis- perse the
A la- zy sun could not dis- perse the
A la- zy sun could not dis- perse the
A sun could not dis- perse
A

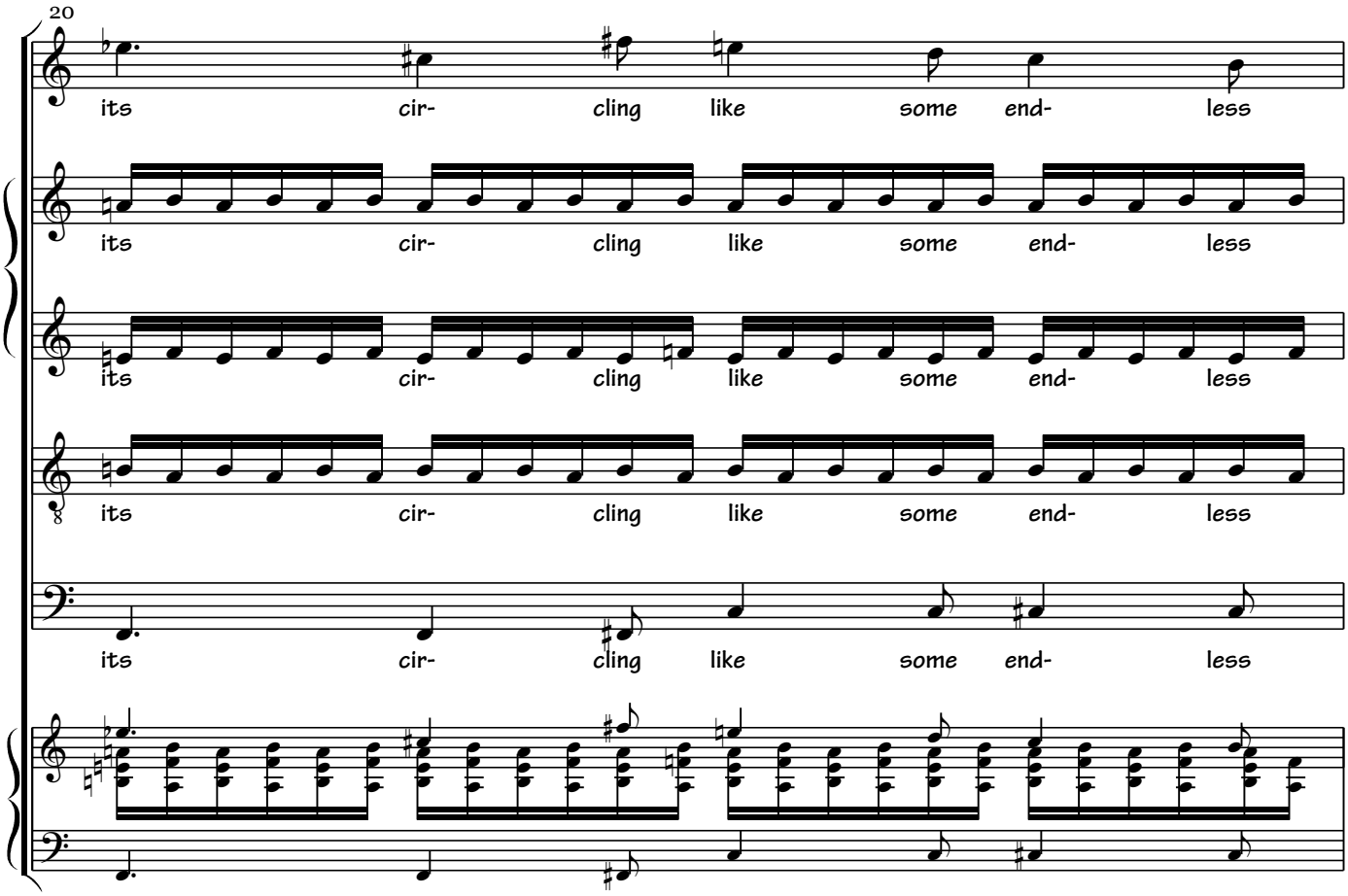

15
cloud, which formed a might- y cloak where-
cloud, which formed a might- y cloak where-
cloud, which formed a might- y cloak where-
cloud, which formed a might- y cloak where-
cloud, which formed a might- y cloak where-

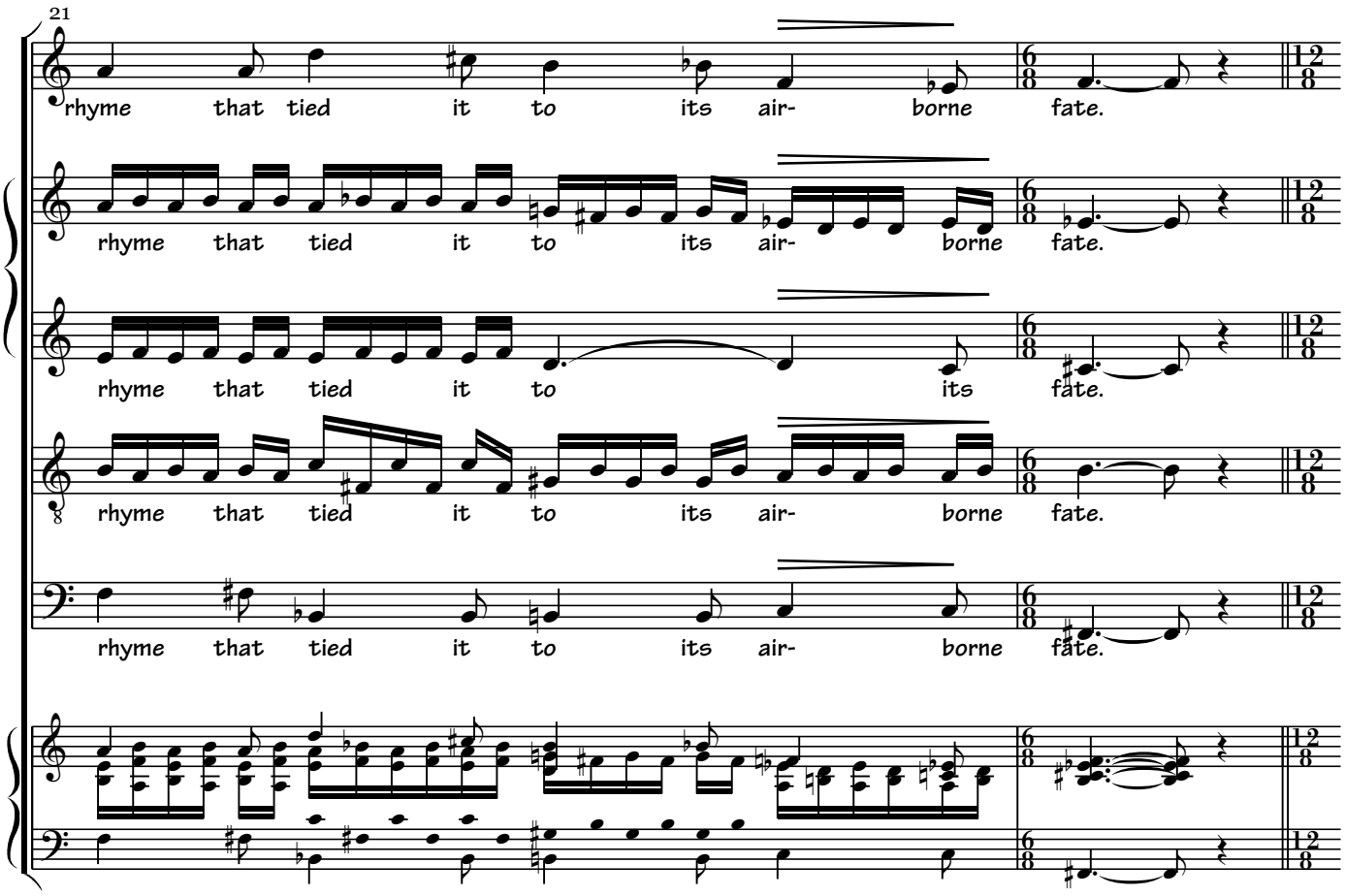

16
in the bird would some- times dress or
in the bird would some-
in the bird would some- times dress or
in the bird would some- times dress or
in the bird would some- times dress or

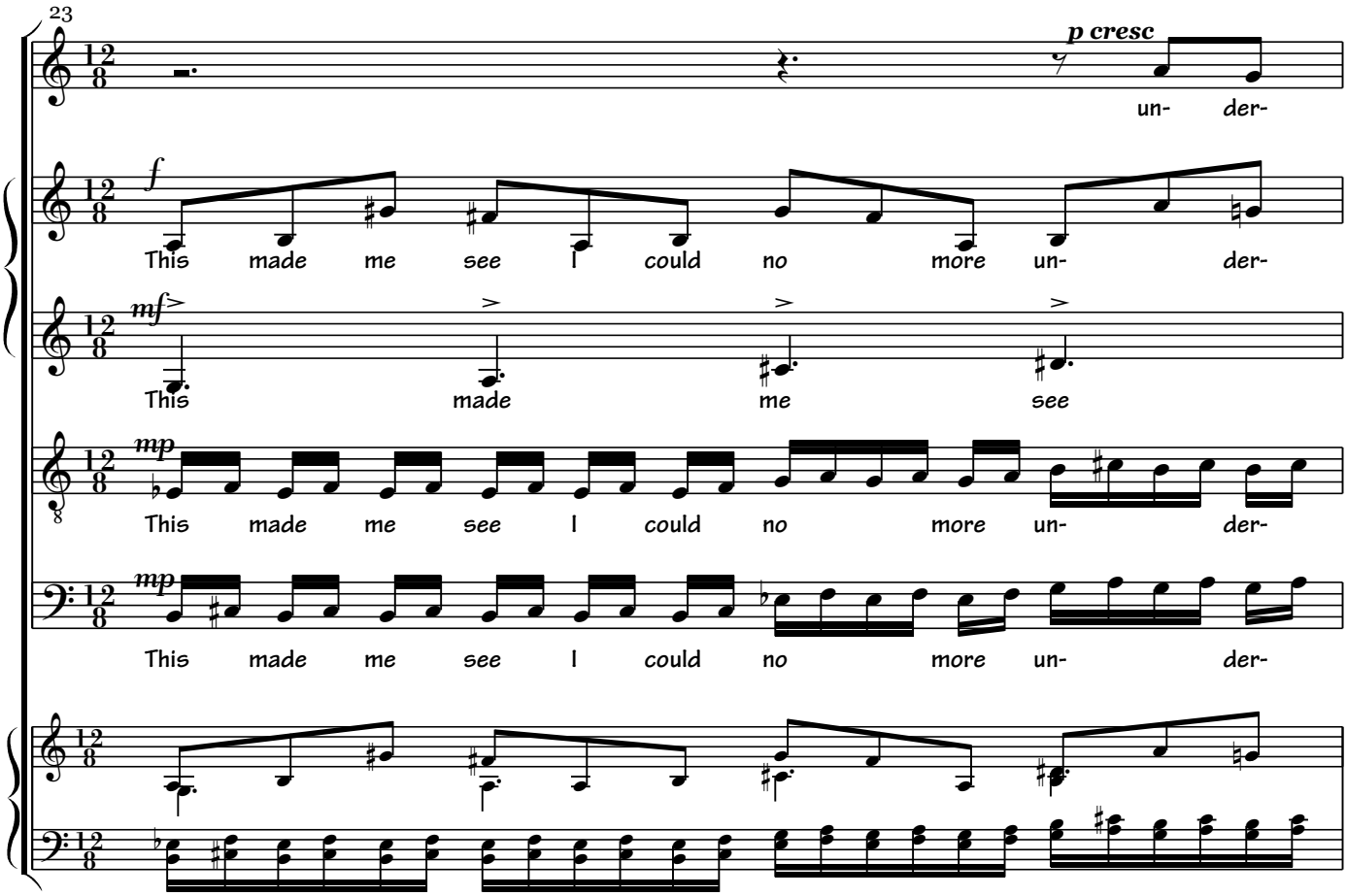

17
shrug off with a sin- gle wing- stroke.
shrug off with a sin- gle wing- stroke.
shrug off with a sin- gle wing- stroke.
shrug off with a sin- gle wing- stroke.
shrug off with a sin- gle wing- stroke.

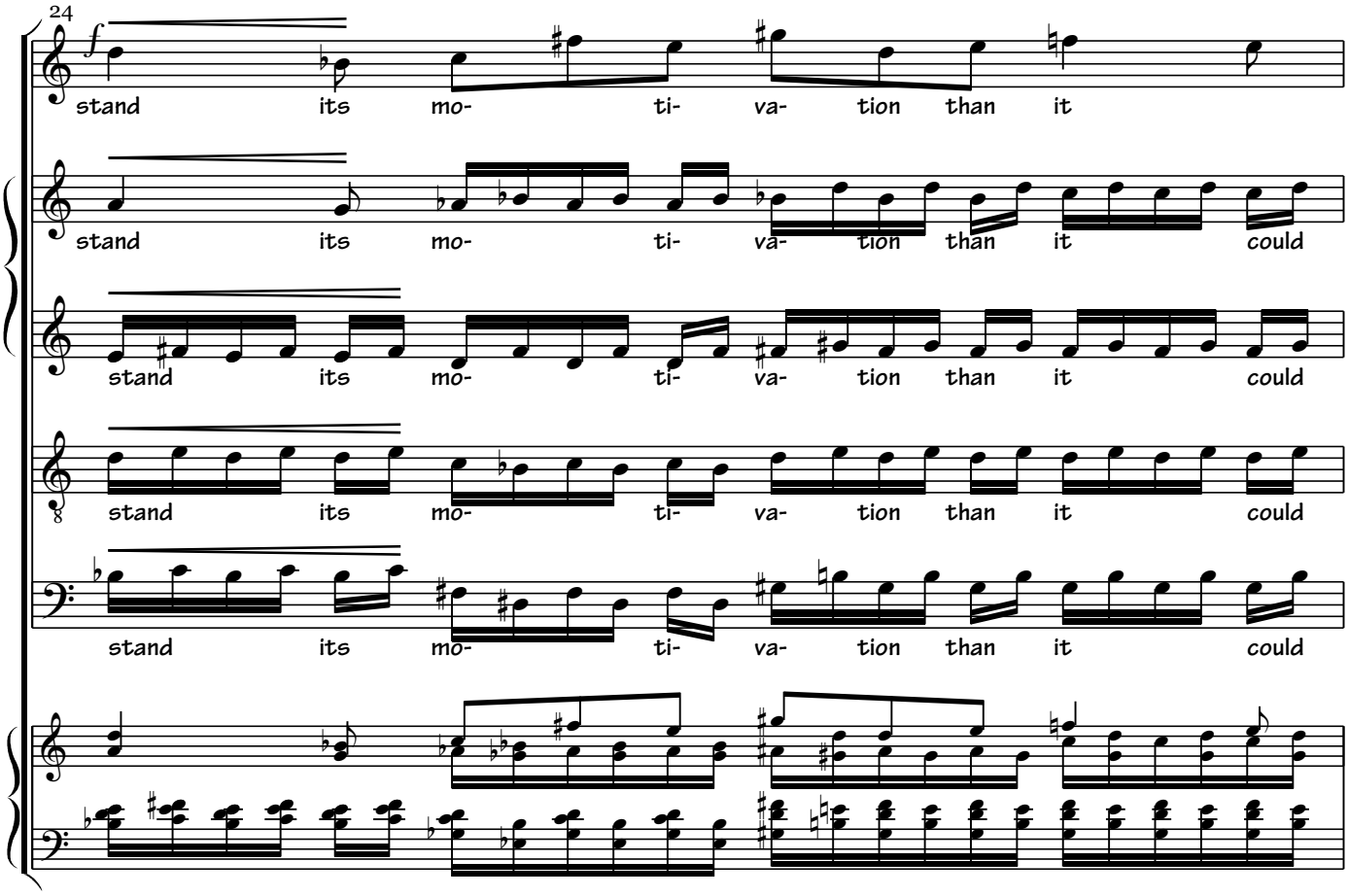

18
p cresc
I had time yet
p cresc
I had time yet
mf
I watched as long as I had time,

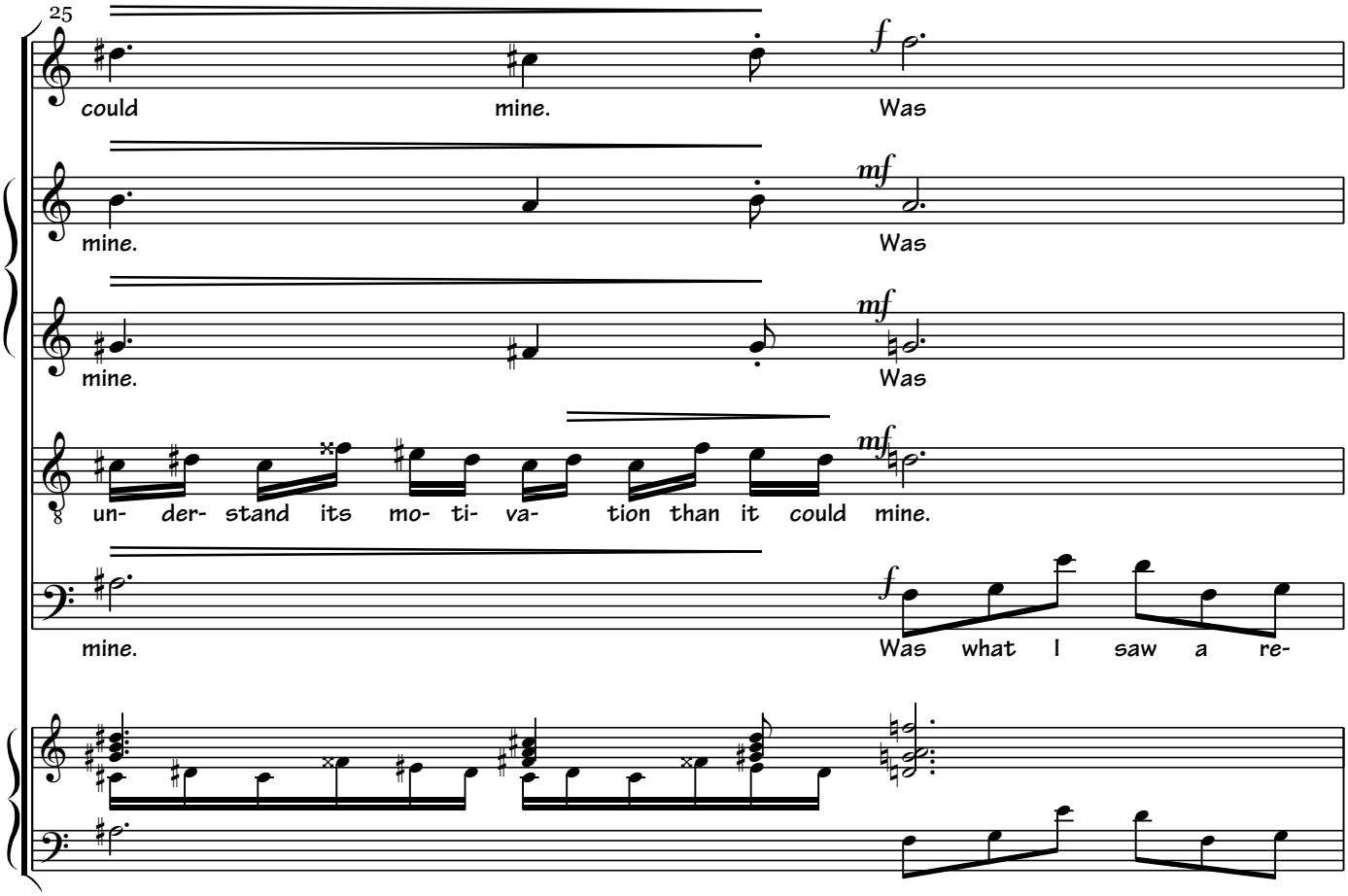

19
p cresc
saw it dev- i- ate,
nev- er saw it dev- i- ate,
nev- er saw it dev- i- ate,
nev- er saw it dev- i- ate,
I watched as long as I had time,

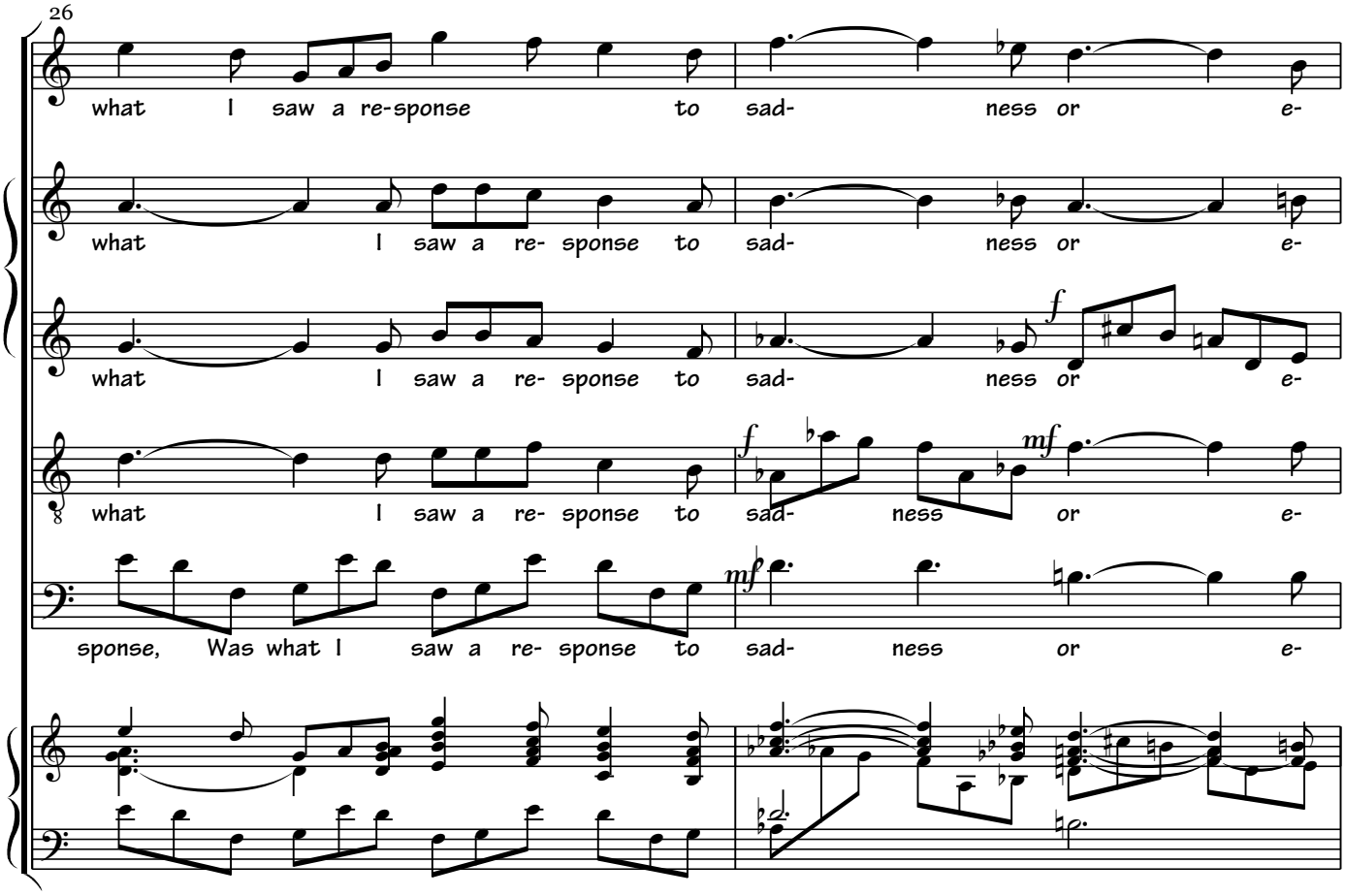

20
its cir- cling like some end- less
its cir- cling like some end- less
its cir- cling like some end- less
its cir- cling like some end- less
its cir- cling like some end- less

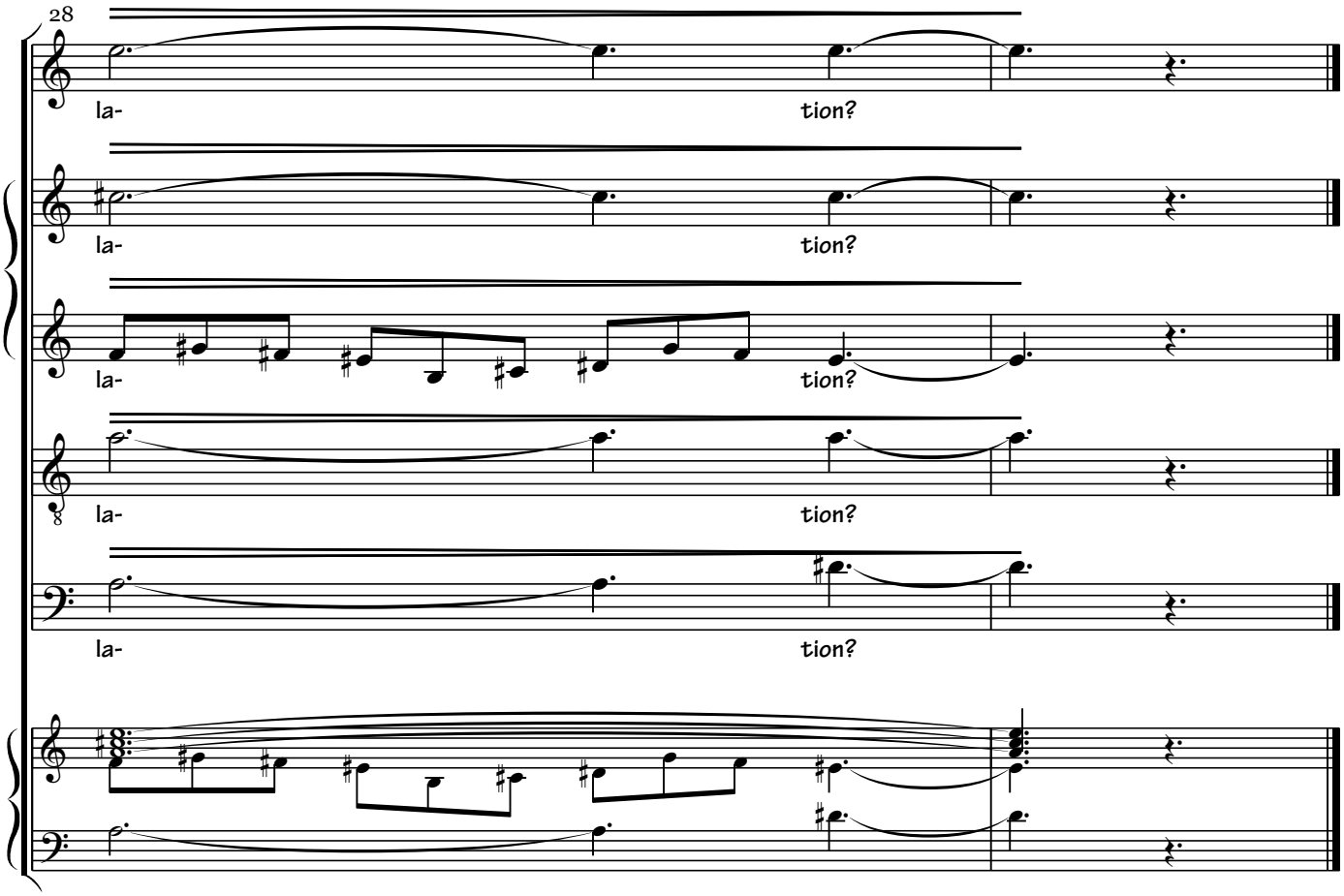

21
rhyme that tied it to its air- borne fate.
rhyme that tied it to its air- borne fate.
rhyme that tied it to its fate.
rhyme that tied it to its air- borne fate.
rhyme that tied it to its air- borne fate.


23
p cresc
un- der-
f
This made me see I could no more un- der-
mf
This made me see
mp
This made me see I could no more un- der-
mp
This made me see I could no more un- der-


24
stand its mo- ti- va- tion than it
stand its mo- ti- va- tion than it could
stand its mo- ti- va- tion than it could
stand its mo- ti- va- tion than it could
stand its mo- ti- va- tion than it could


25
could mine. Was
mine. Was
mine. Was
un- der- stand its mo- ti- va- tion than it could mine.
mine. Was what I saw a re-


26
what I saw a re-sponse to sad- ness or e-
what I saw a re- sponse to sad- ness or e-
what I saw a re- sponse to sad- ness or e-
what I saw a re- sponse to sad- ness or e-
sponse, Was what I saw a re- sponse to sad- ness or e-
f
mf
mf


28
la- tion?
la- tion?
la- tion?
la- tion?
la- tion?

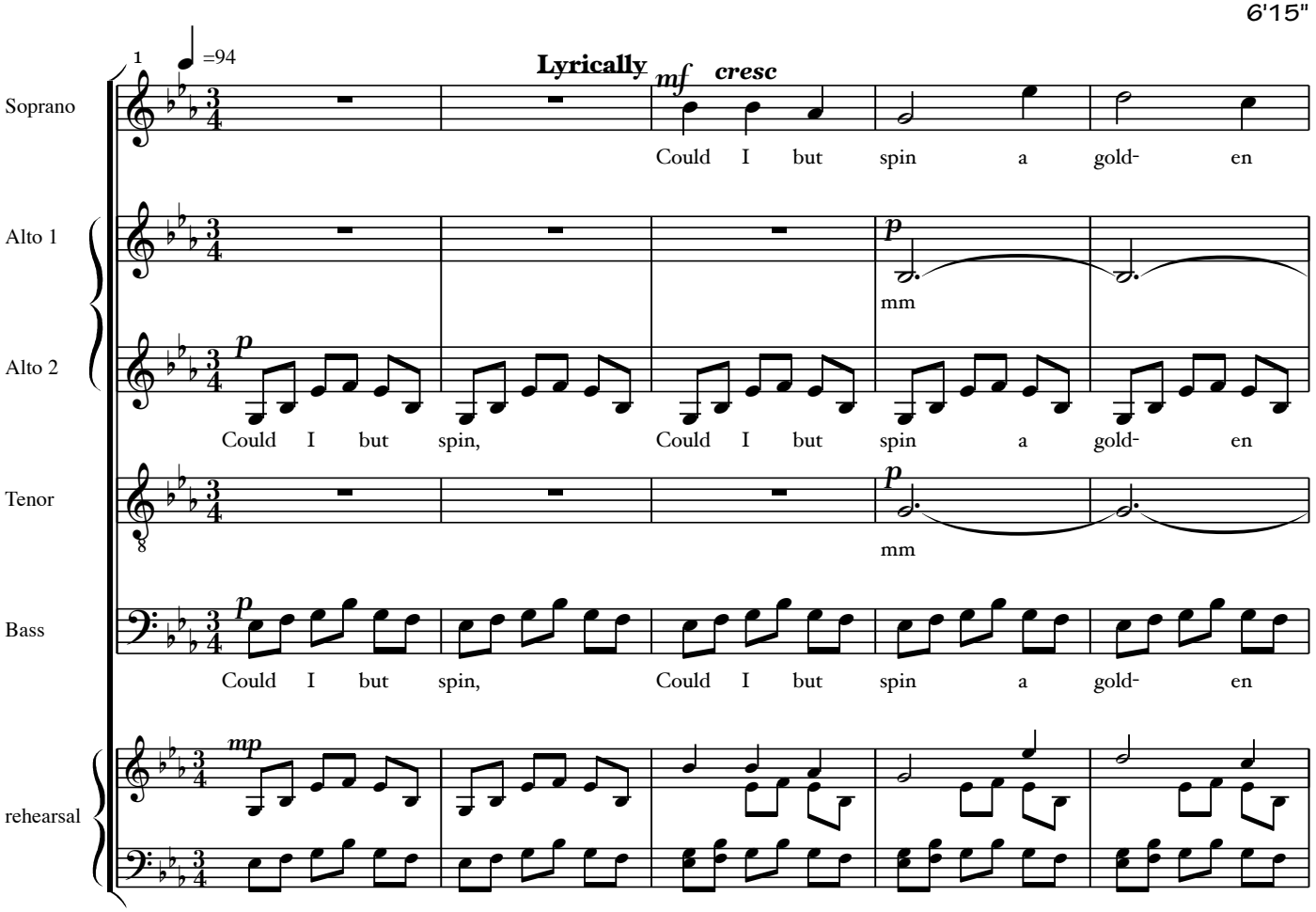
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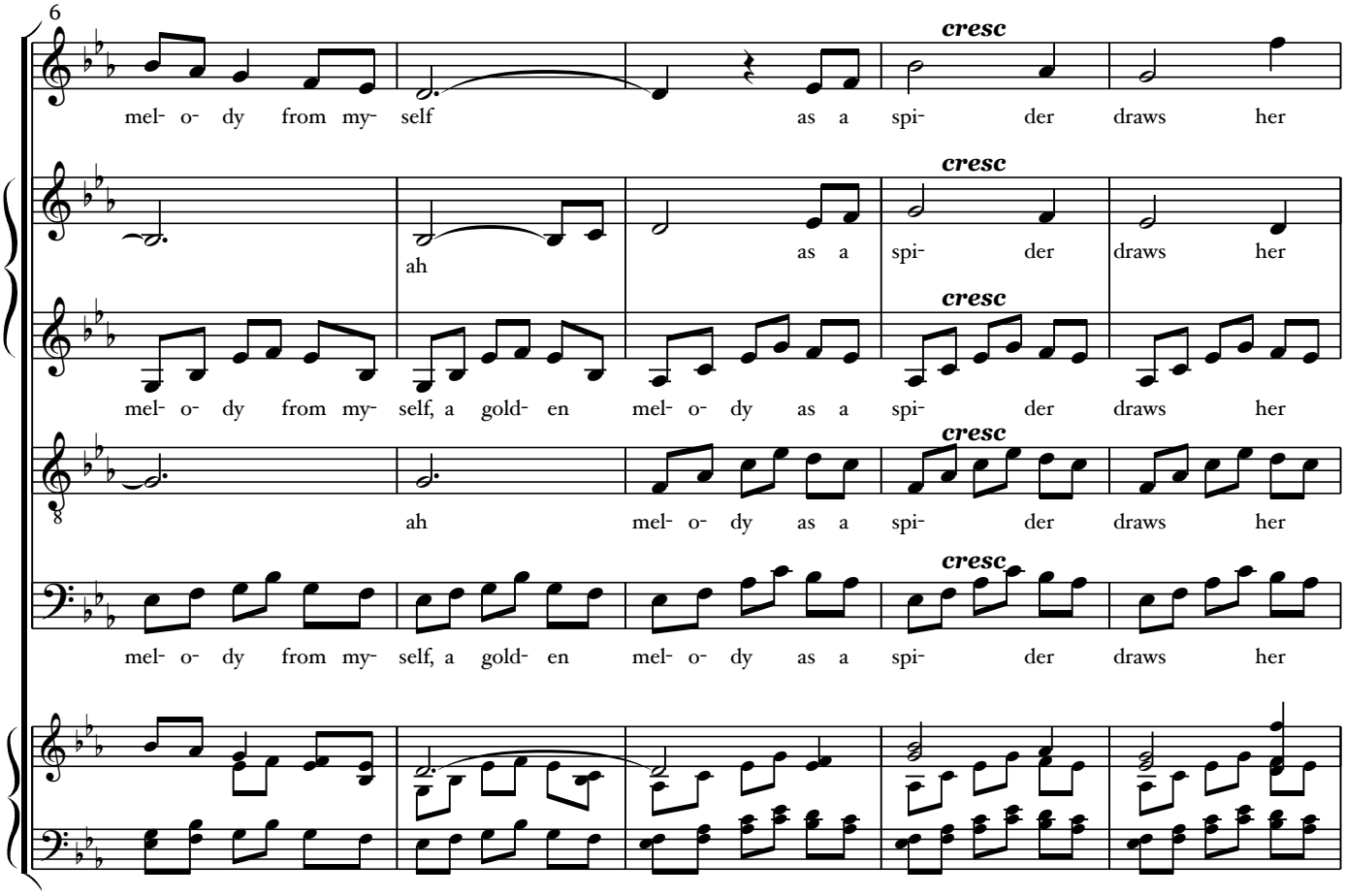
Golden Melody

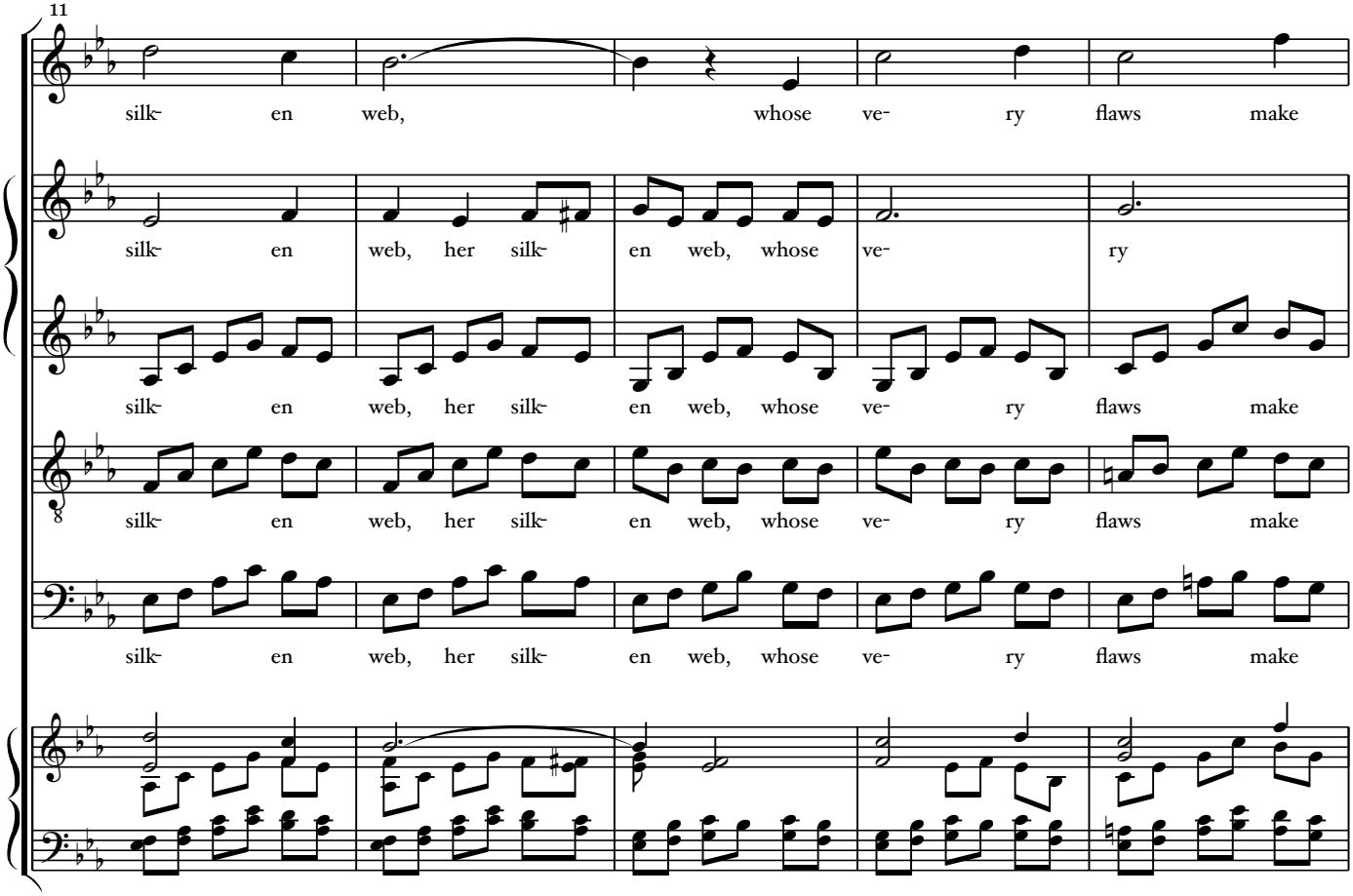
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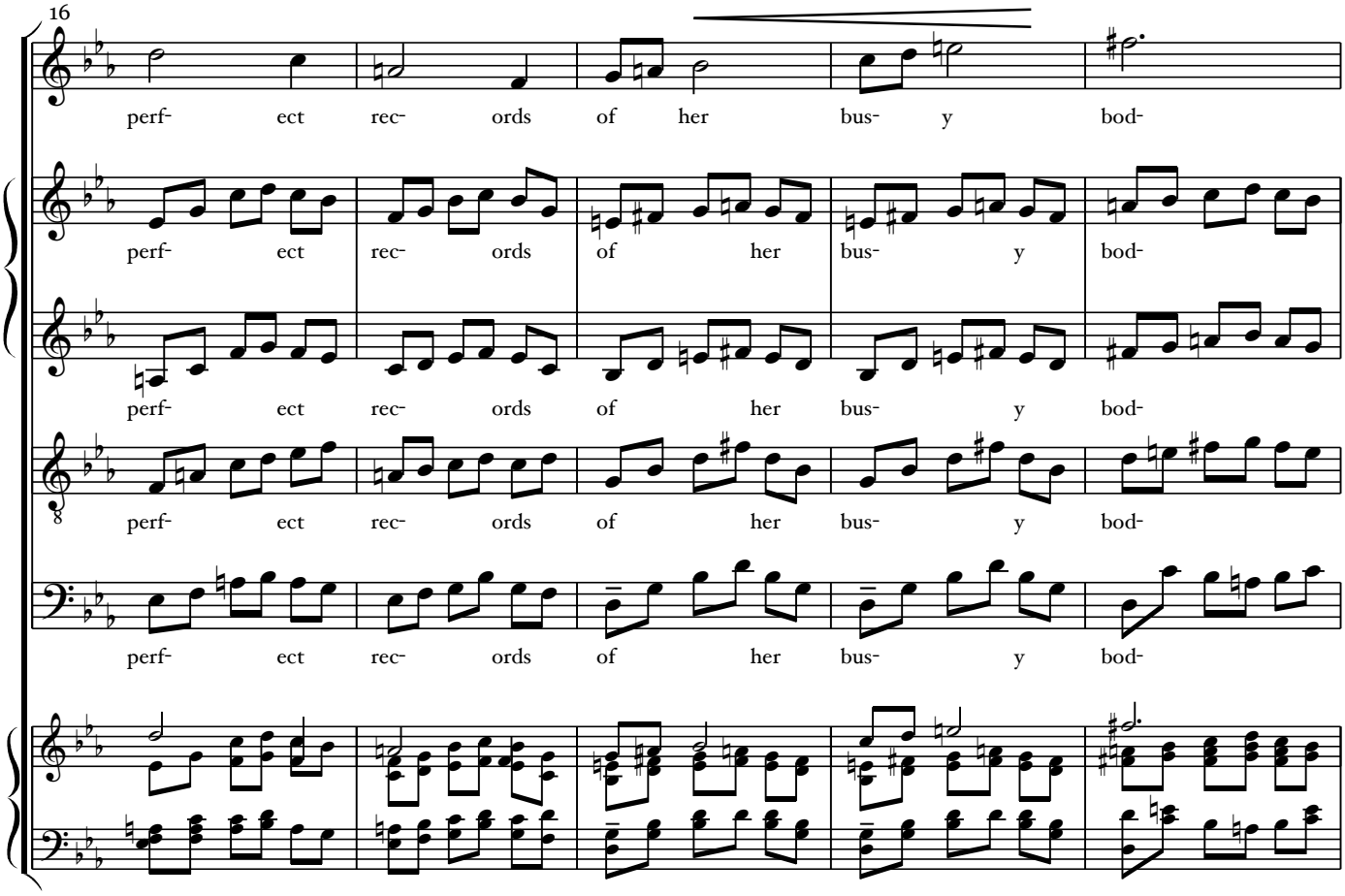
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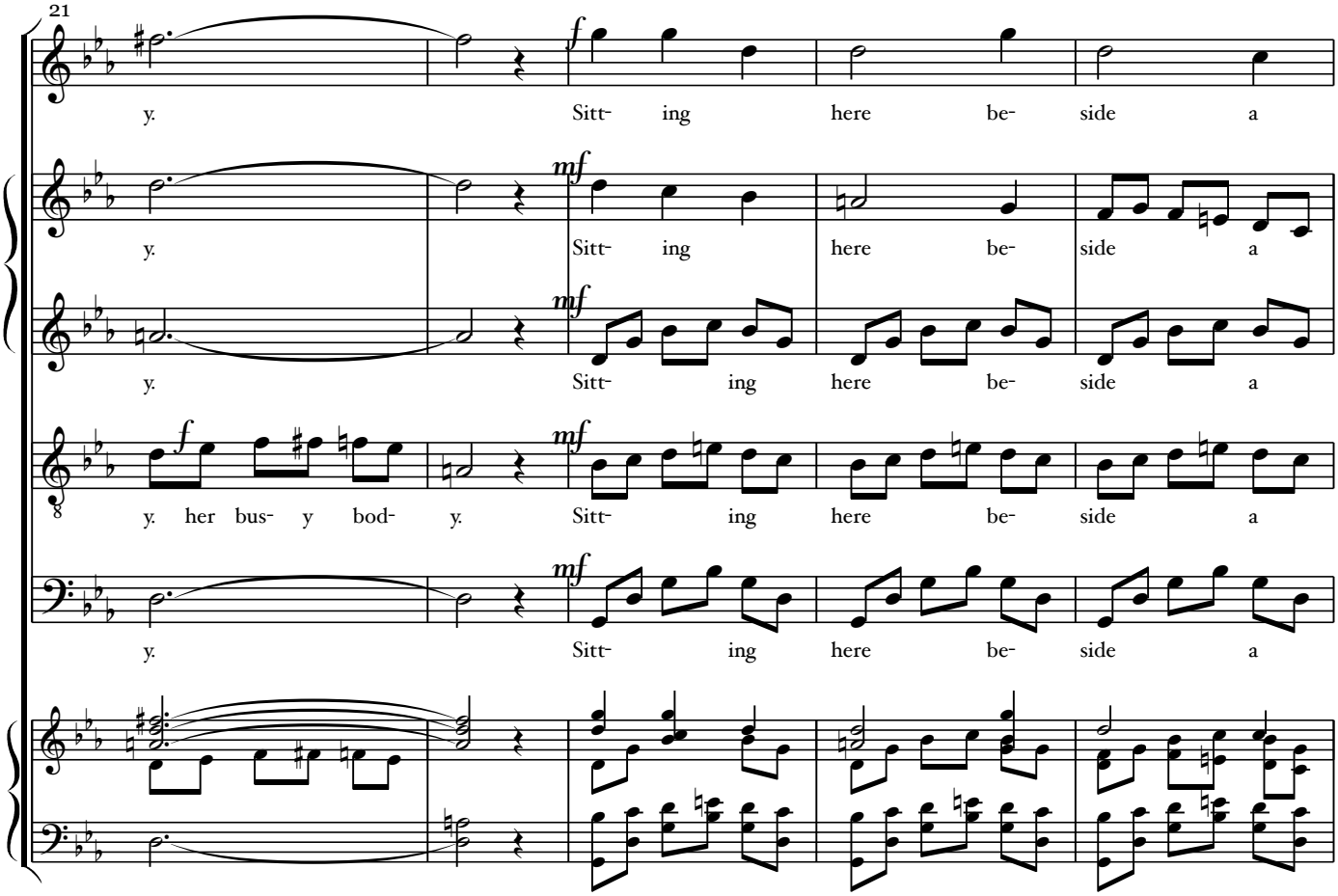
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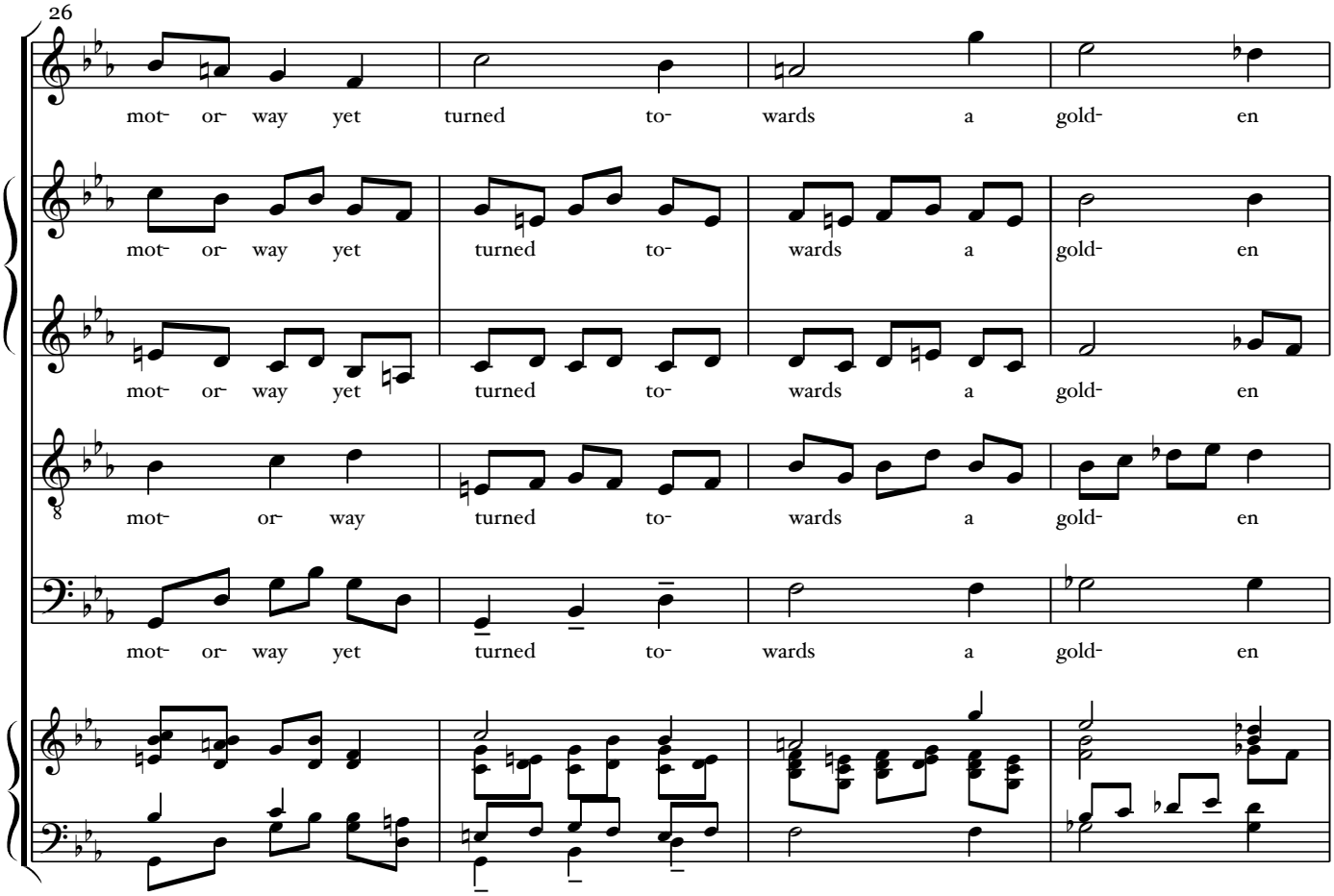

6
cresc
mel- o- dy from my- self
as a spi- der draws her
ah
mel- o- dy from my- self, a gold- en

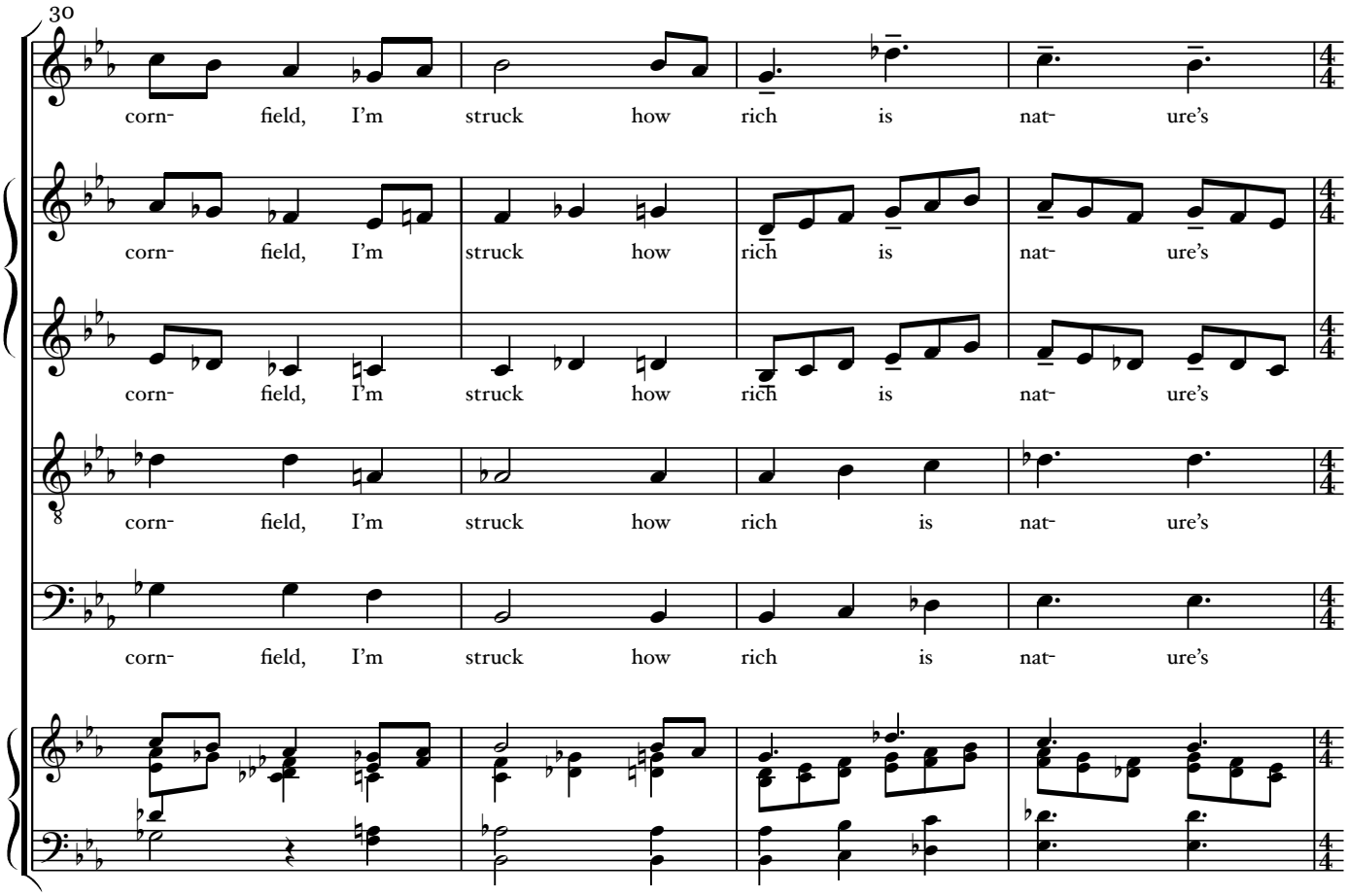

11
silk- en web,
whose ve- ry flaws make
silk- en web, her silk- en web, whose ve- ry

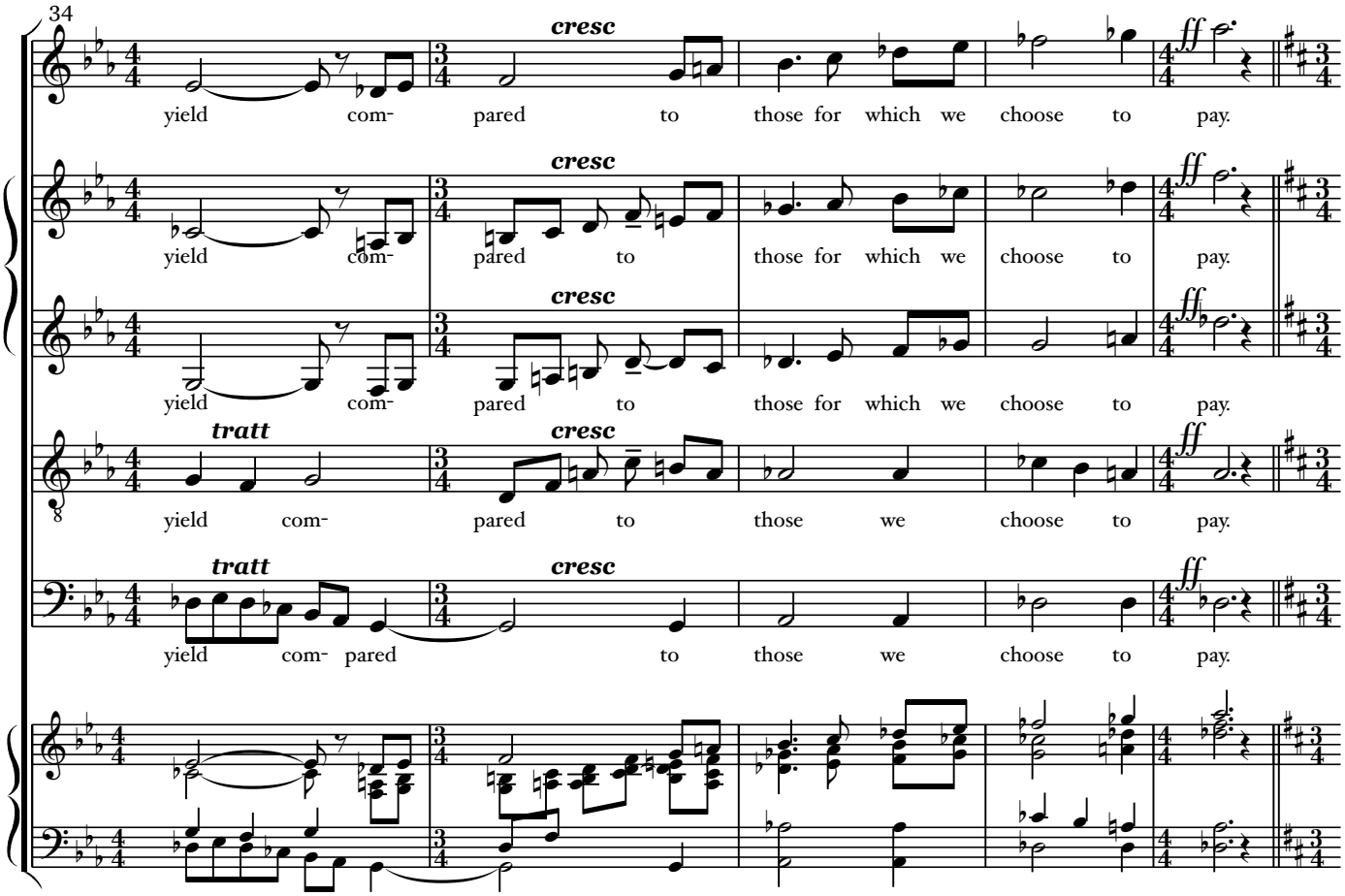

16
perf- ect rec- ords of her bus- y bod-
perf- ect rec- ords of her bus- y bod-
perf- ect rec- ords of her bus- y bod-
perf- ect rec- ords of her bus- y bod-
perf- ect rec- ords of her bus- y bod-

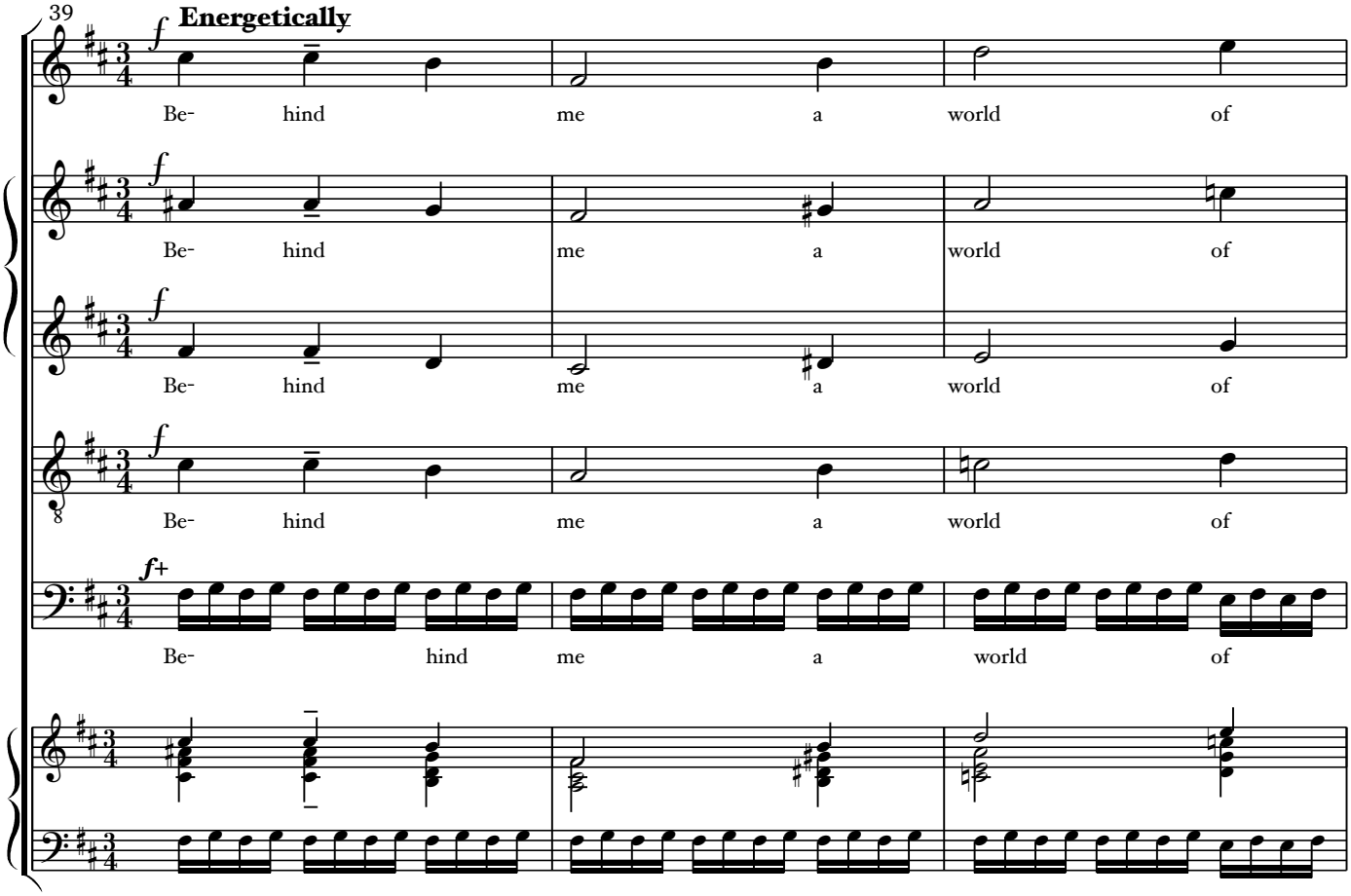

21
y. Sitt- ing here be- side a
y. Sitt- ing here be- side a
y. Sitt- ing here be- side a
y. her bus- y bod- y. Sitt- ing here be- side a
y. Sitt- ing here be- side a

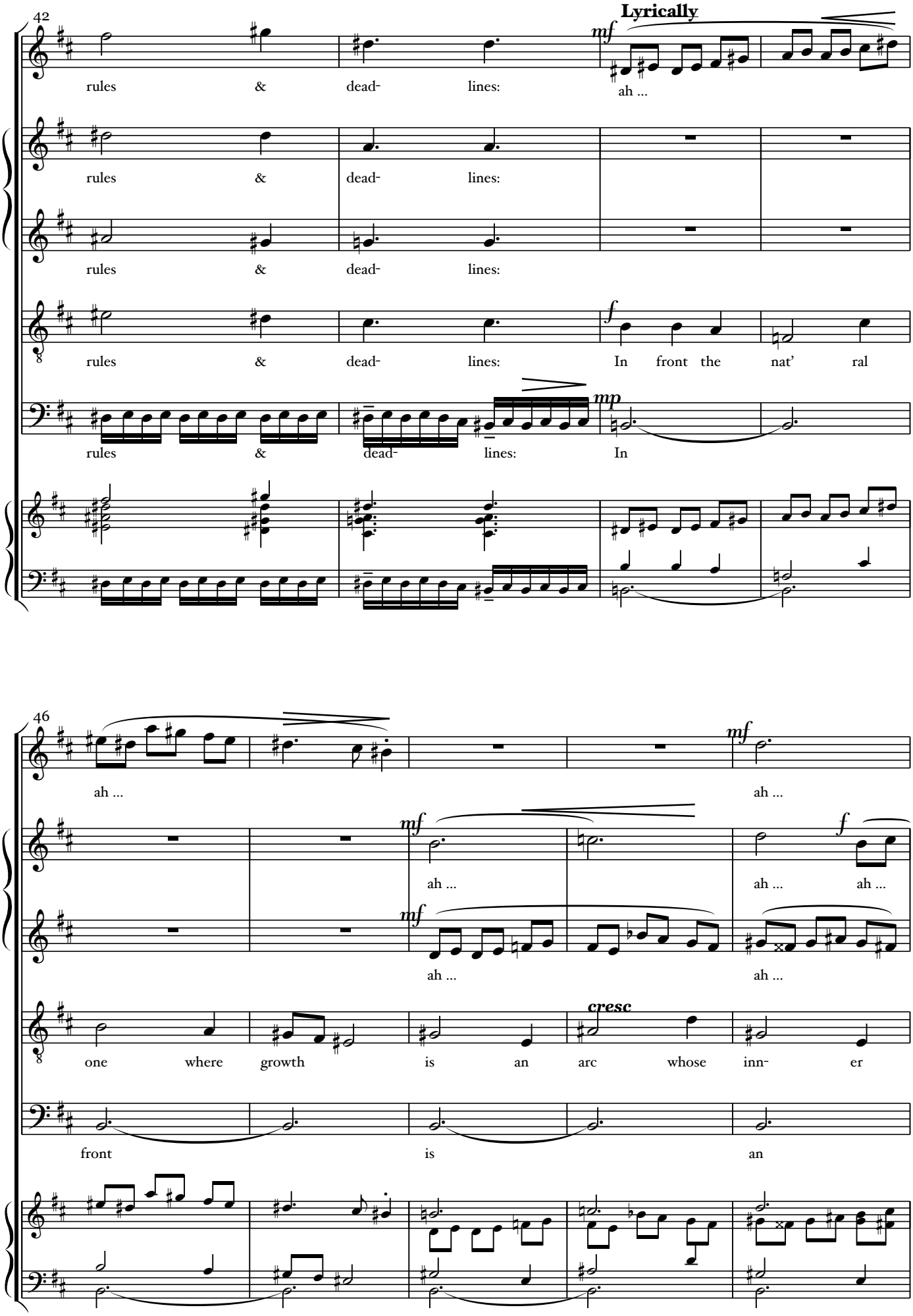
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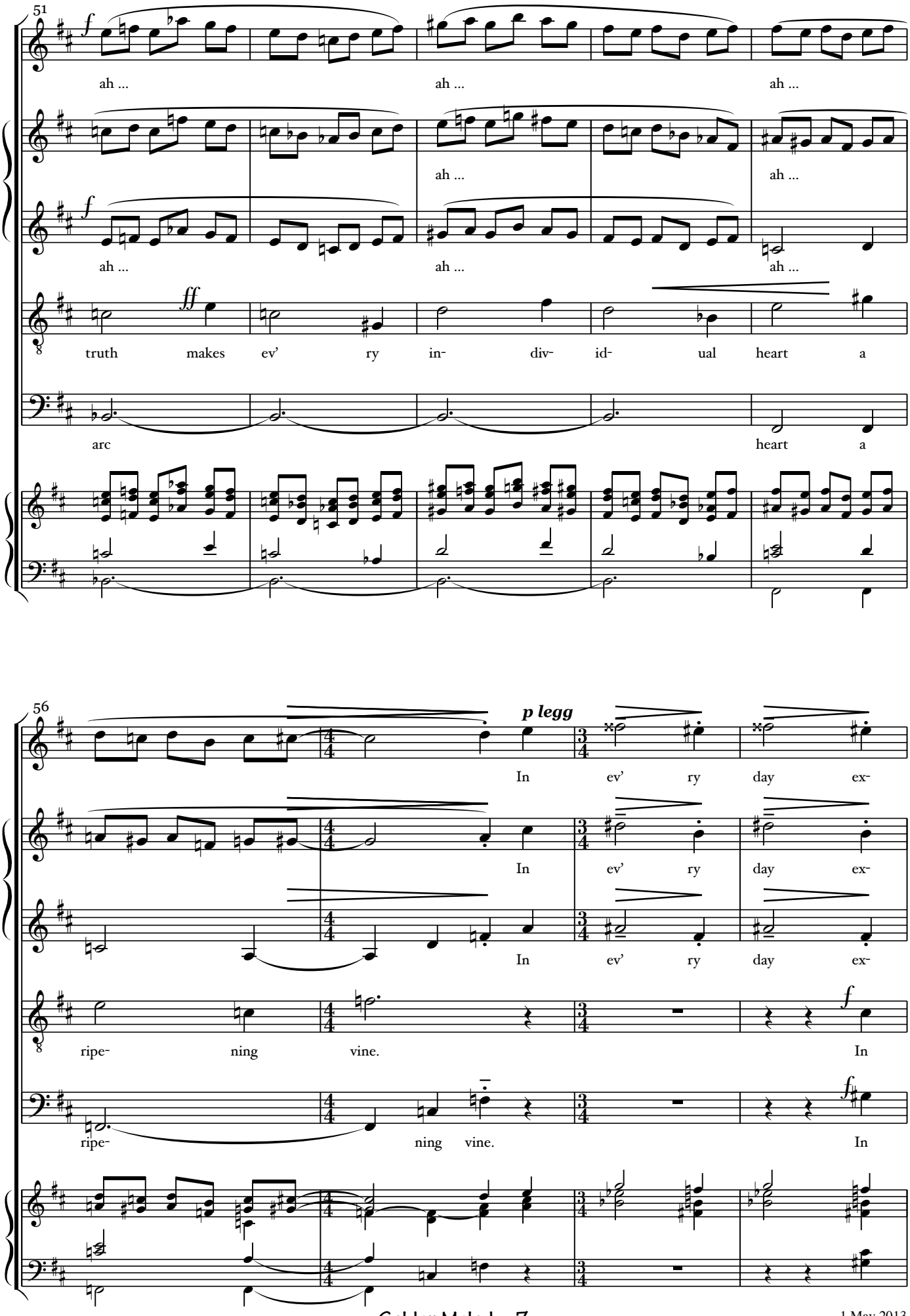

26
mot- or- way yet turned to- wards a gold- en
mot- or- way yet turned to- wards a gold- en
mot- or- way yet turned to- wards a gold- en
mot- or- way yet turned to- wards a gold- en


30
corn- field, I'm struck how rich is nat- ure's
corn- field, I'm struck how rich is nat- ure's
corn- field, I'm struck how rich is nat- ure's
corn- field, I'm struck how rich is nat- ure's

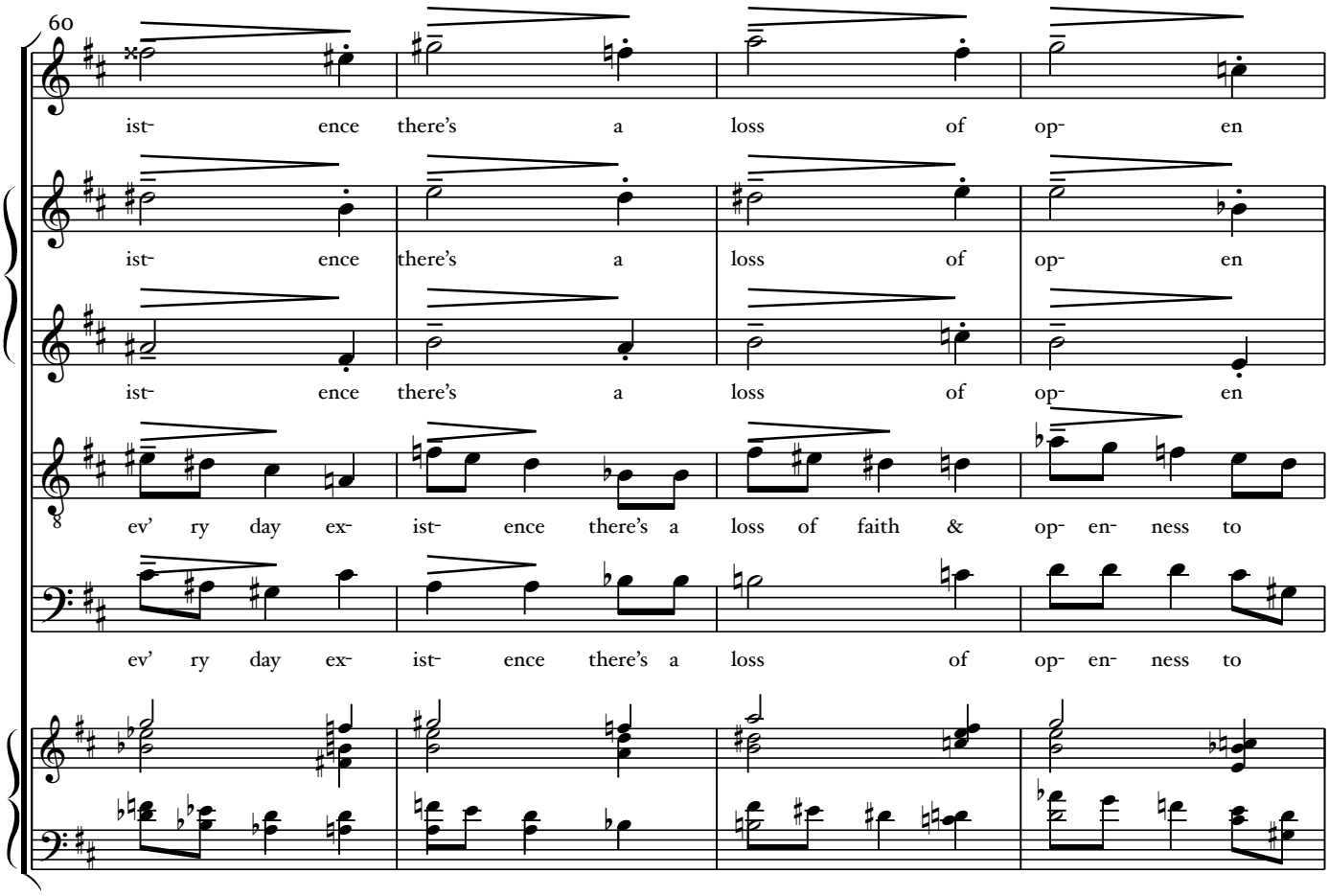

34
cresc
tratt
yield com- pared to those for which we choose to pay.

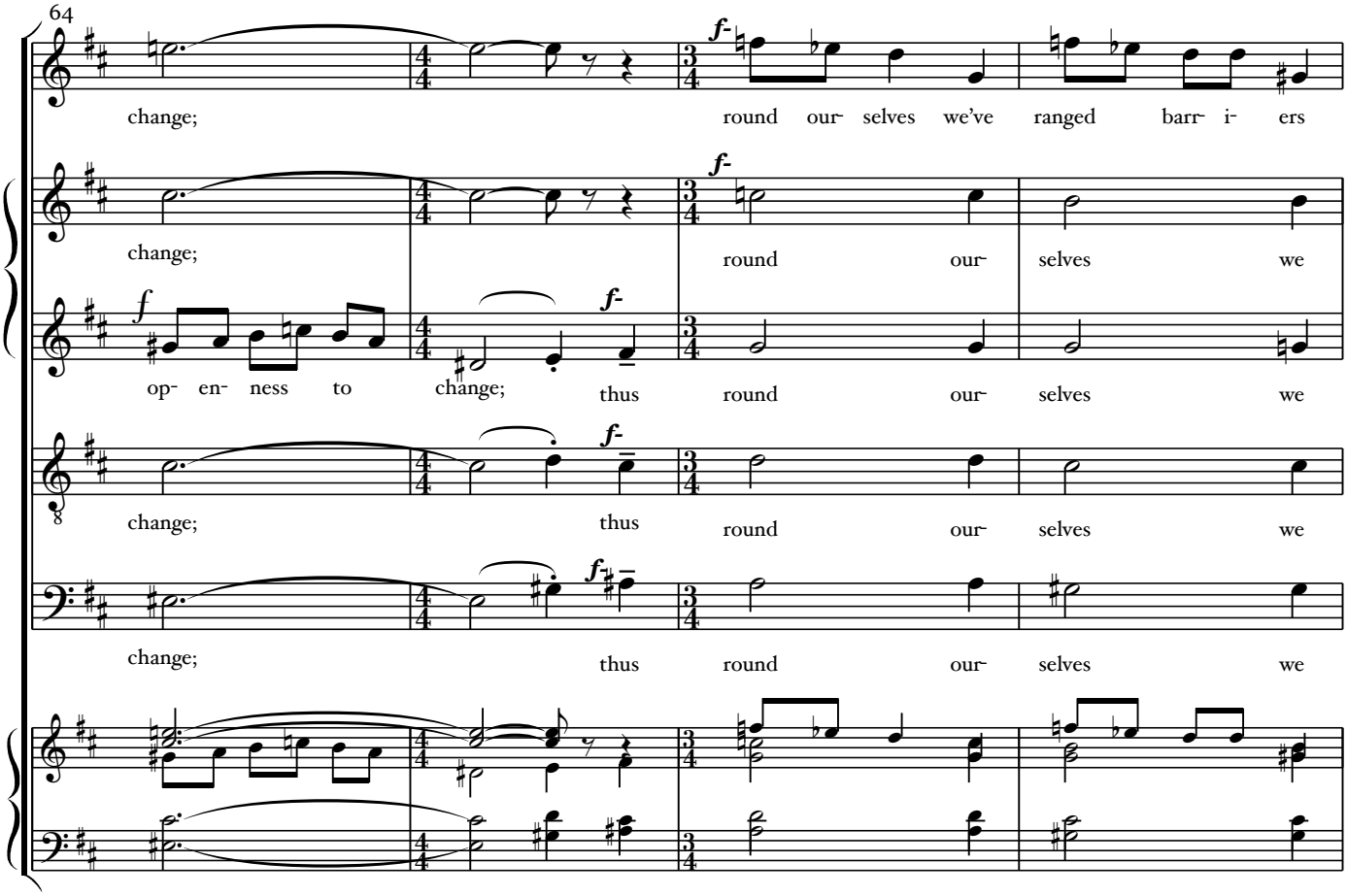

39
Energetically
f
f+
Be- hind me a world of

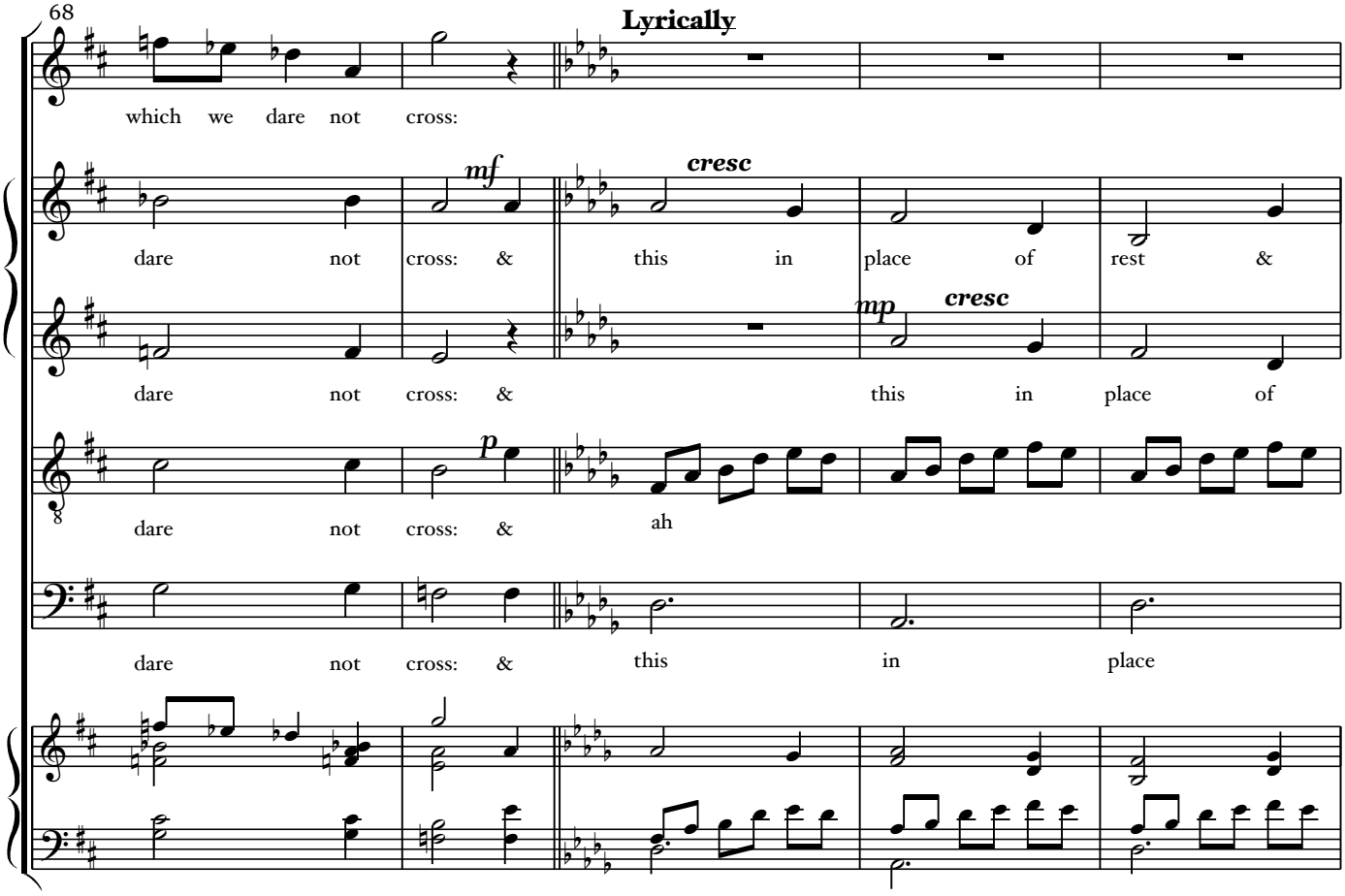

42
Lyrically
mf
rules & dead- lines:
ah ...
rules & dead- lines:
rules & dead- lines:
f
rules & dead- lines: In front the nat' ral
mp
rules & dead- lines: In
46
ah ...
mf
ah ...
mf
ah ... ah ...
f
mf
ah ... ah ...
cresc
one where growth is an arc whose inn- er
front is an

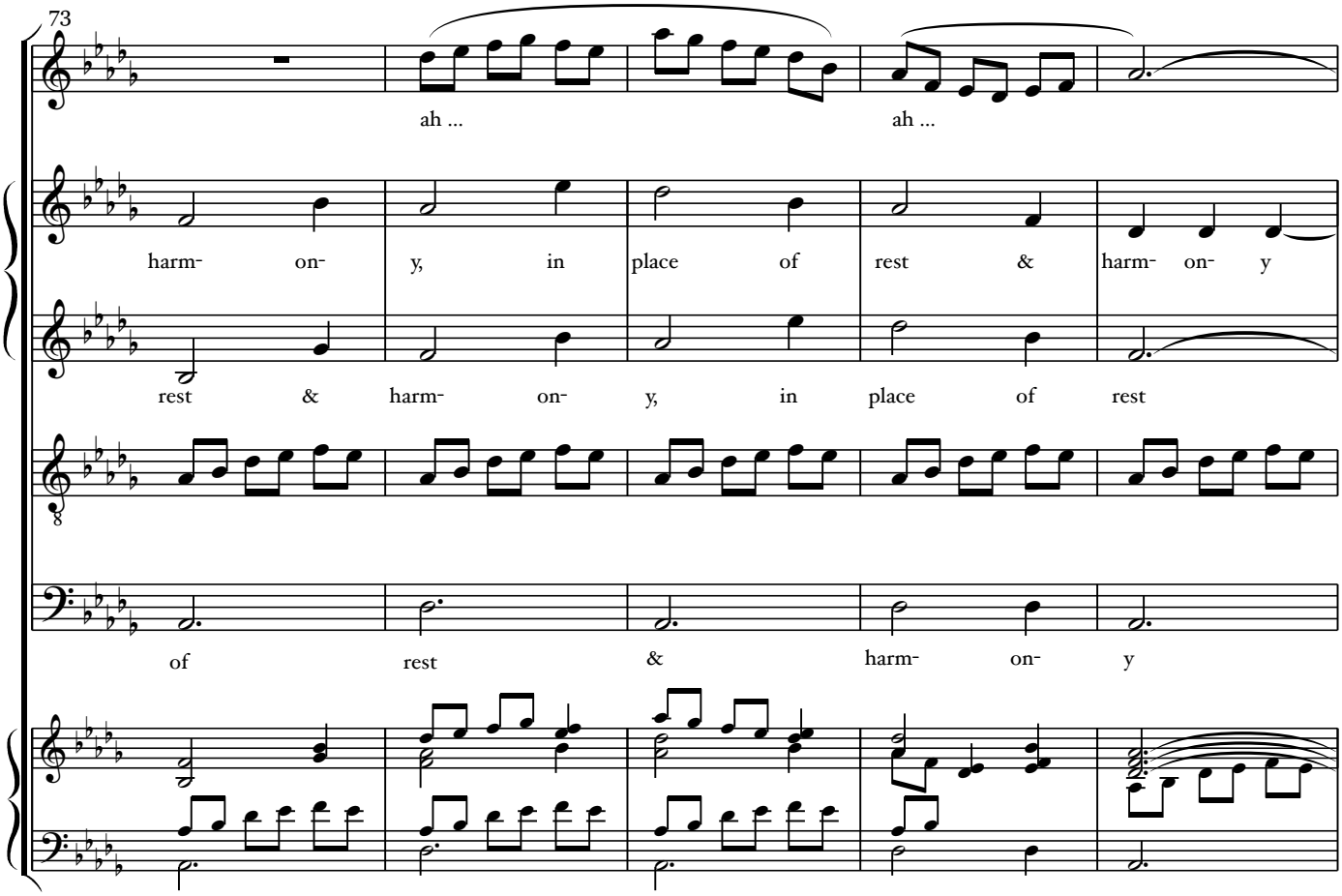

51
f
ah ...
ah ...
ah ...
ah ...
ah ...
f
ah ...
ah ...
ah ...
ff
truth makes ev' ry in- div- id- ual heart a
arc
heart a
56
p legg
In ev' ry day ex-
In ev' ry day ex-
In ev' ry day ex-
ripe- ning vine.
In
f
ripe- ning vine.
In
f

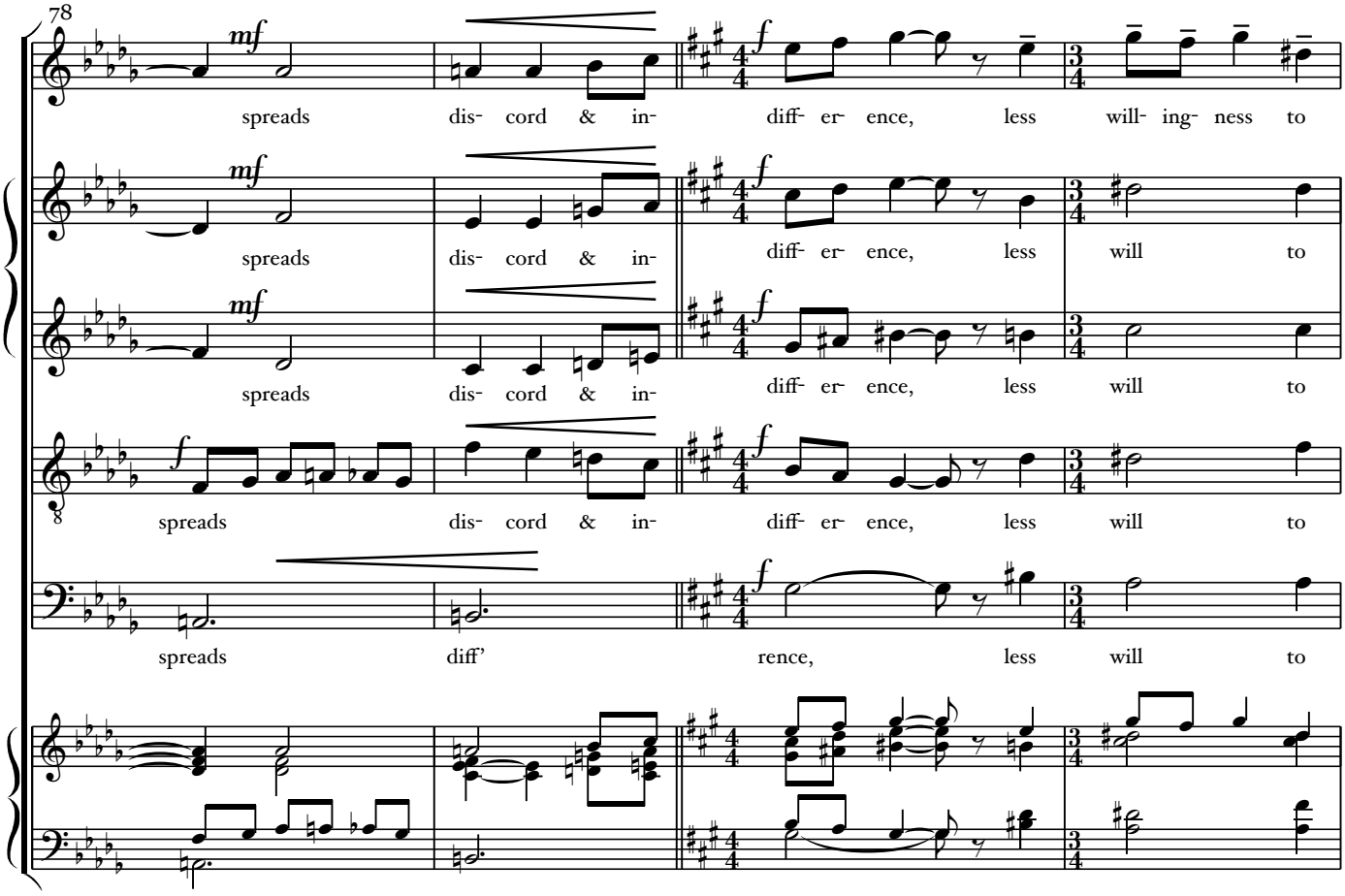
1 May 2013

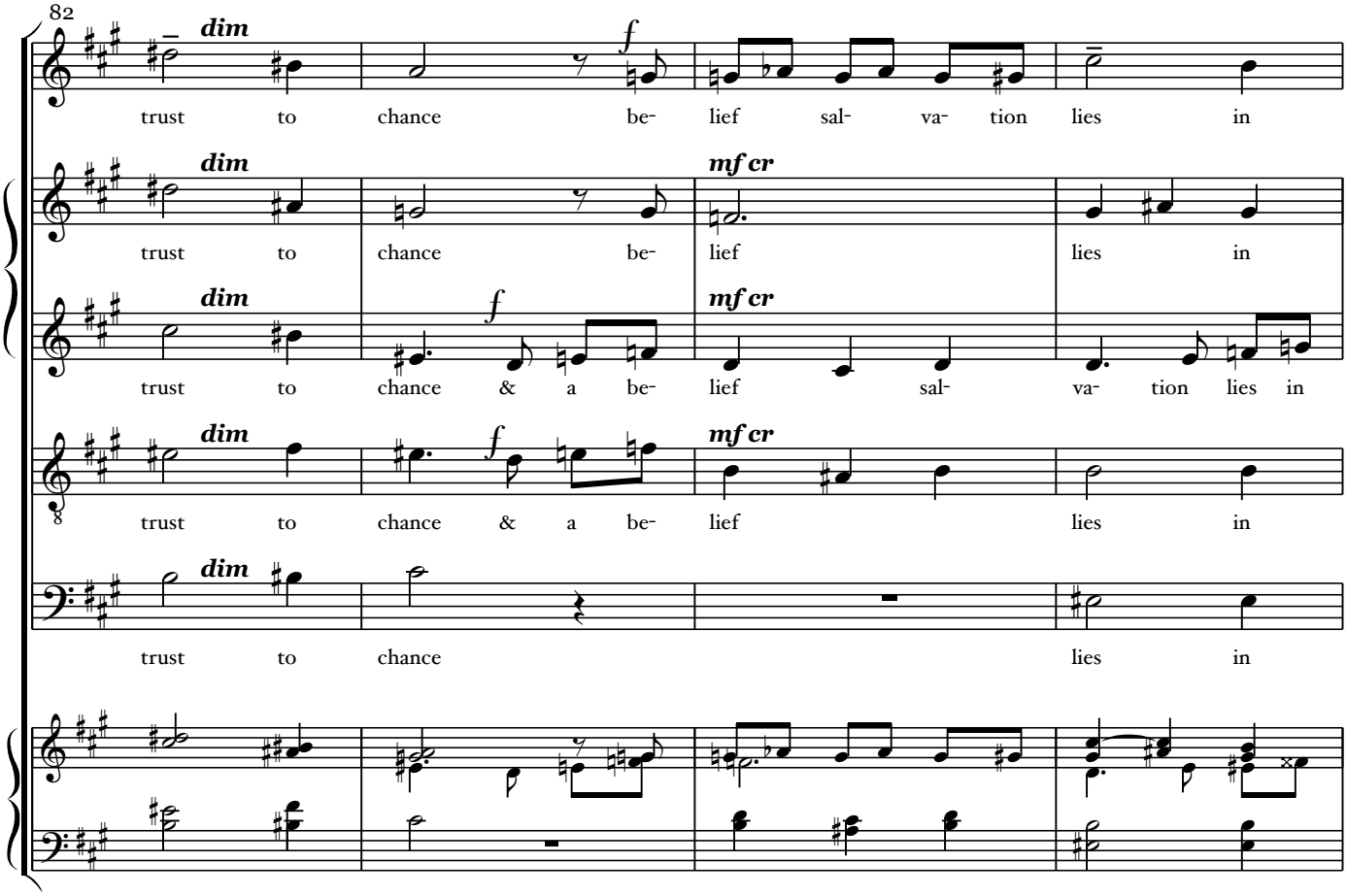

60
ist- ence there's a loss of op- en
ist- ence there's a loss of op- en
ist- ence there's a loss of op- en
ev' ry day ex- ist- ence there's a loss of faith & op- en- ness to
ev' ry day ex- ist- ence there's a loss of op- en- ness to

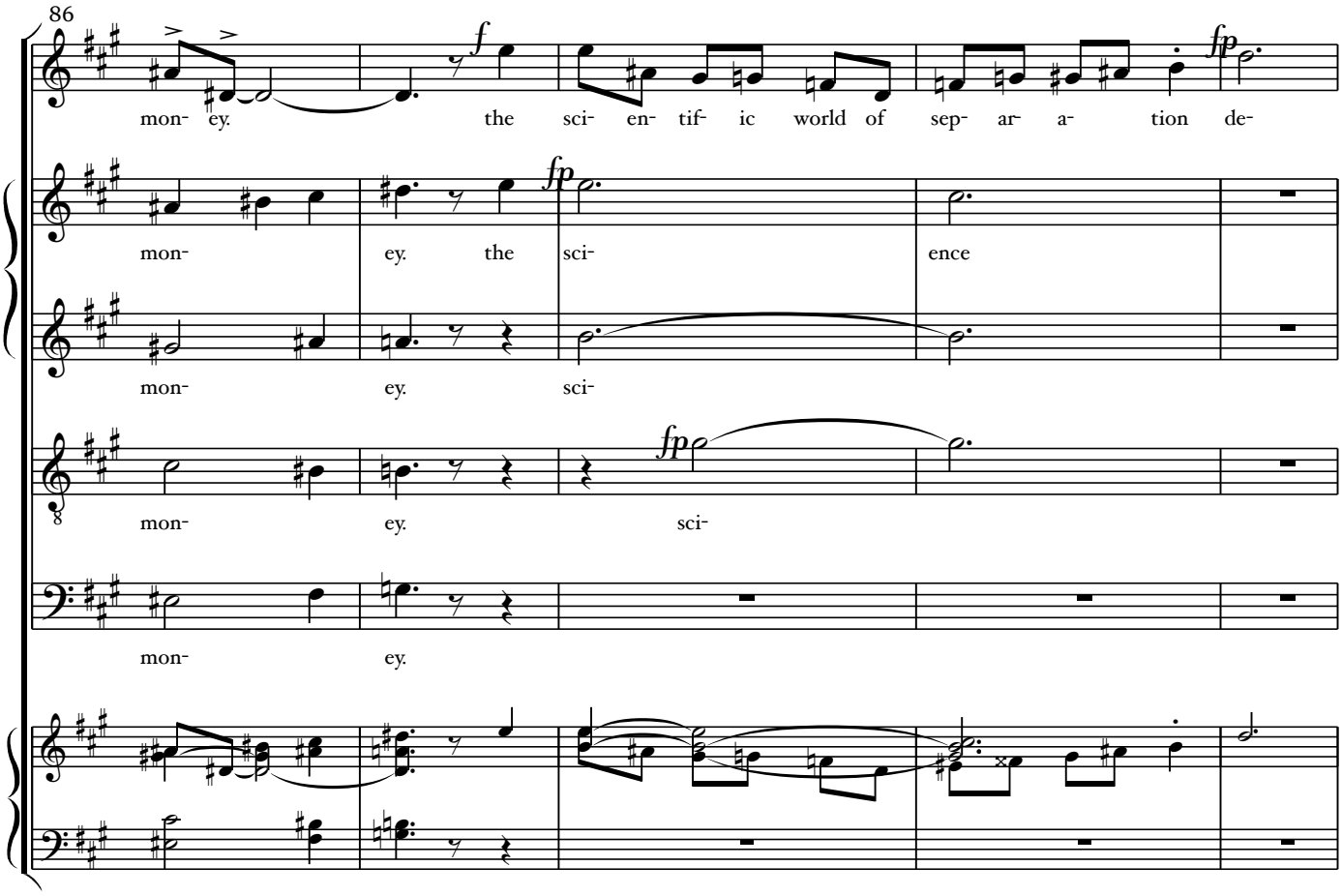

64
change; round our- selves we've ranged barr- i- ers
change; round our- selves we
op- en- ness to change; thus round our- selves we
change; thus round our- selves we
change; thus round our- selves we

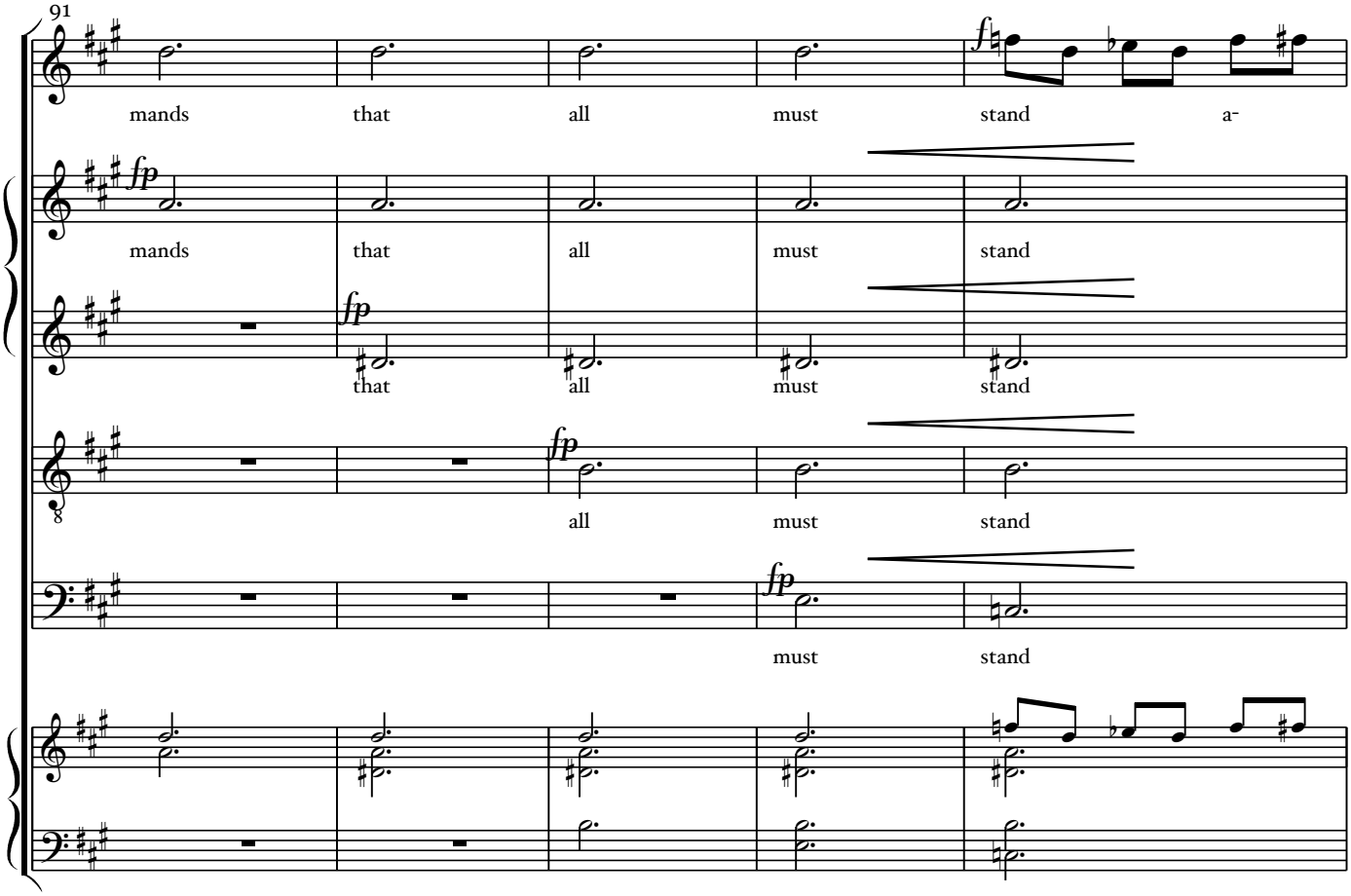

68
Lyrically
which we dare not cross:
dare not cross: &
mf
this in place of rest &
cresc
dare not cross: &
mp
cresc
this in place of
dare not cross: &
p
ah
dare not cross: &
this in place
8

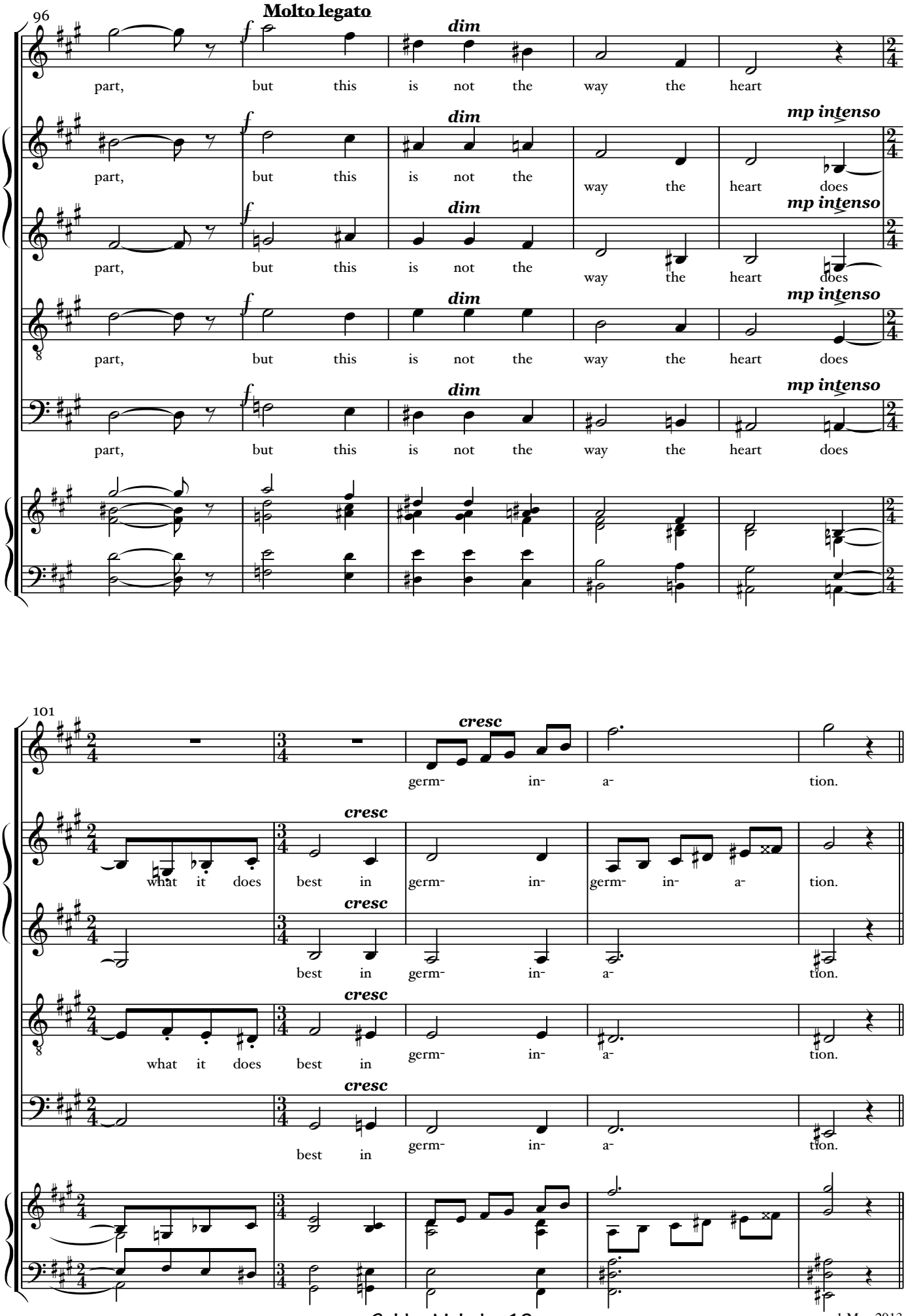

73
ah ...
ah ...
harm- on- y, in place of rest & harm- on- y
rest & harm- on- y, in place of rest
8
of rest & harm- on- y


78
mf
spreads dis- cord & in- diff- er- ence, less will- ing- ness to
spreads dis- cord & in- diff- er- ence, less will to
spreads dis- cord & in- diff- er- ence, less will to
spreads dis- cord & in- diff- er- ence, less will to
spreads diff' rence, less will to

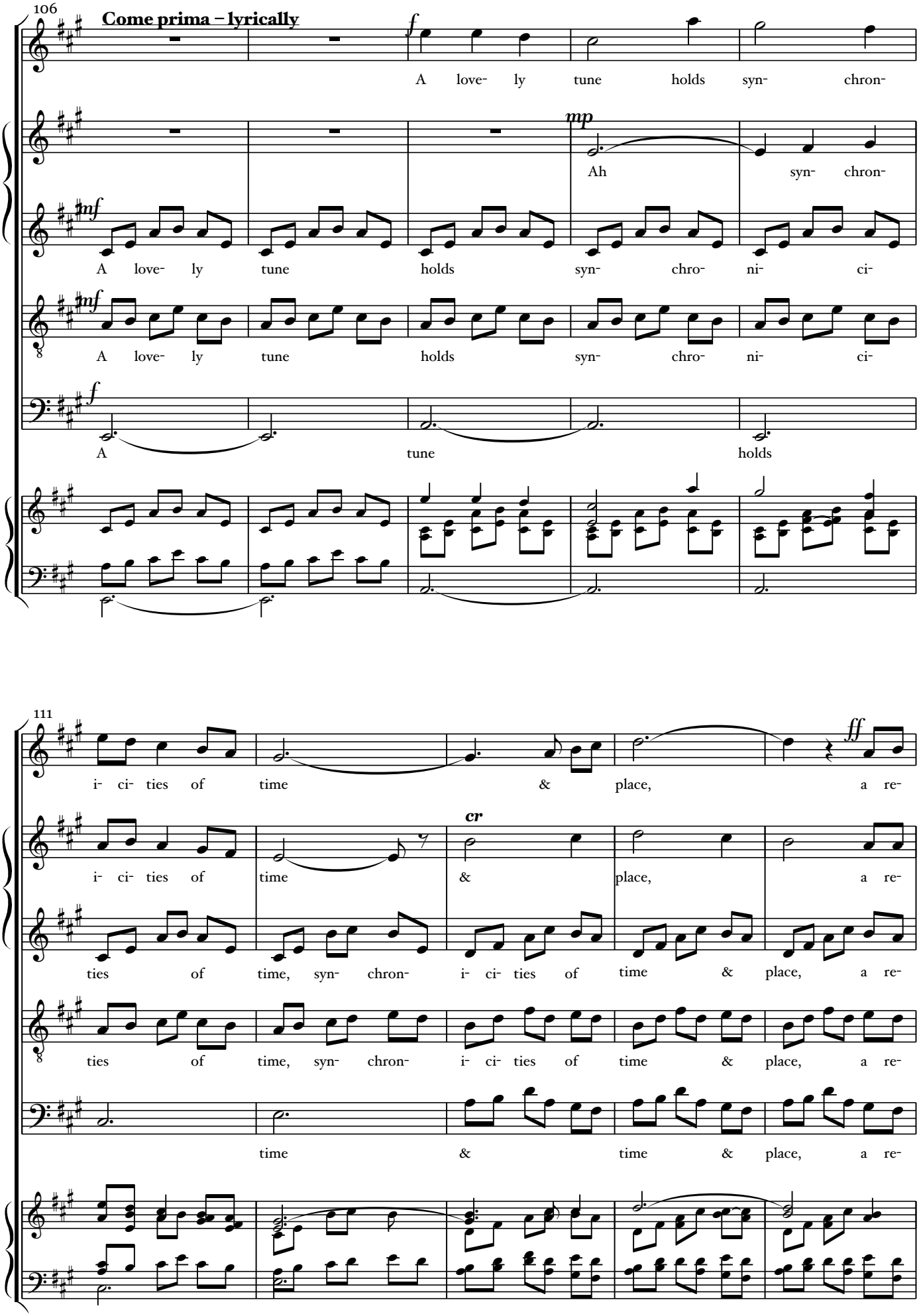

82
dim
f
mf cr
trust to chance be- lief sal- va- tion lies in
trust to chance be- lief lies in
trust to chance & a be- lief sal- va- tion lies in
trust to chance & a be- lief lies in
trust to chance lies in

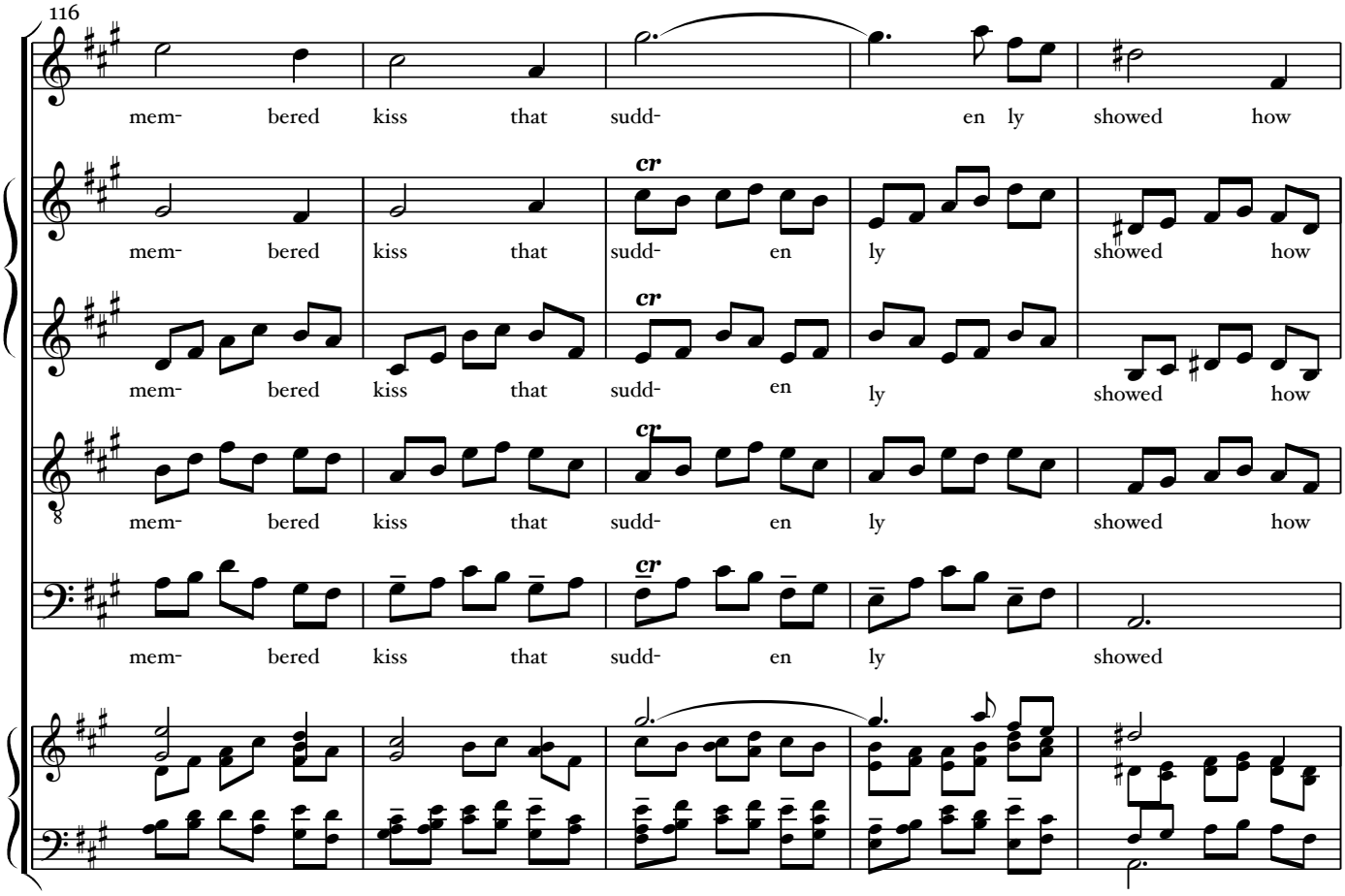

86
mon- ey. the sci- en- tif- ic world of sep- ar- a- tion de-
mon- ey. the sci- ence
mon- ey. sci-
mon- ey. sci-
mon- ey.

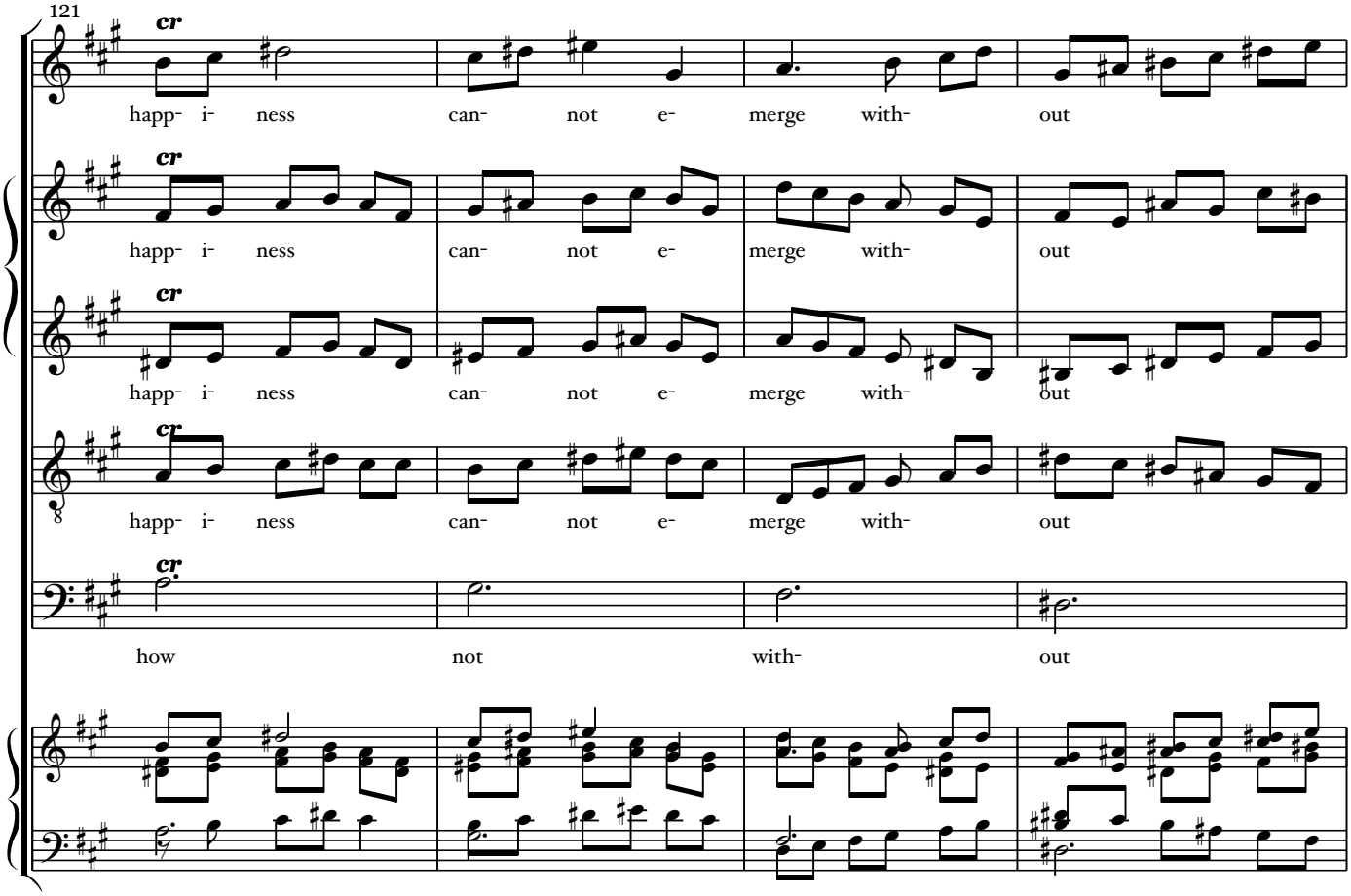

91
mands that all must stand a-
mands that all must stand
that all must stand
all must stand
must stand

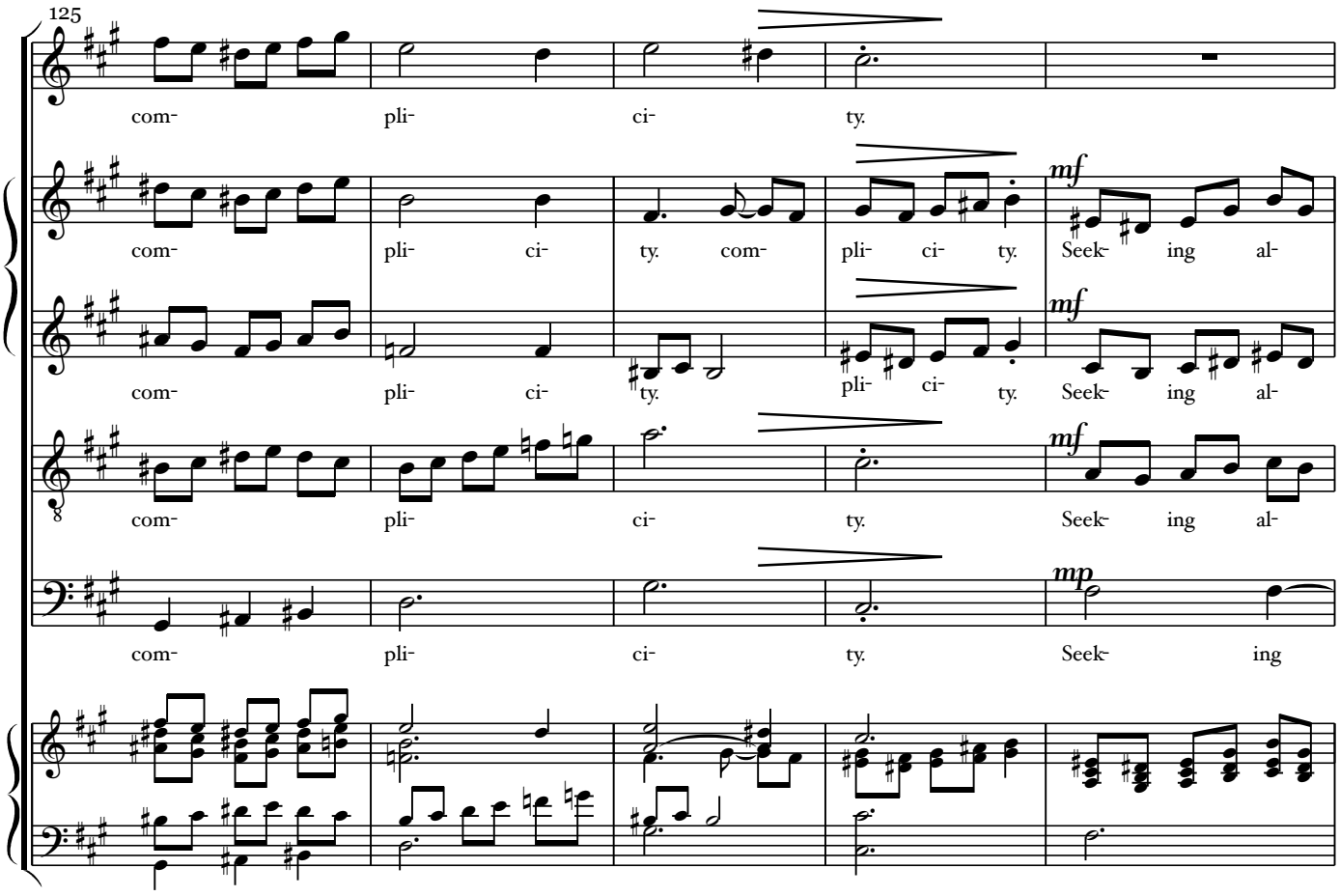

96
Molto legato
dim
mp intenso
part, but this is not the way the heart does
101
cresc
germ- in- a- tion.
what it does best in germ- in- germ- in- a- tion.
best in

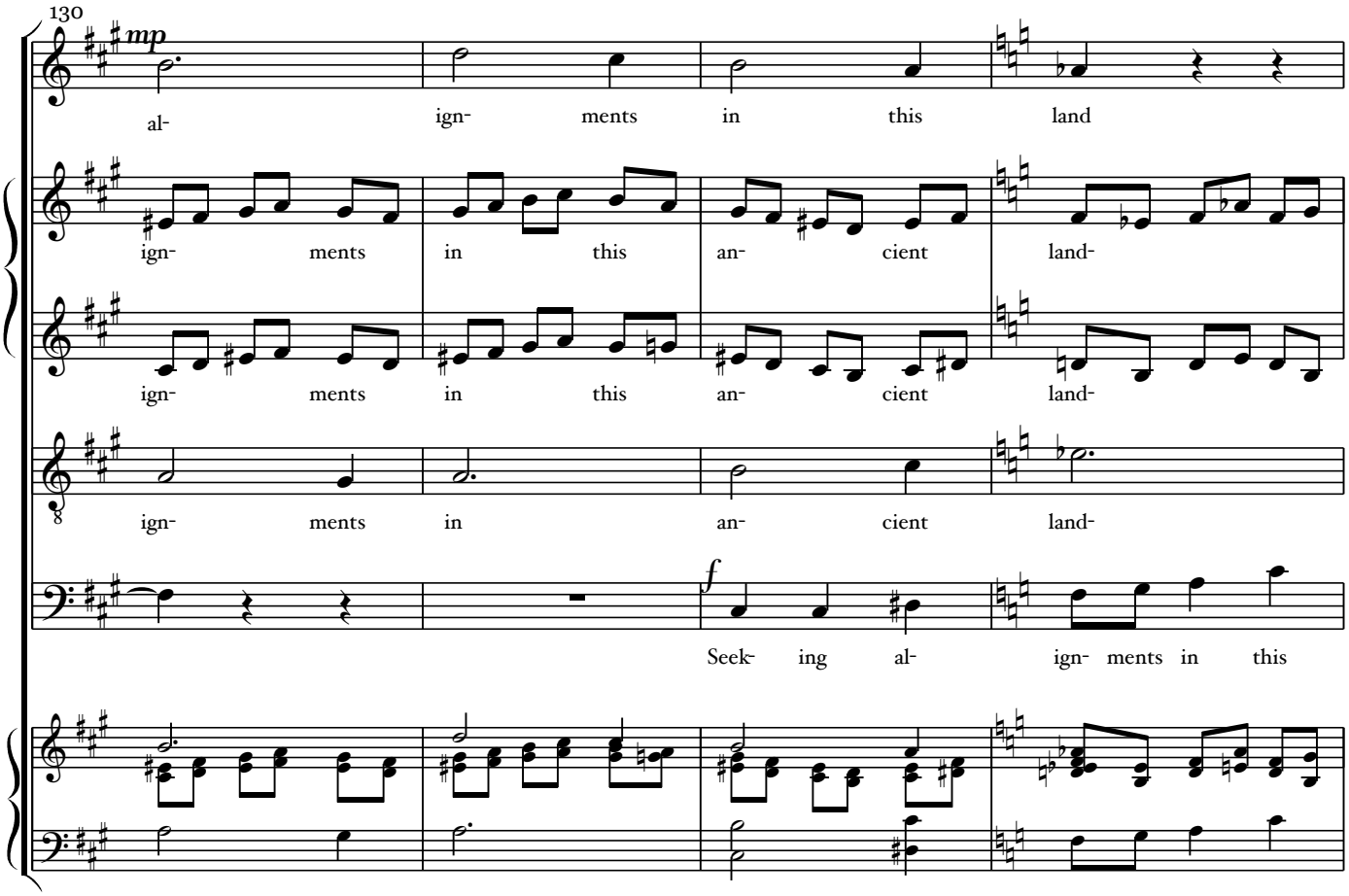
1 May 2013

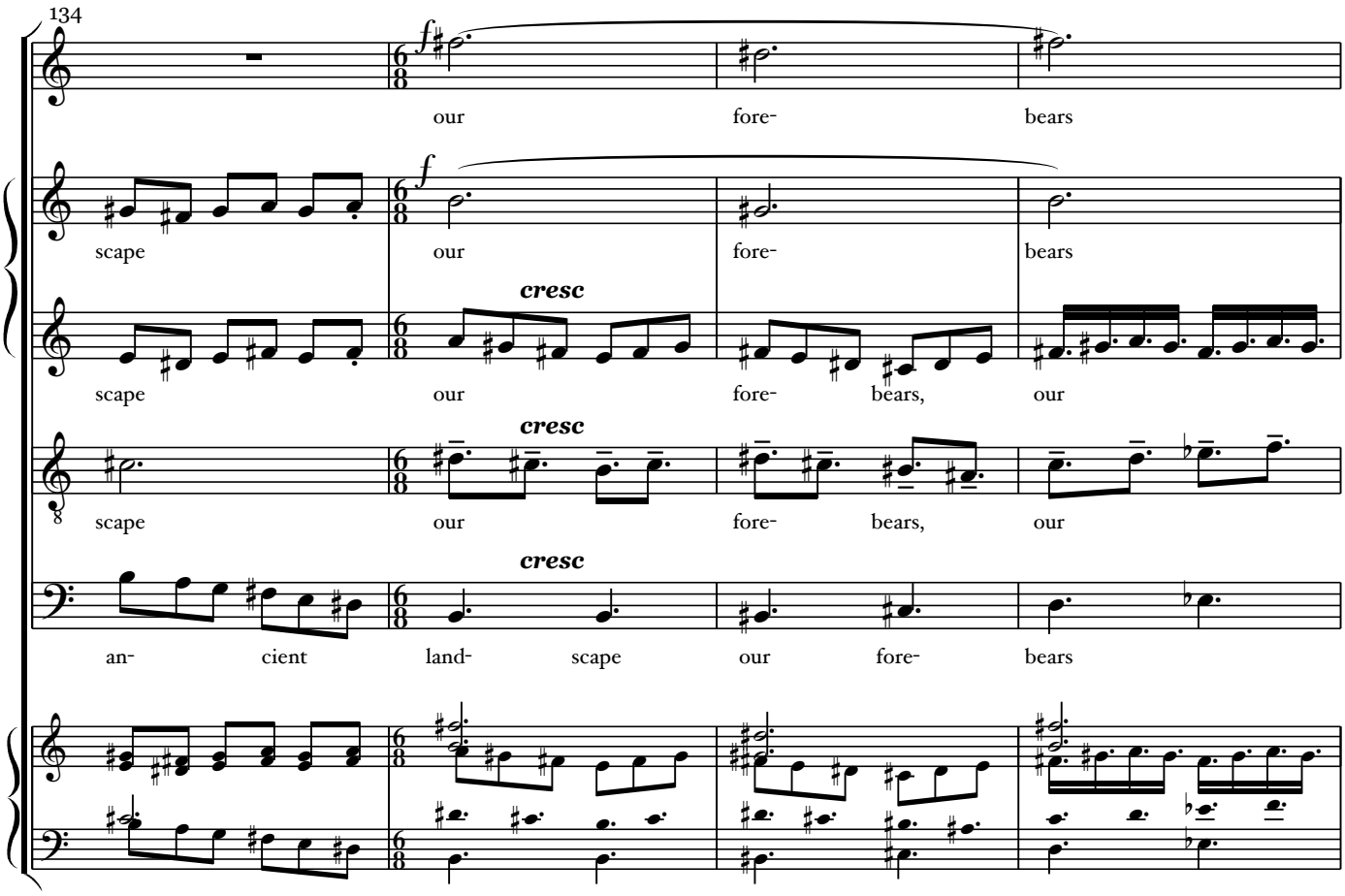

106
Come prima – lyrically
A love- ly tune holds syn- chron-
Ah syn- chron-
A love- ly tune holds syn- chro- ni- ci-
A love- ly tune holds syn- chro- ni- ci-
A tune holds
111
i- ci- ties of time & place, a re-
cr
i- ci- ties of time & place, a re-
ties of time, syn- chron- i- ci- ties of time & place, a re-
ties of time, syn- chron- i- ci- ties of time & place, a re-
time & time & place, a re-

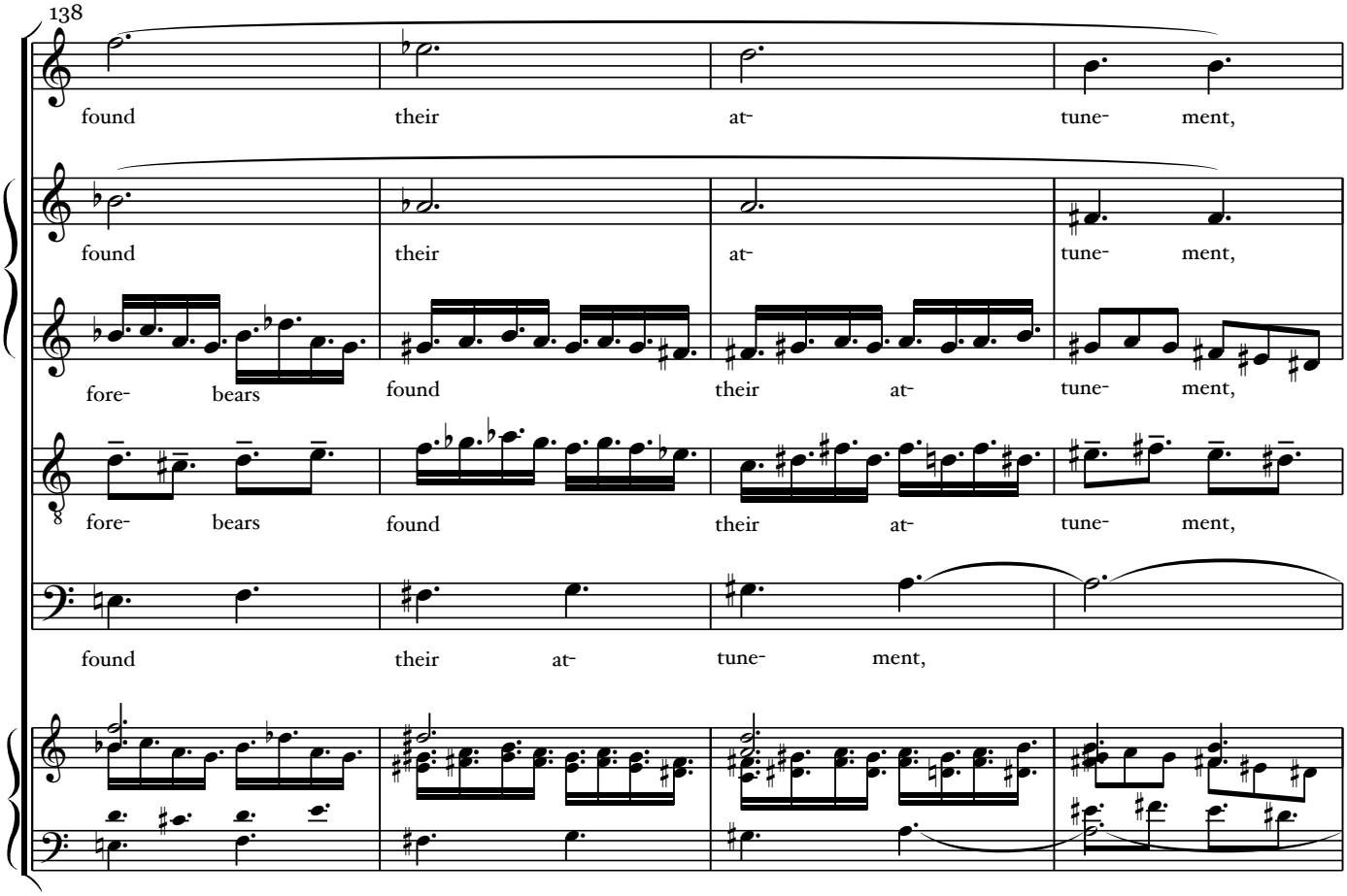

116
mem- bered kiss that sudd- en ly showed how
mem- bered kiss that sudd- en ly showed how
mem- bered kiss that sudd- en ly showed how
mem- bered kiss that sudd- en ly showed

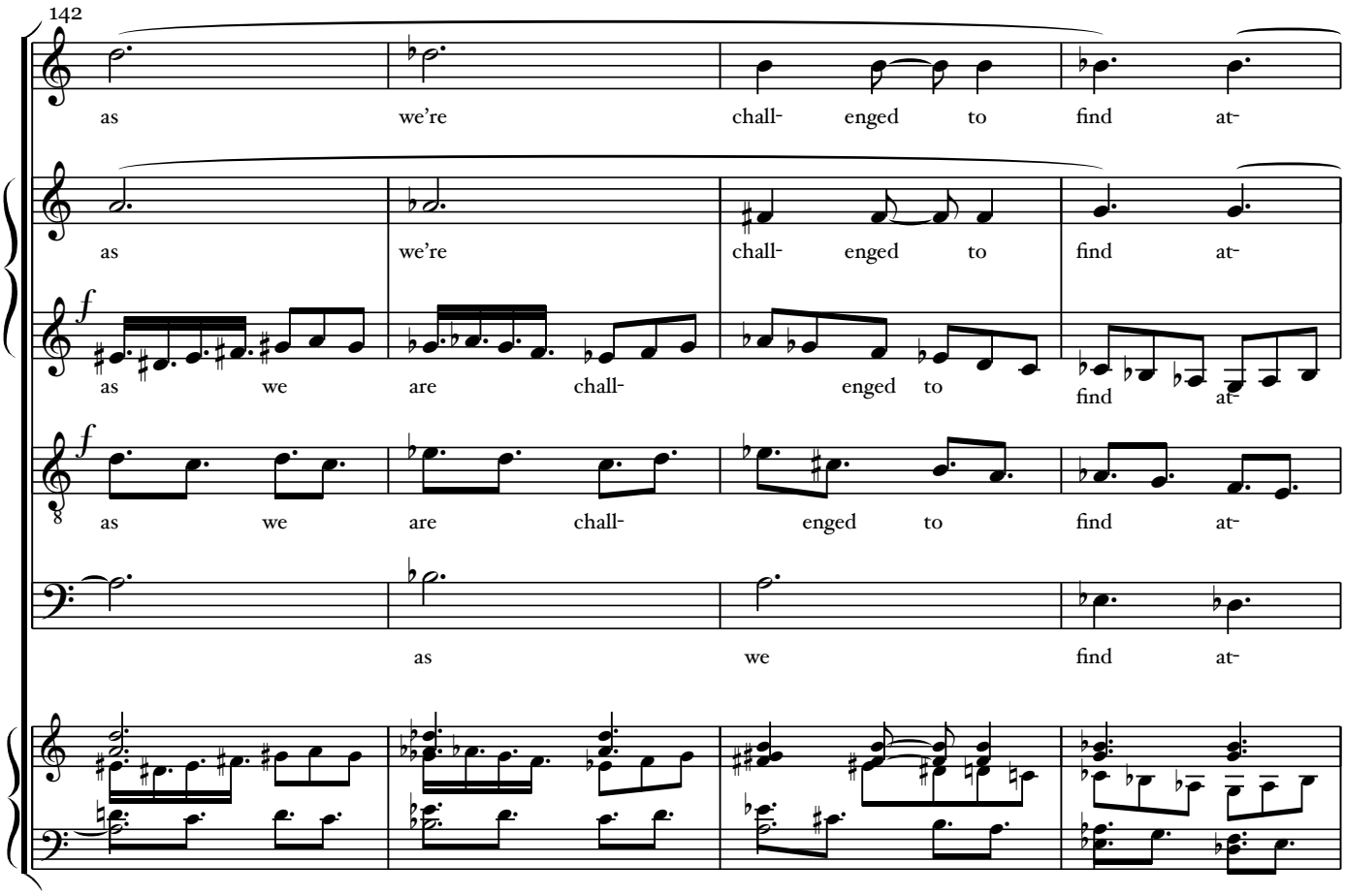

121
happ- i- ness can- not e- merge with- out
happ- i- ness can- not e- merge with- out
happ- i- ness can- not e- merge with- out
how not with- out

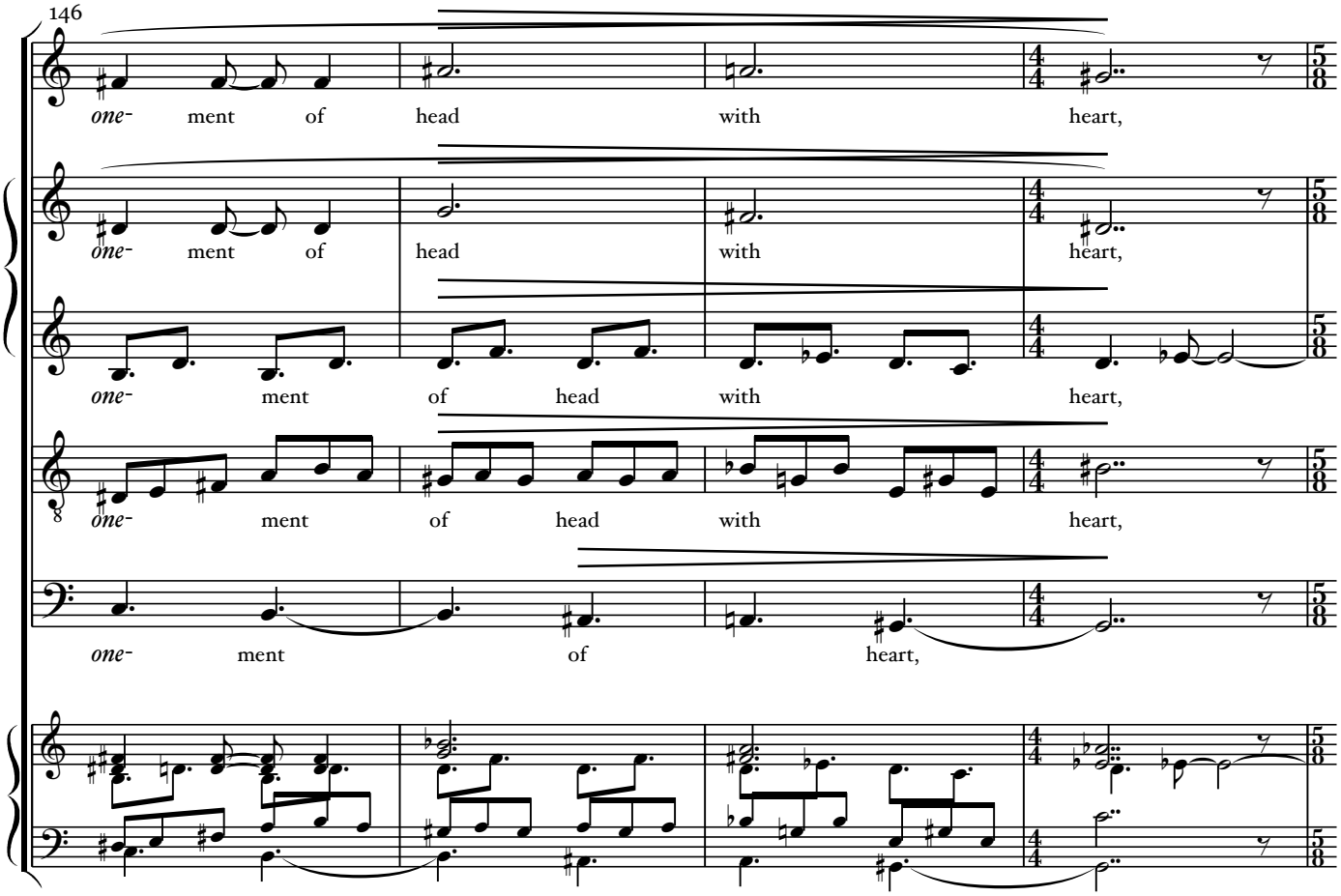

125
com- pli- ci- ty.
com- pli- ci- ty. com- pli- ci- ty. Seek- ing al-
com- pli- ci- ty. pli- ci- ty. Seek- ing al-
com- pli- ci- ty. Seek- ing al-
com- pli- ci- ty. Seek- ing
mf
mf
mf
mp

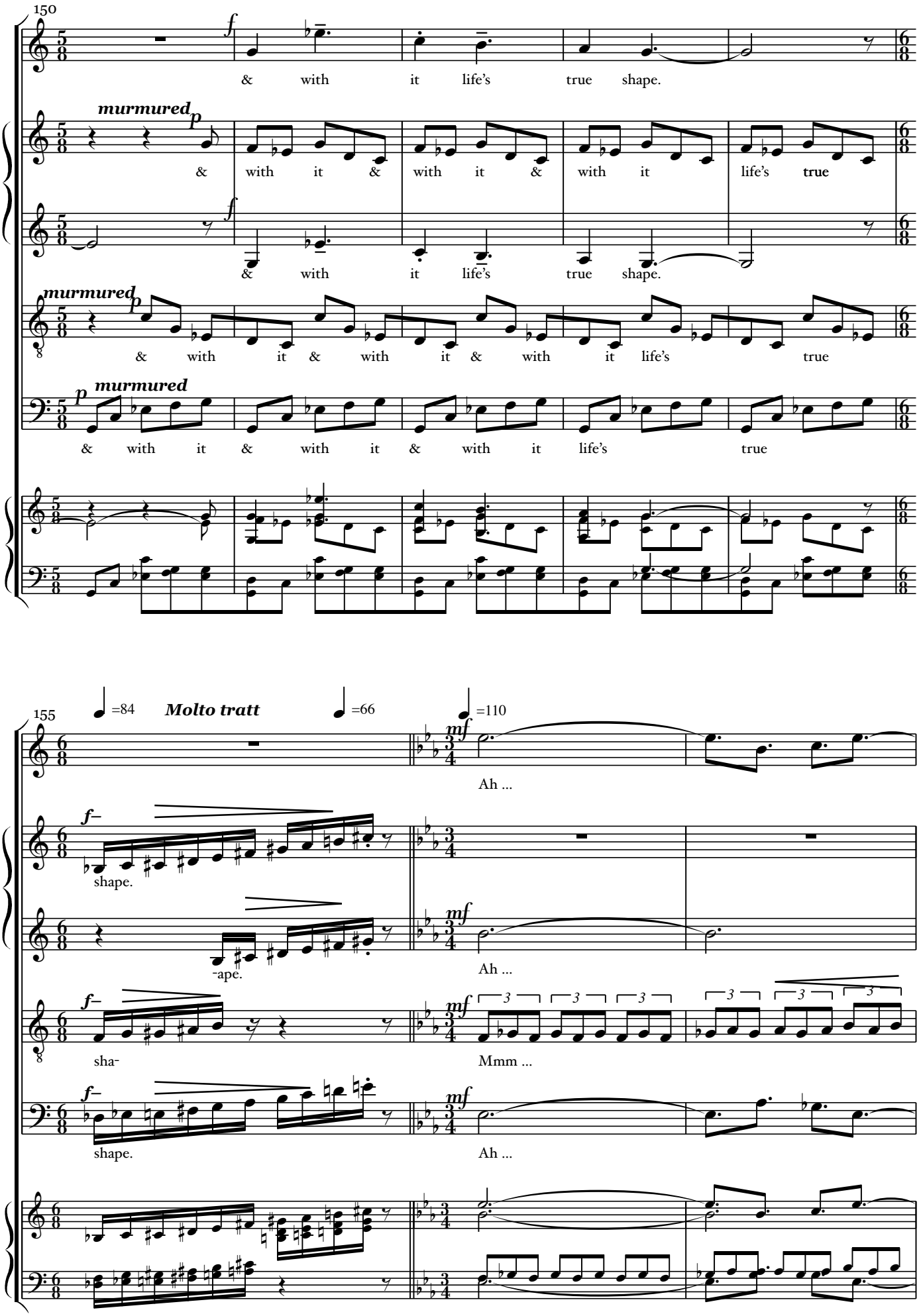

130
al- ign- ments in this land
ign- ments in this an- cient land-
ign- ments in this an- cient land-
ign- ments in an- cient land-
Seek- ing al- ign- ments in this
mp
f


134
our fore- bears
scape our fore- bears
cresc
scape our fore- bears, our
cresc
scape our fore- bears, our
cresc
an- cient land- scape our fore- bears

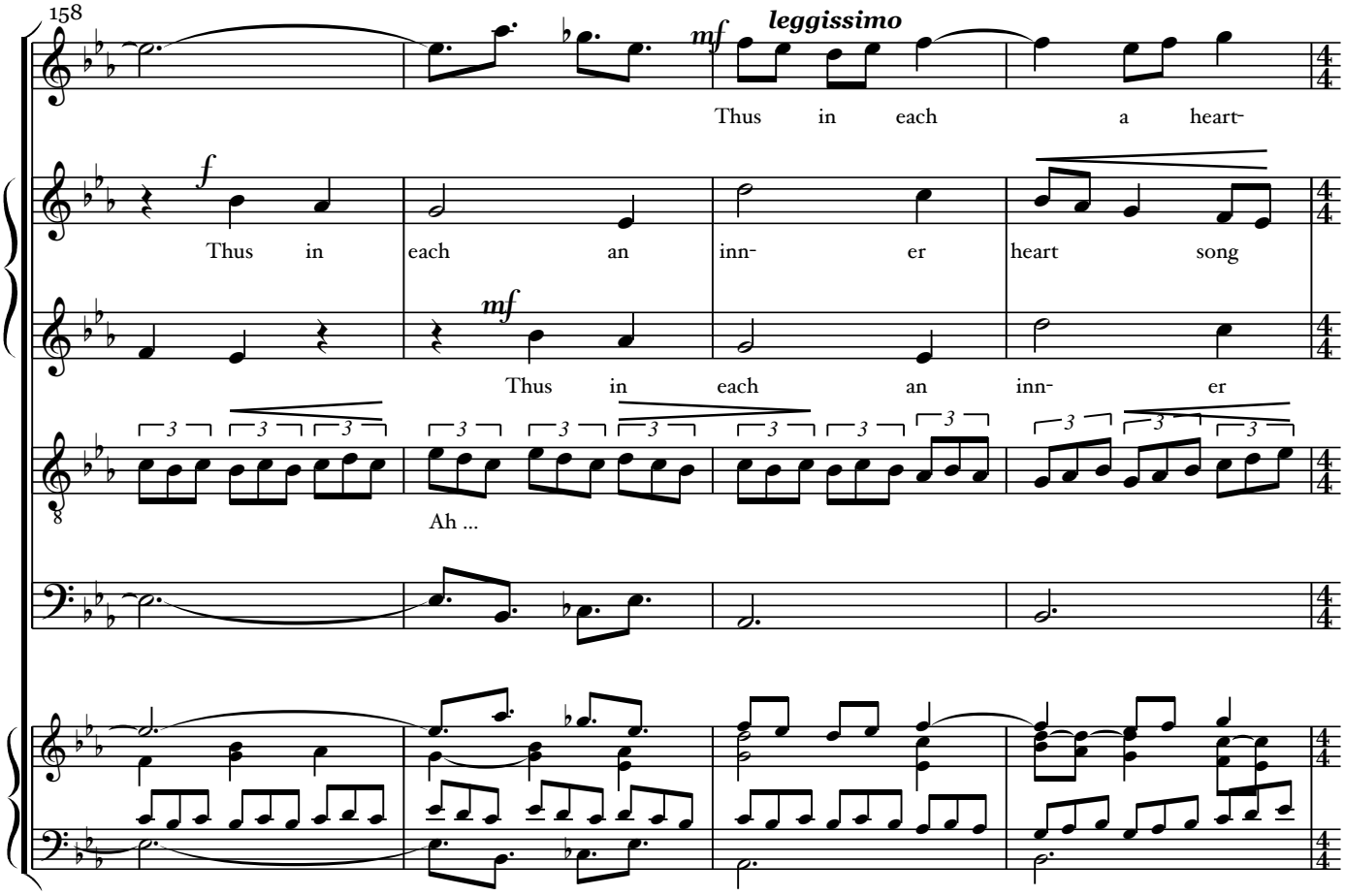

138
found their at- tune- ment,
found their at- tune- ment,
fore- bears found their at- tune- ment,
fore- bears found their at- tune- ment,
found their at- tune- ment,

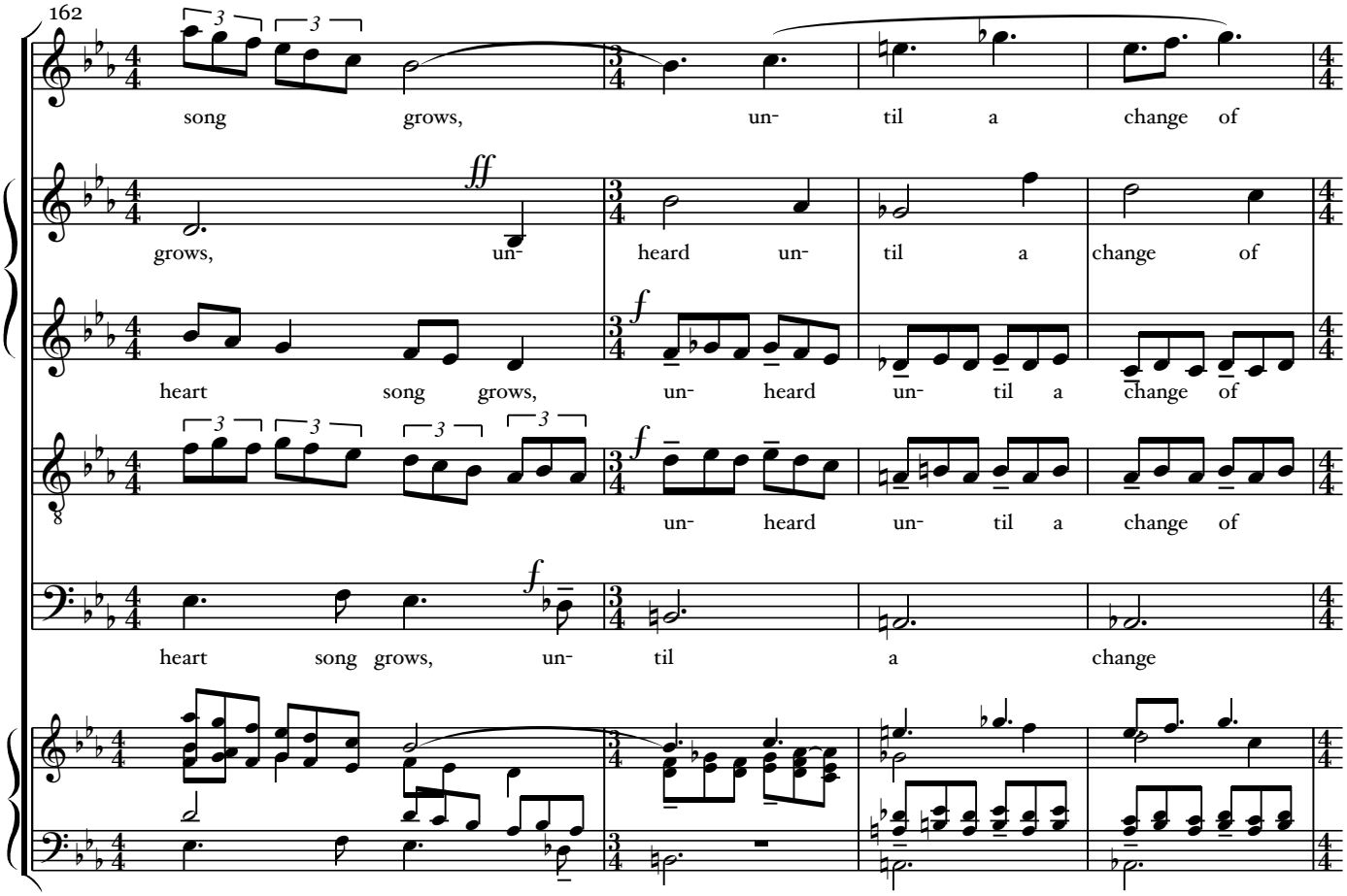

142
as we're chall- enged to find at-
as we're chall- enged to find at-
f
as we are chall- enged to find at-
f
as we are chall- enged to find at-
as we find at-

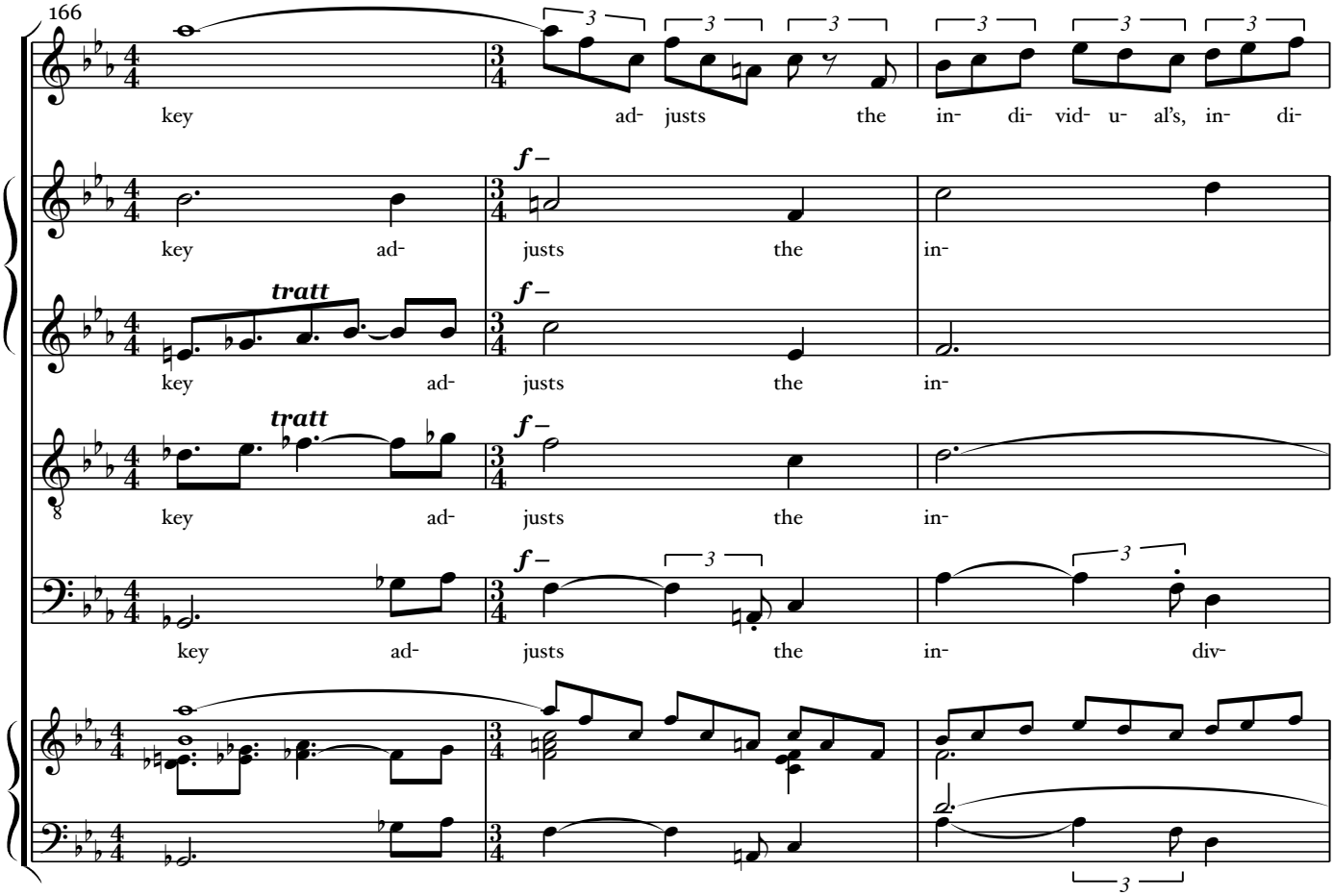

146
one- ment of head with heart,
one- ment of head with heart,
one- ment of head with heart,
one- ment of heart,

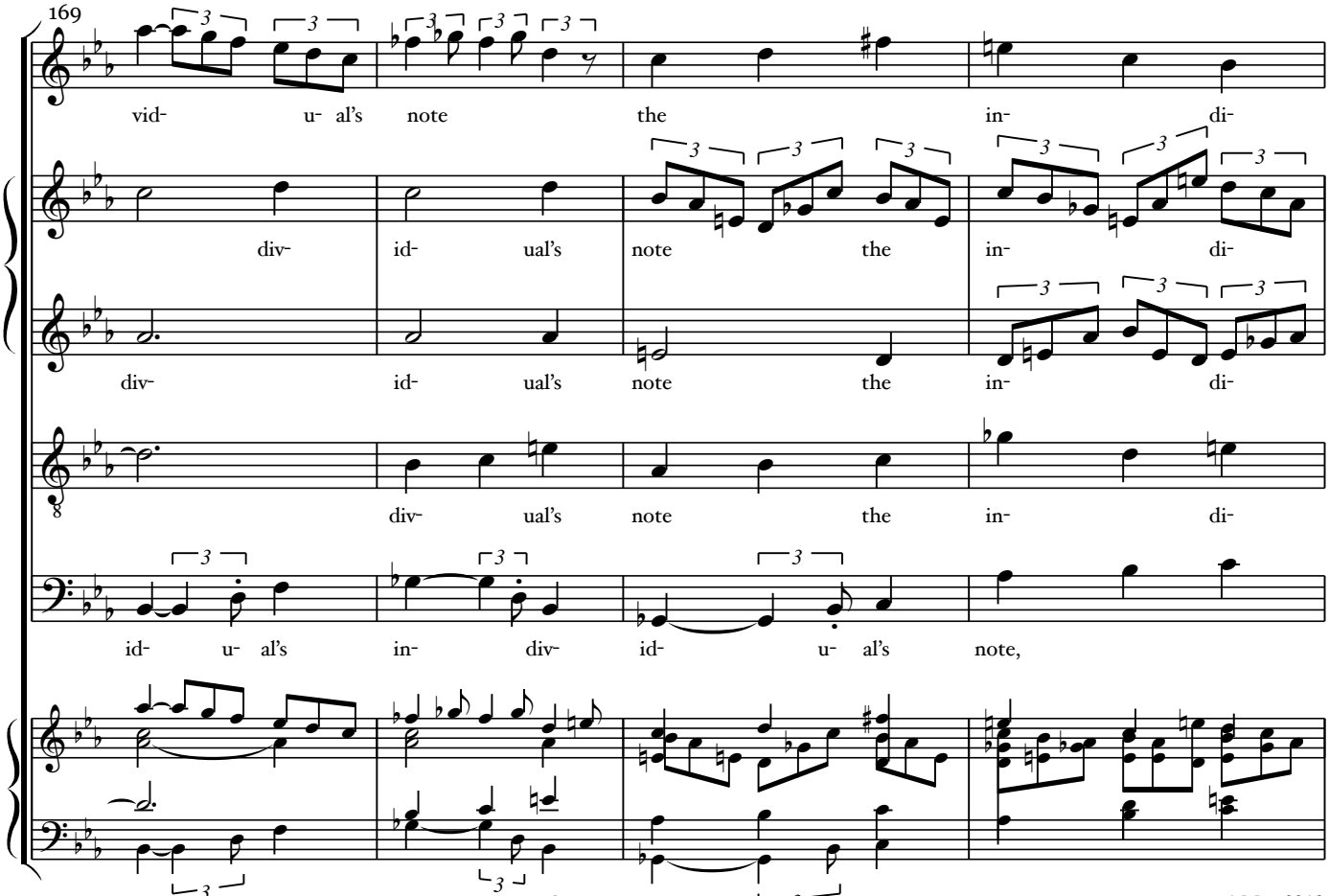

150
murmured
& with it life's true shape.
& with it & with it & with it life's true
& with it life's true shape.
& with it & with it & with it life's true
& with it & with it & with it life's true
155
Molto tratt
=84
=66
=110
Ah ...
shape.
-ape.
sha-
Mmm ...
shape.
Ah ...

1 May 2013

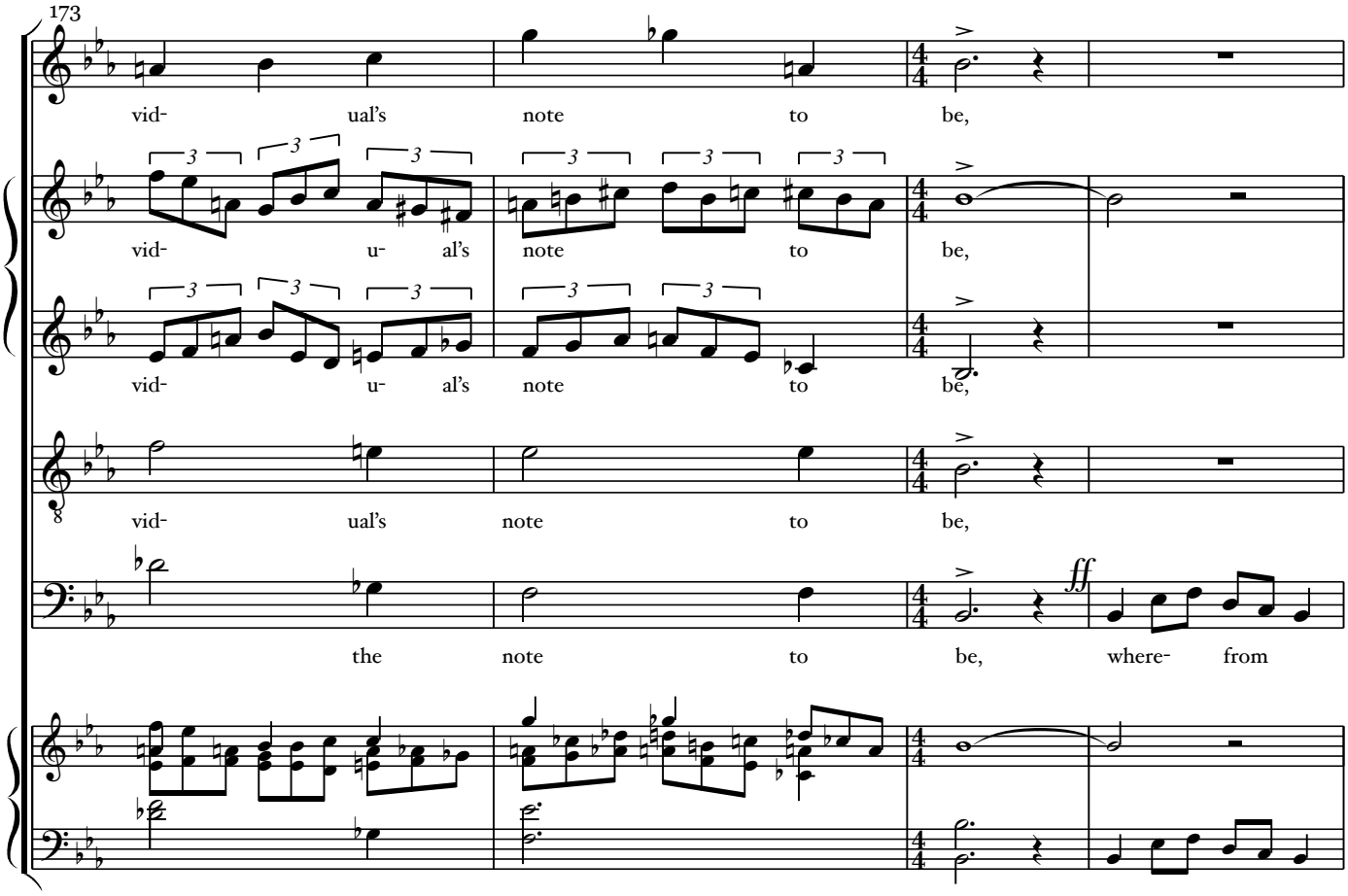

158
mf
leggissimo
Thus in each a heart-
f
Thus in each an inn- er heart song
mf
Thus in each an inn- er
Ah ...

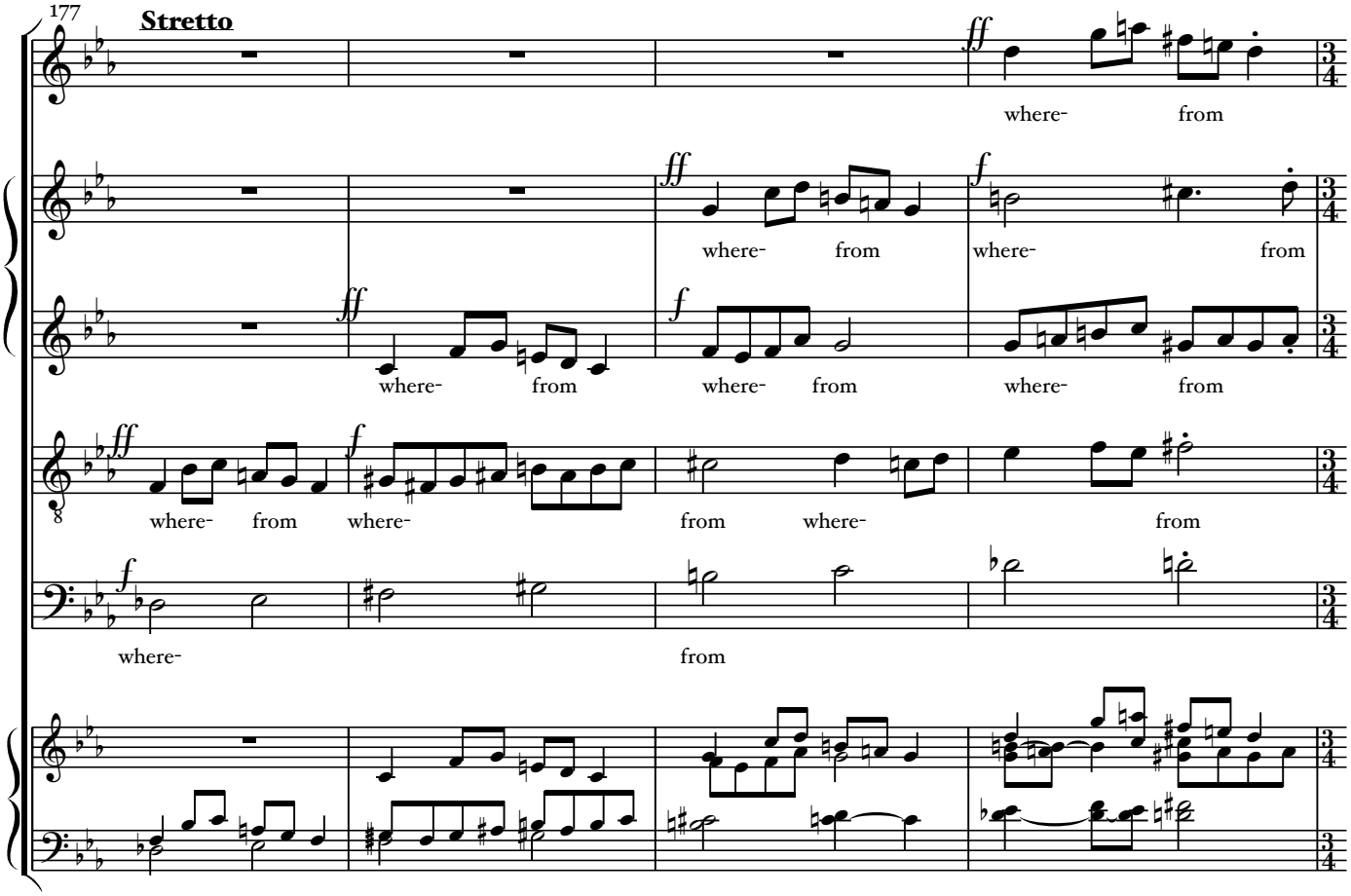

162
song grows, un- til a change of
ff
grows, un- heard un- til a change of
f
heart song grows, un- heard un- til a change of
un- heard un- til a change of
f
heart song grows, un- til a change

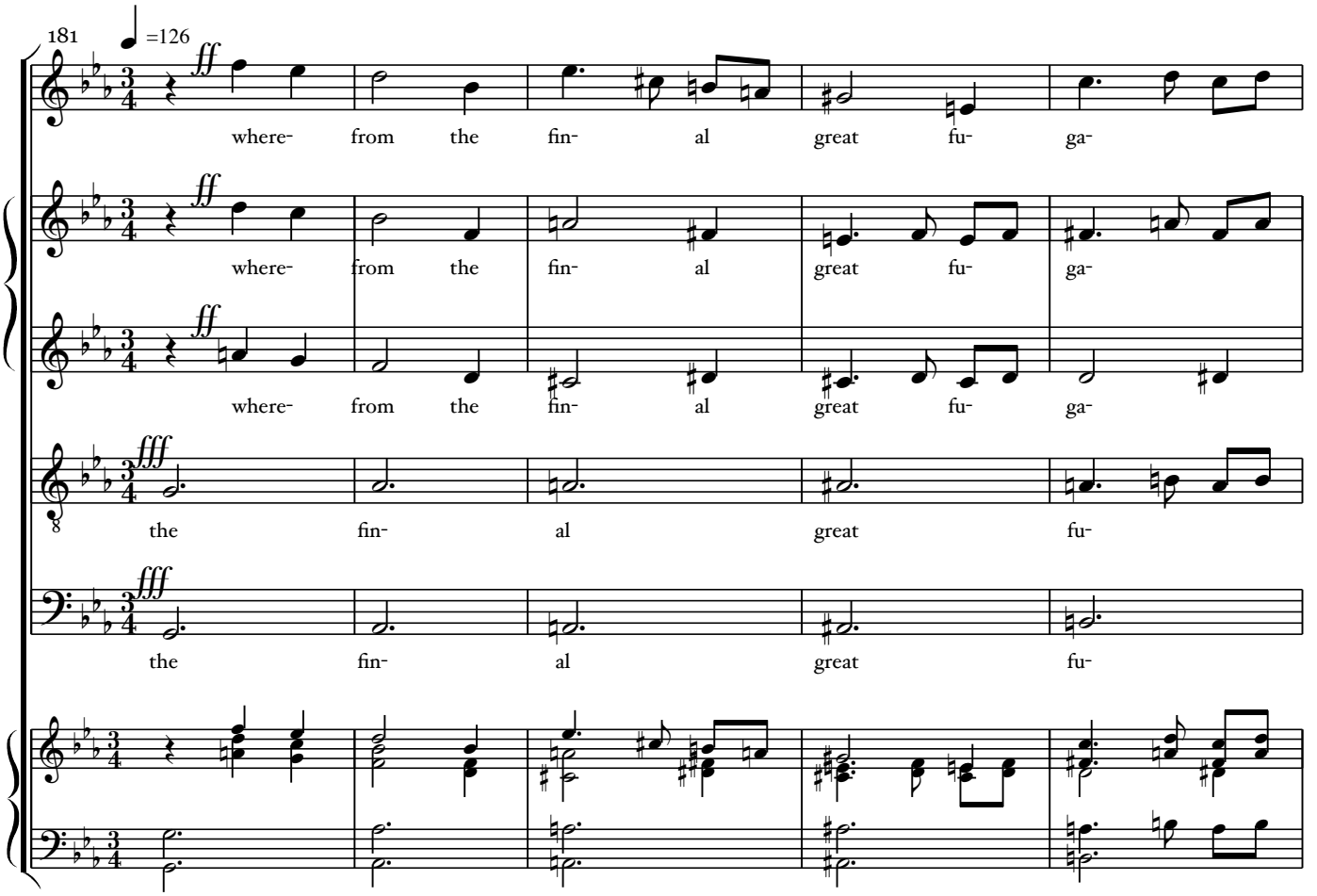

166
key ad- justs the in- di- vid- u- al's, in- di-
key ad- justs the in-
tratt
key ad- justs the in-
tratt
key ad- justs the in-
key ad- justs the in- div-

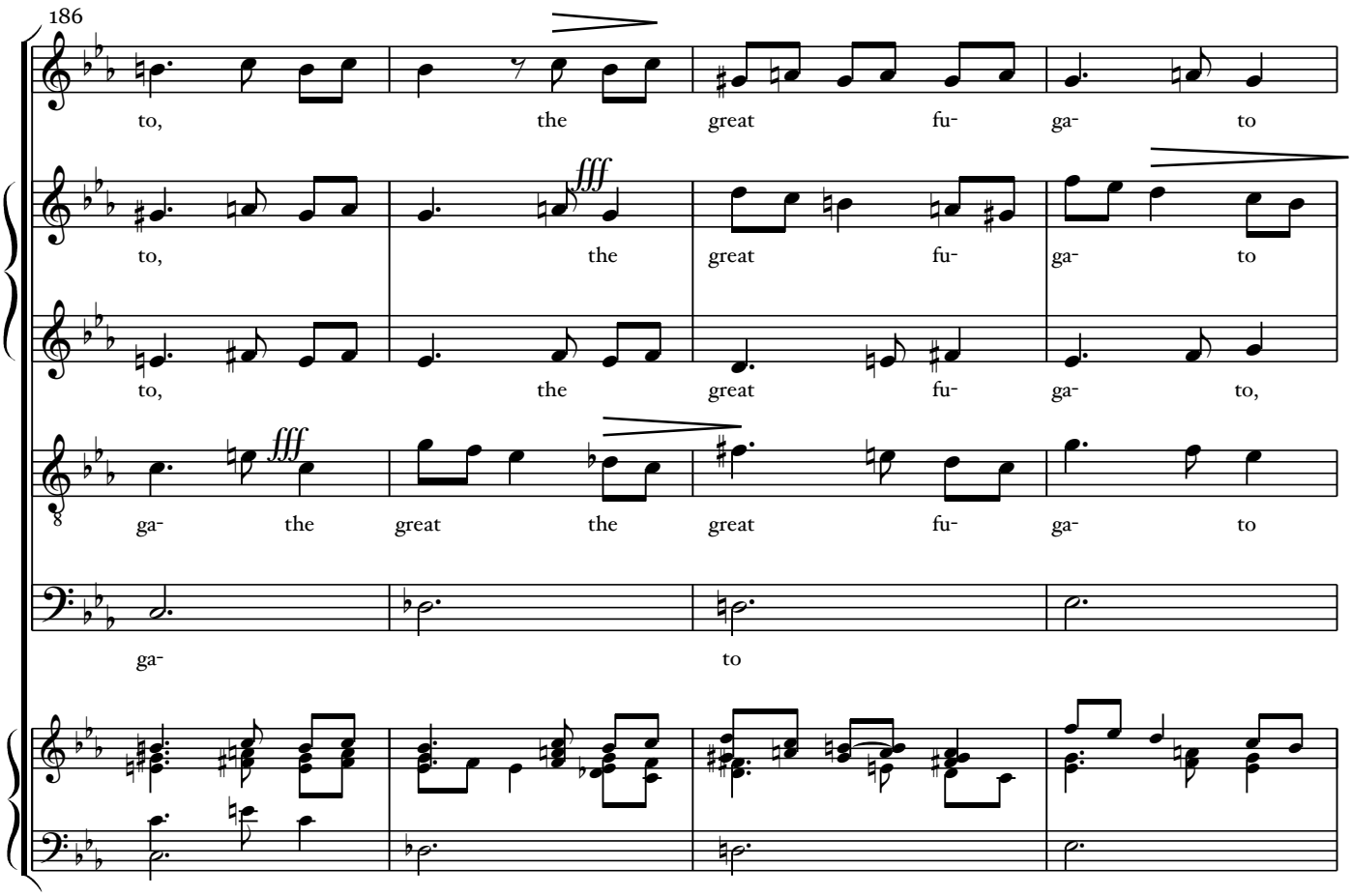

169
vid- u- al's note the in- di-
div- id- ual's note the in- di-
div- id- ual's note the in- di-
div- ual's note the in- di-
id- u- al's in- div- id- u- al's note,

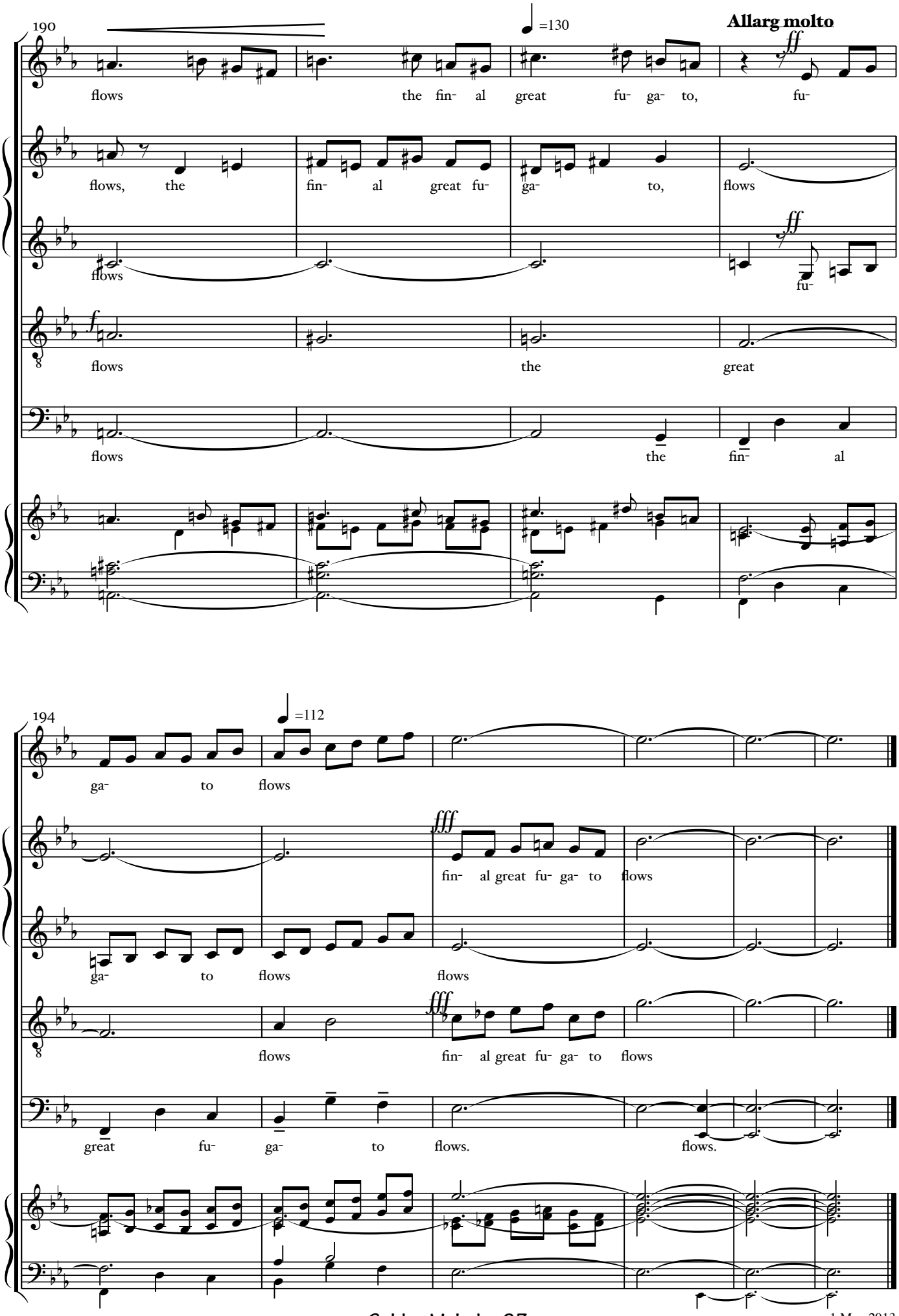
1 May 2013


173
vid- ual's note to be,
vid- u- al's note to be,
vid- u- al's note to be,
vid- ual's note to be,
the note to be, where- from


177
Stretto
where- from
where- from where- from
where- from where- from where- from
where- from where- from
where-
from


181
=126
ff
where- from the fin- al great fu- ga-
where- from the fin- al great fu- ga-
where- from the fin- al great fu- ga-
fff
the fin- al great fu-
the fin- al great fu-


186
to, the great fu- ga- to
to, the great fu- ga- to
to, the great fu- ga- to,
ga- the great the great fu- ga- to
ga- to


190
=130
Allarg molto
flows the fin- al great fu- ga- to, fu-
flows, the fin- al great fu- ga- to, flows
flows
fu-
flows the great
flows the fin- al
194
=112
ga- to flows
fin- al great fu- ga- to flows
ga- to flows flows
flows fin- al great fu- ga- to flows
great fu- ga- to flows. flows.

1 May 2013

The Lost Trackway

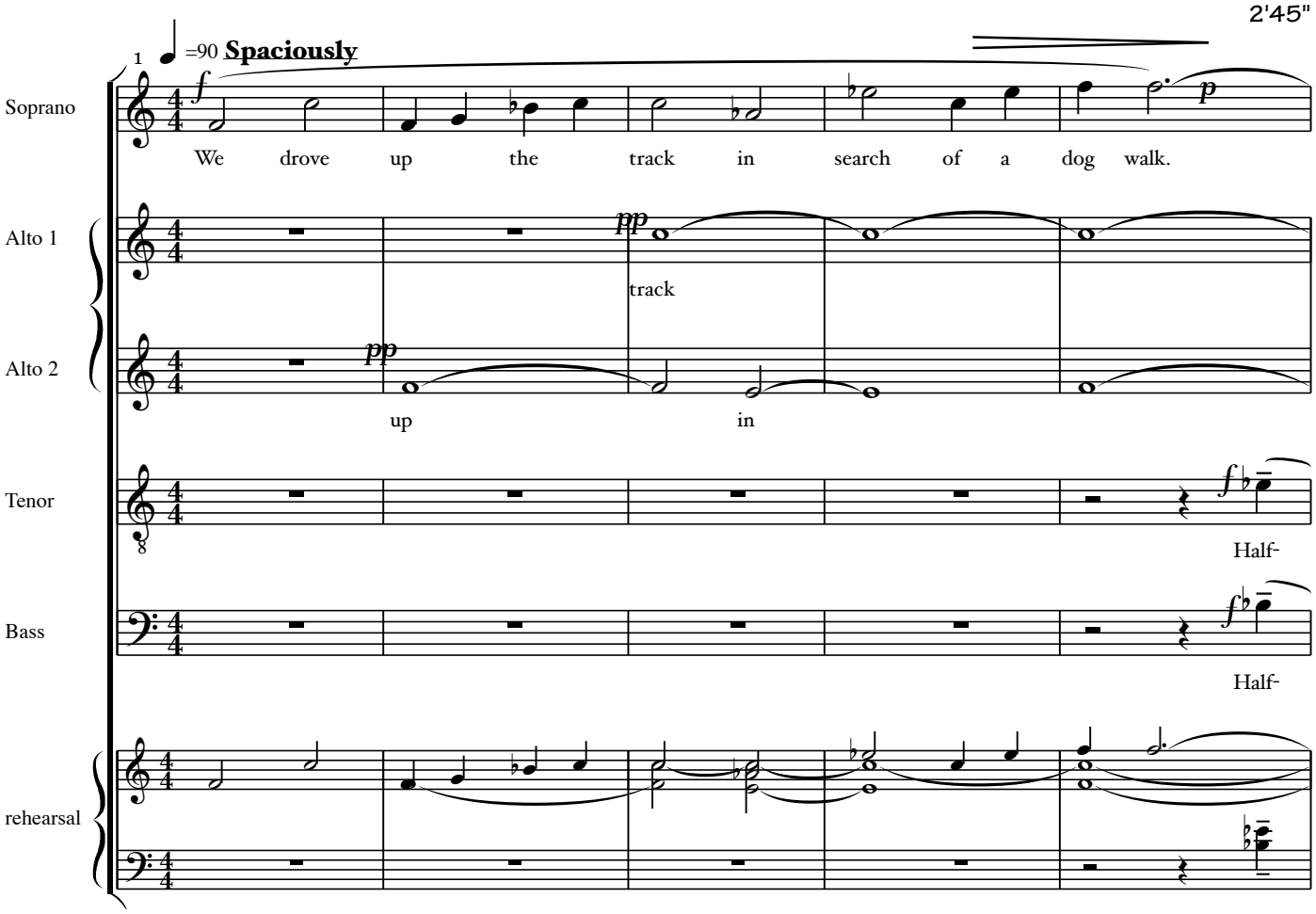
3

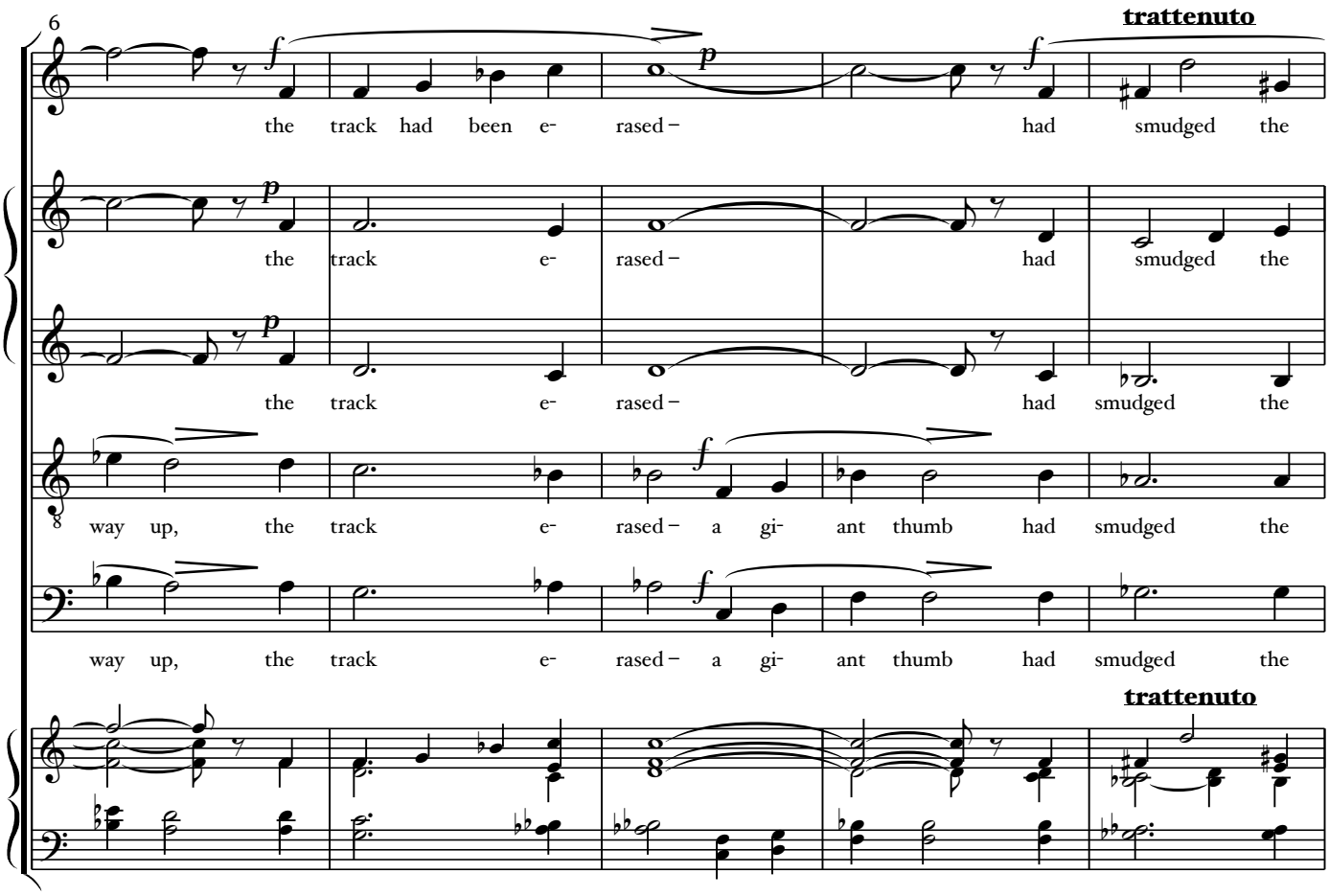
Michæl Maxwell Steer

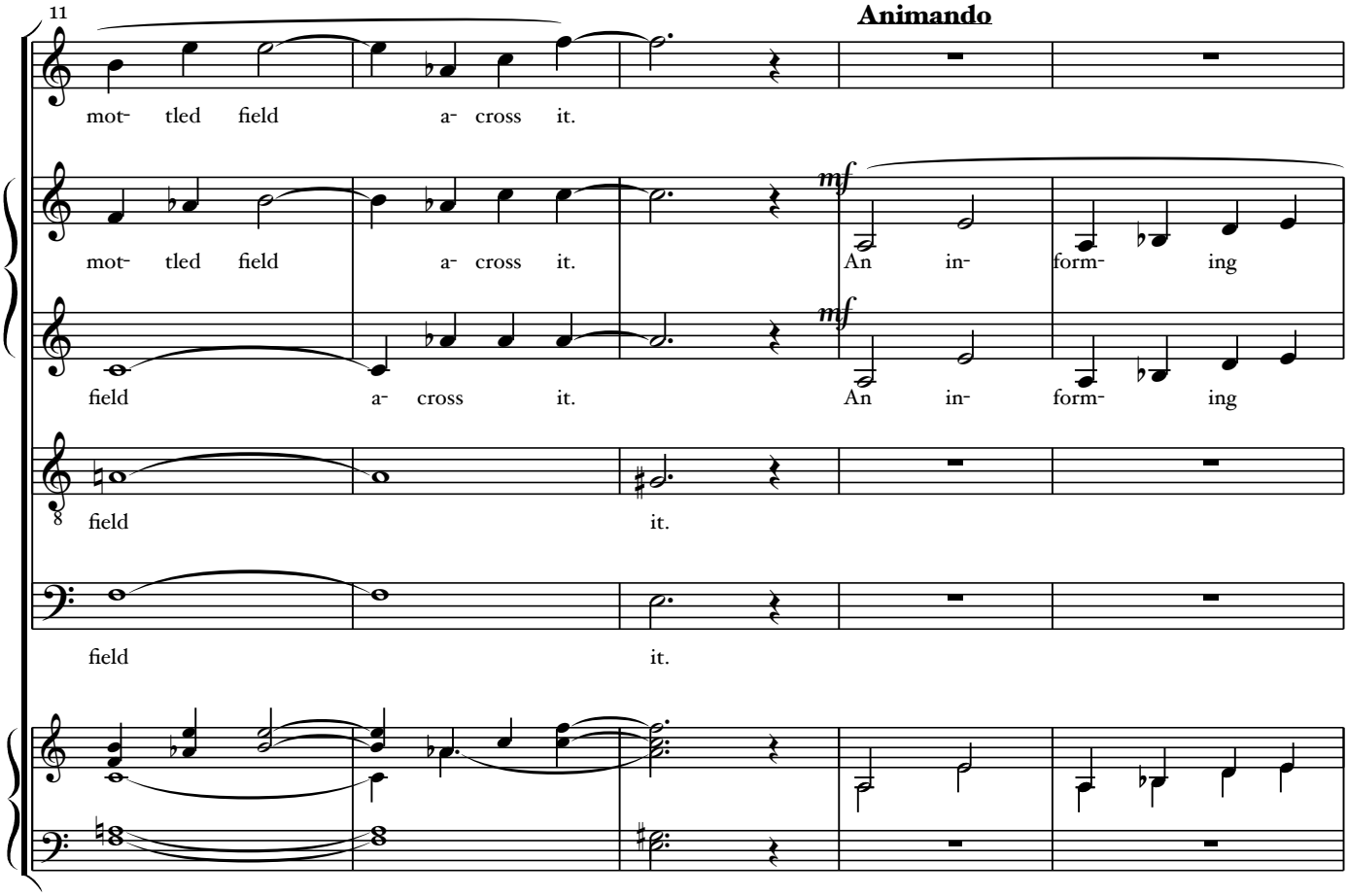
Words 22/02/2003 :: Music 14/3/2013

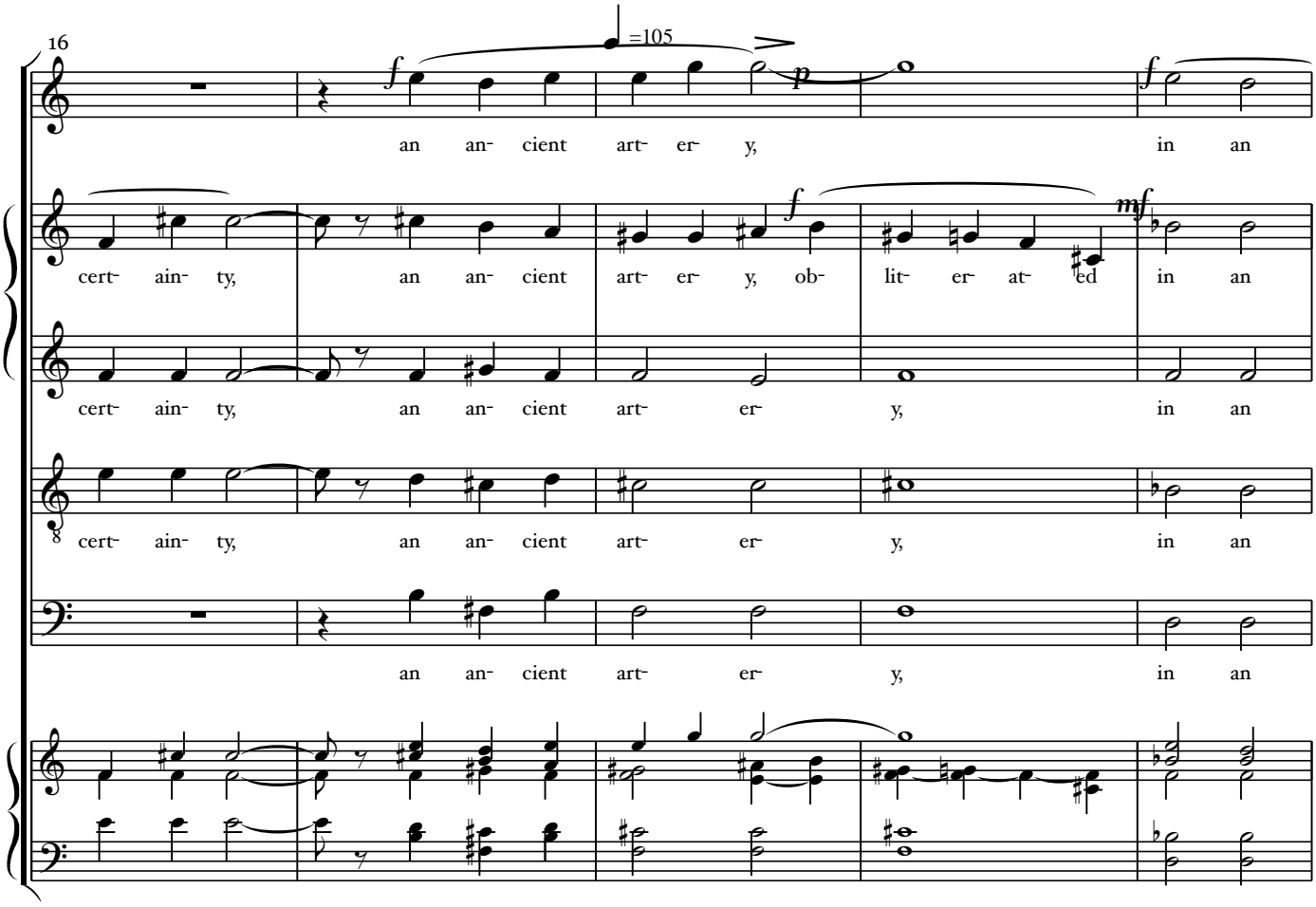
Phrase marks indicate principal voice

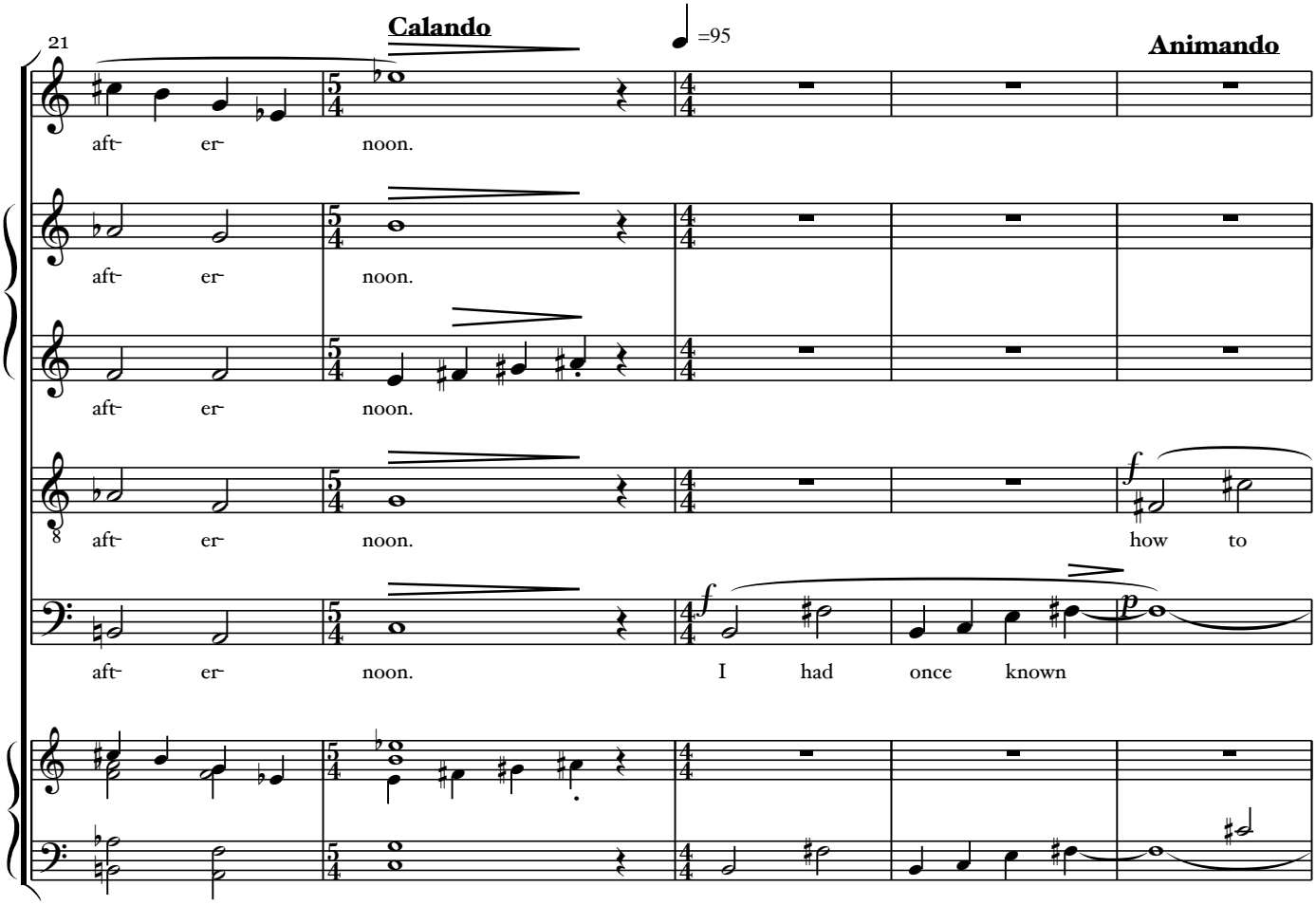
Volumes shown are relative, not absolute

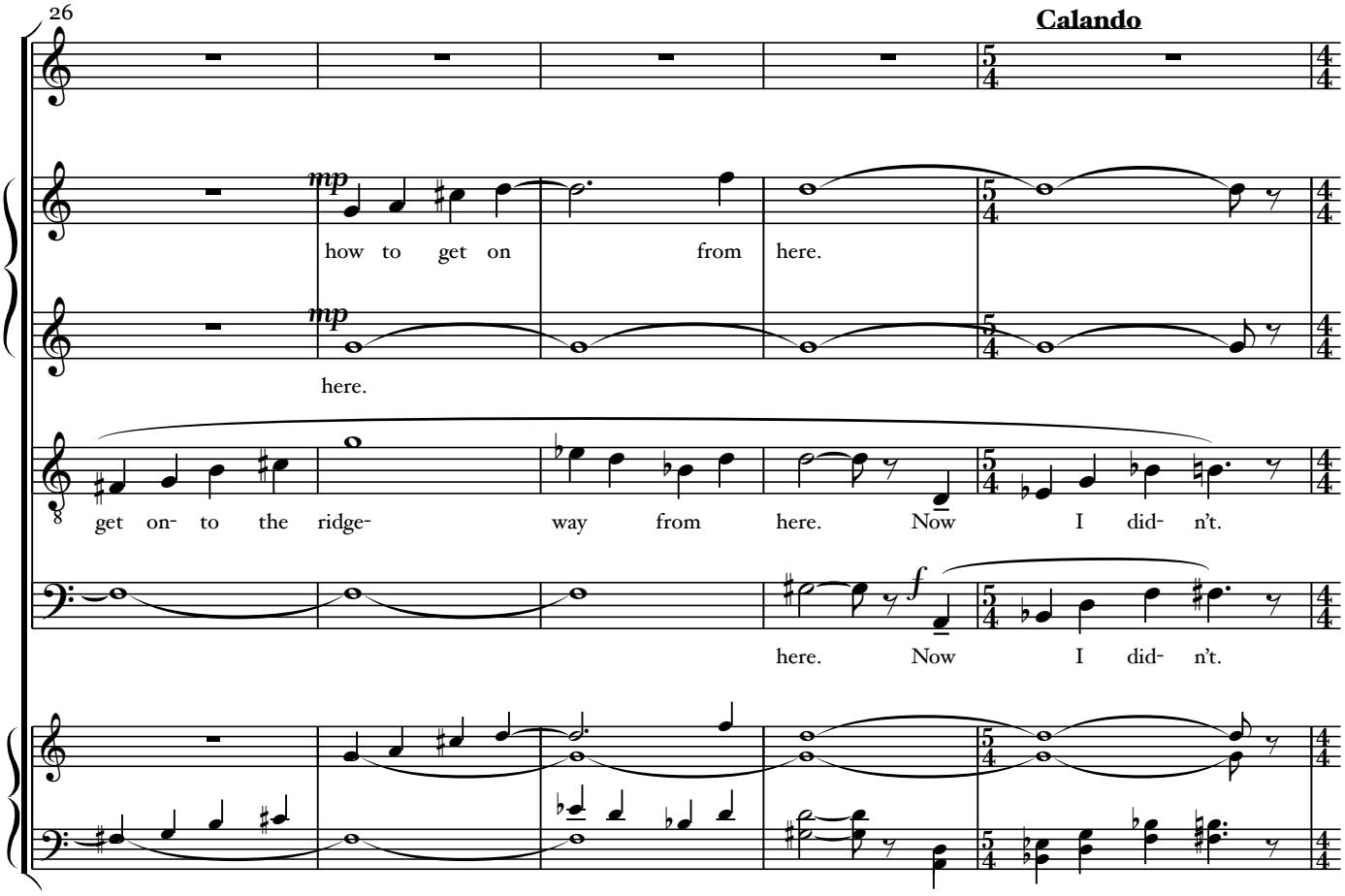


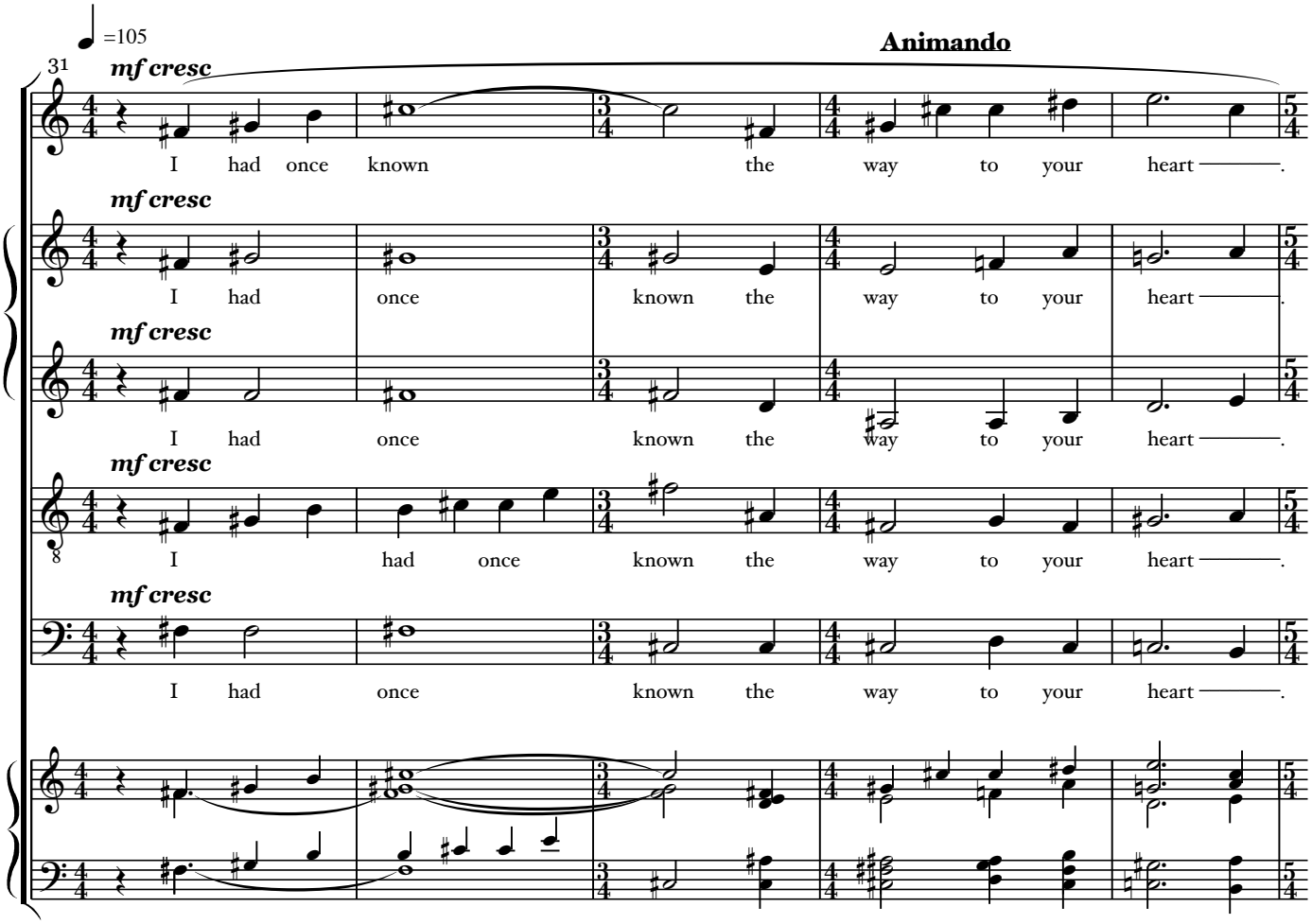

6
trattenuto
the track had been e- rased – had smudged the
the track e- rased – had smudged the
the track e- rased – had smudged the
way up, the track e- rased – a gi- ant thumb had smudged the
way up, the track e- rased – a gi- ant thumb had smudged the
trattenuto

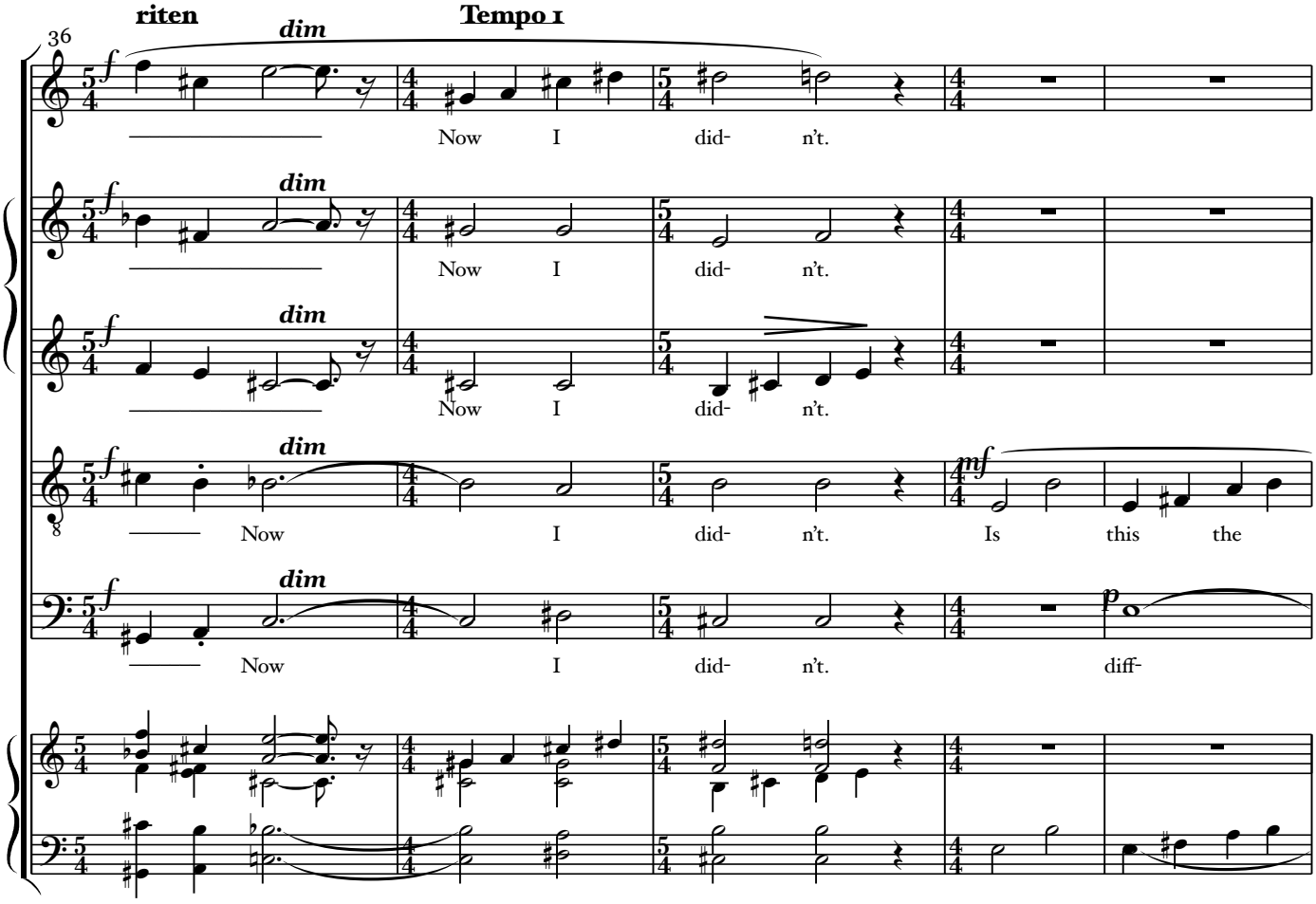

11
Animando
mot- tled field a- cross it.
mot- tled field a- cross it. An in- form- ing
field a- cross it. An in- form- ing
field it.
field it.

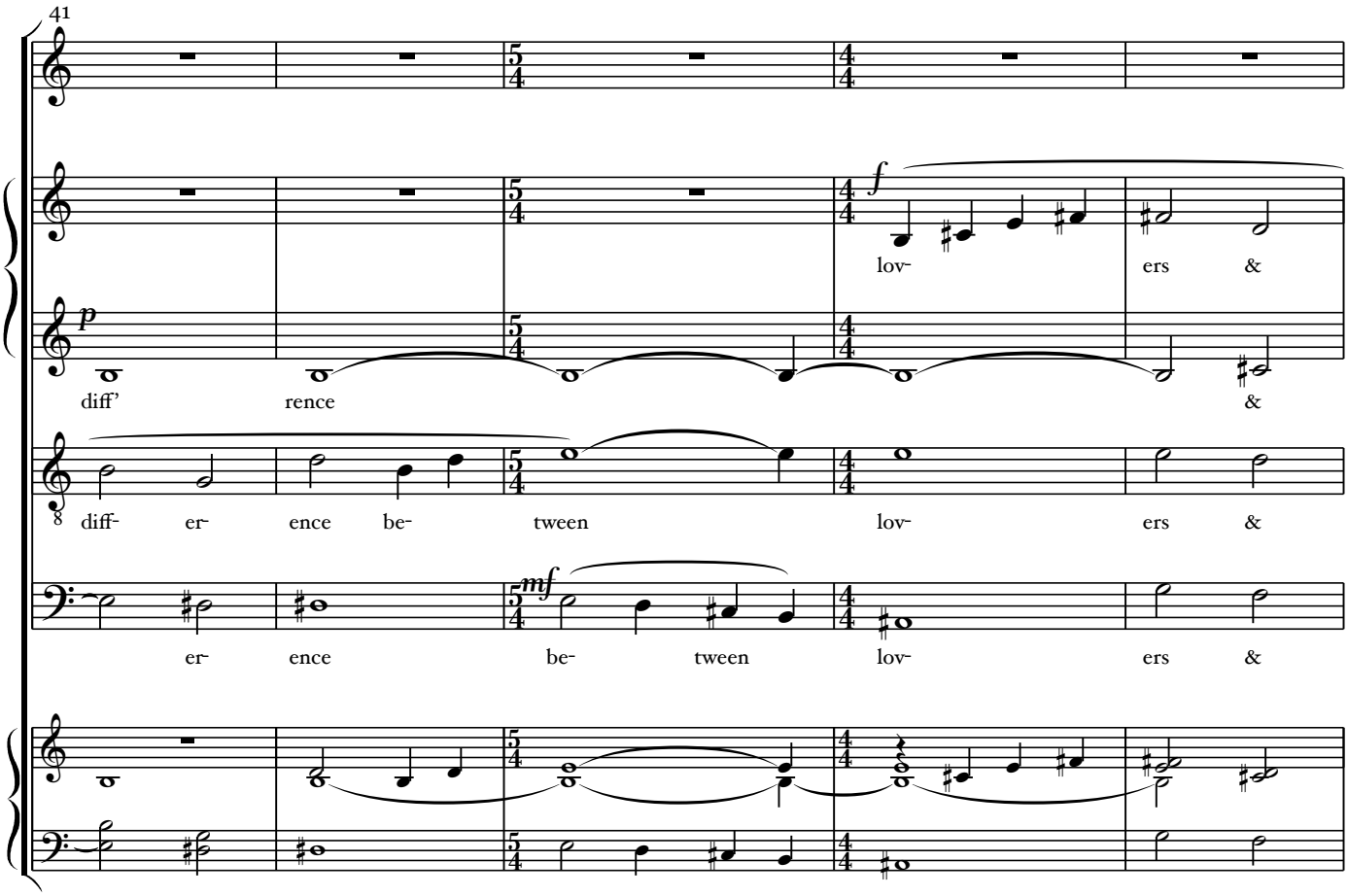

16
=105
an an- cient art- er- y, in an
cert- ain- ty, an an- cient art- er- y, ob- lit- er- at- ed in an
cert- ain- ty, an an- cient art- er- y, in an
cert- ain- ty, an an- cient art- er- y, in an
an an- cient art- er- y, in an


21
Calando
=95
Animando
aft- er- noon.
aft- er- noon.
aft- er- noon.
aft- er- noon. how to
aft- er- noon. I had once known

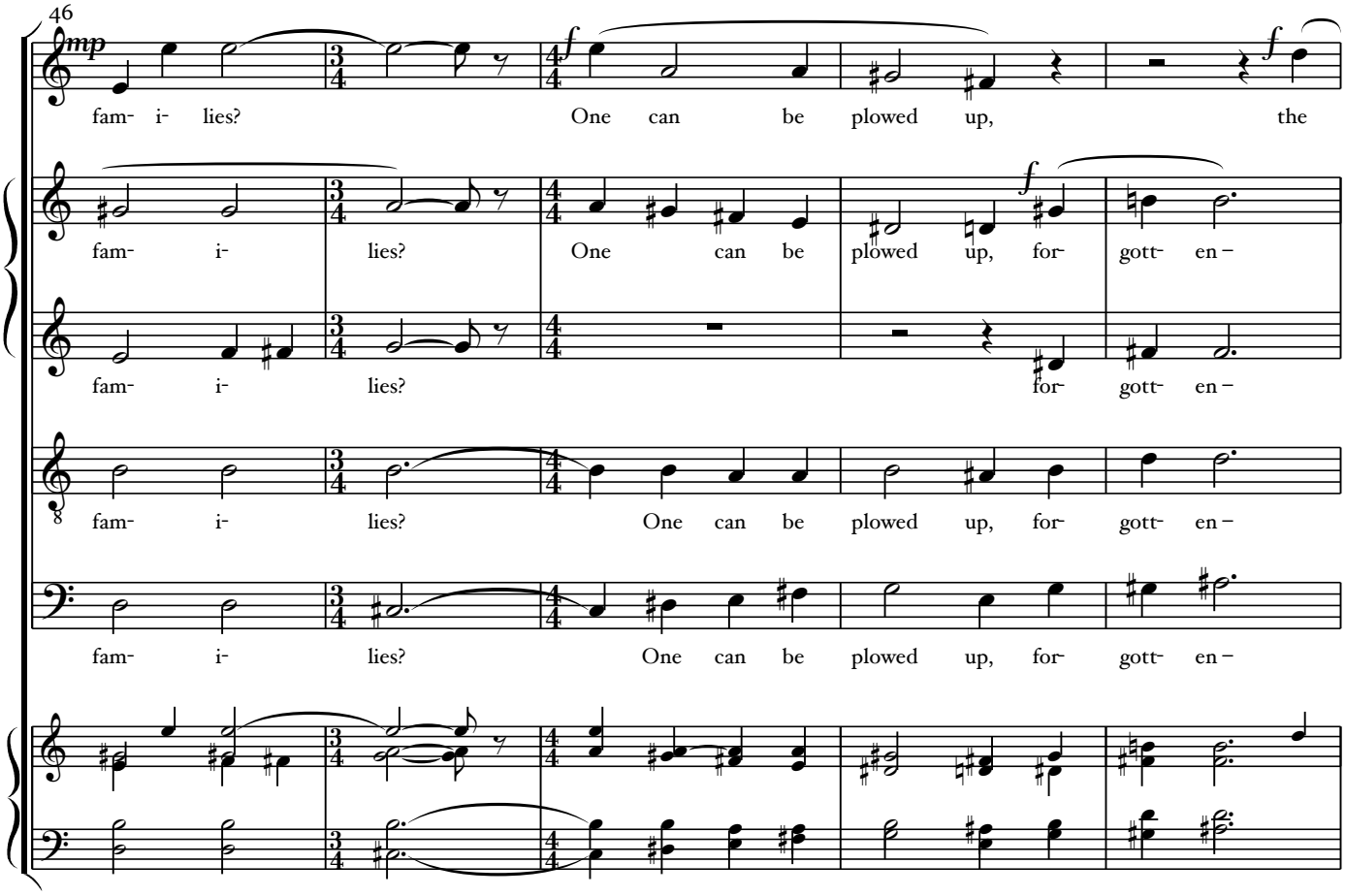

26
Calando
mp
how to get on from here.
mp
here.
get on- to the ridge- way from here. Now I did- n't.
here. Now I did- n't.

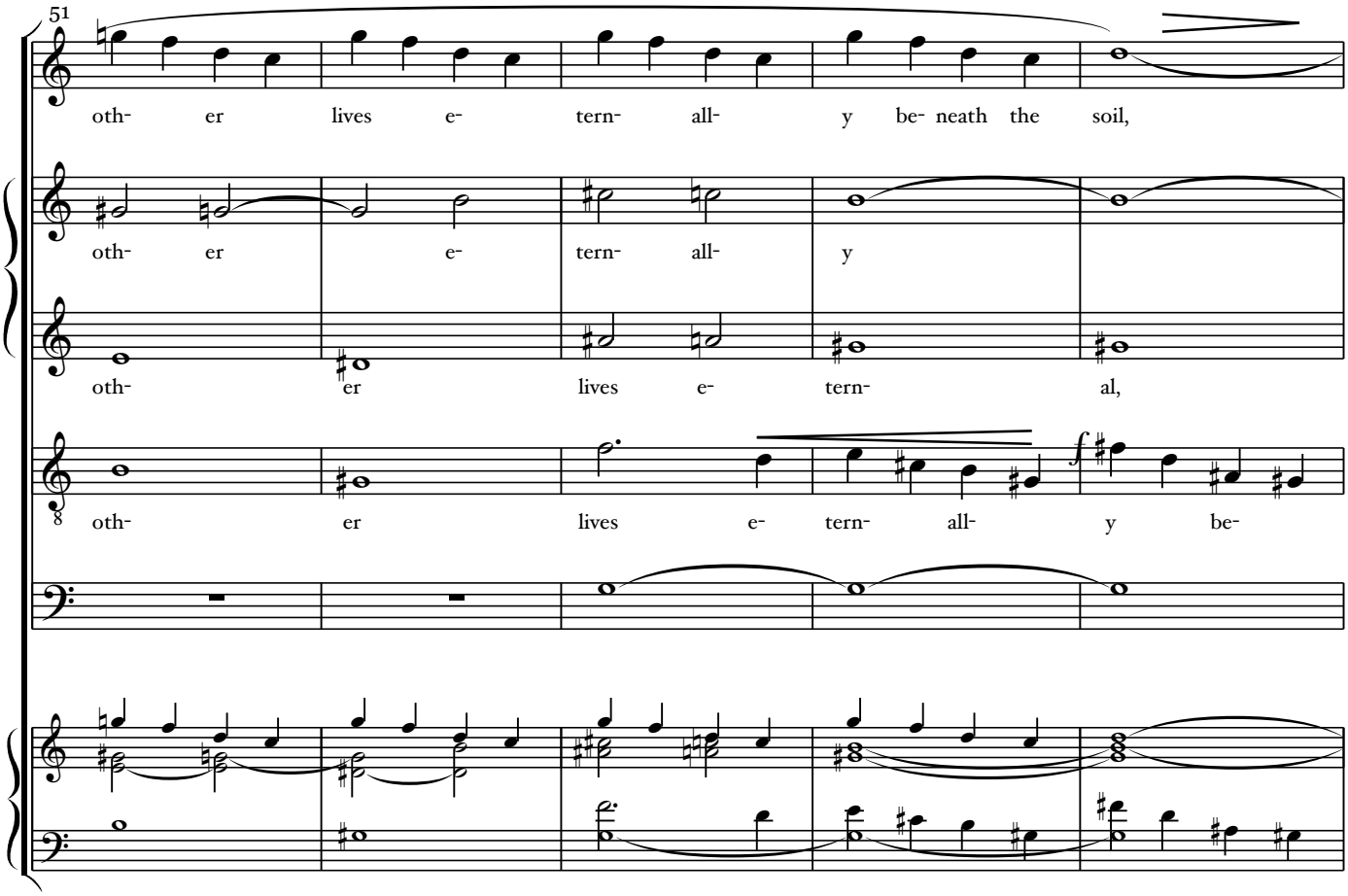

=105
31
Animando
mf cresc
I had once known the way to your heart ——.

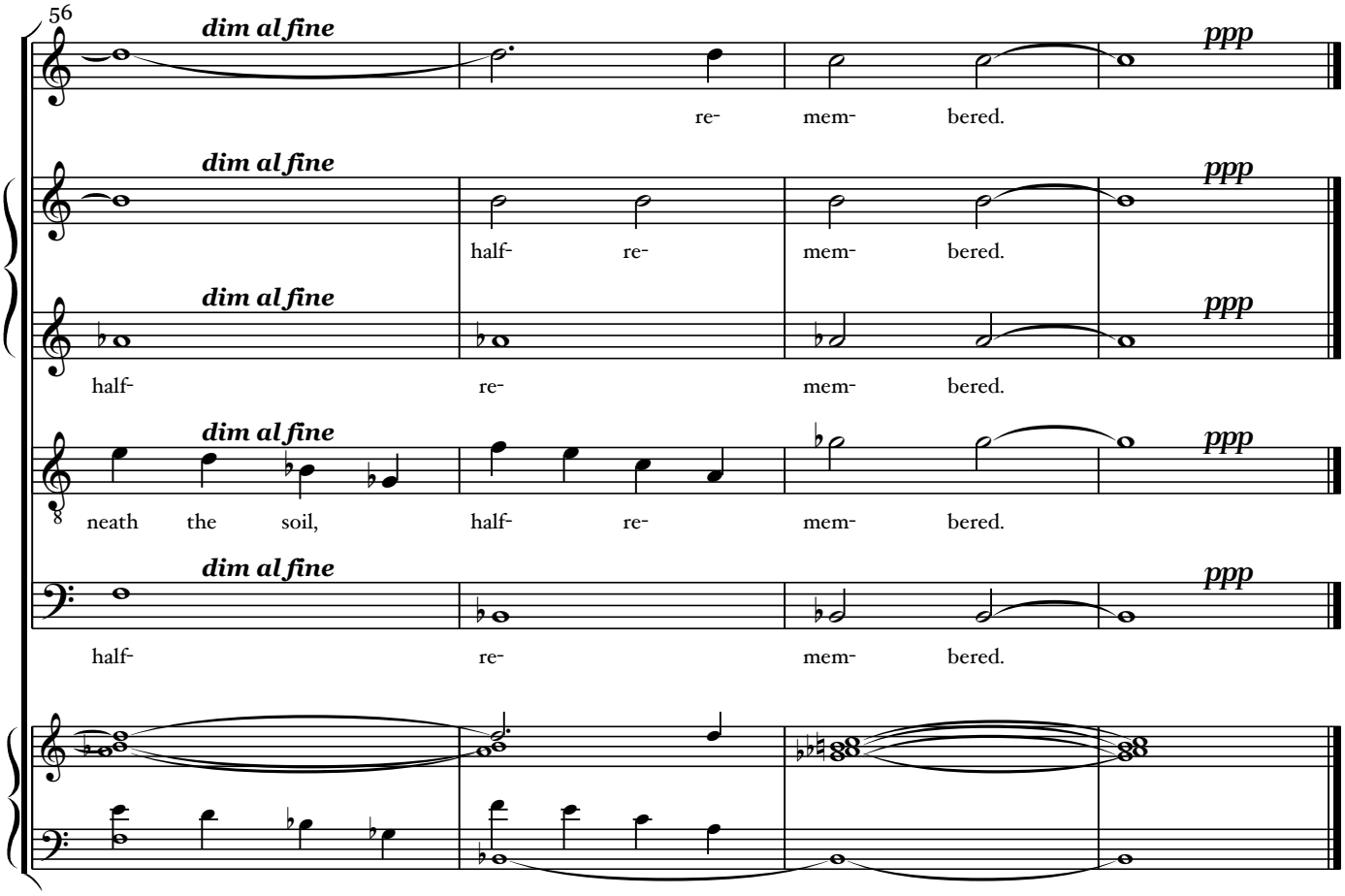

riten
Tempo 1
36
dim
Now I did- n't.
Now I did- n't.
Now I did- n't. Is this the
Now I did- n't. diff-


41
lov- ers &
diff' rence &
diff- er- ence be- tween lov- ers &
er- ence be- tween lov- ers &

1 May 2013


46
mp
f
fam- i- lies? One can be plowed up, the
fam- i- lies? One can be plowed up, for- gott- en –
fam- i- lies? for- gott- en –
fam- i- lies? One can be plowed up, for- gott- en –
fam- i- lies? One can be plowed up, for- gott- en –


51
oth- er lives e- tern- all- y be- neath the soil,
oth- er e- tern- all- y
oth- er lives e- tern- al,
oth- er lives e- tern- all- y be-
f

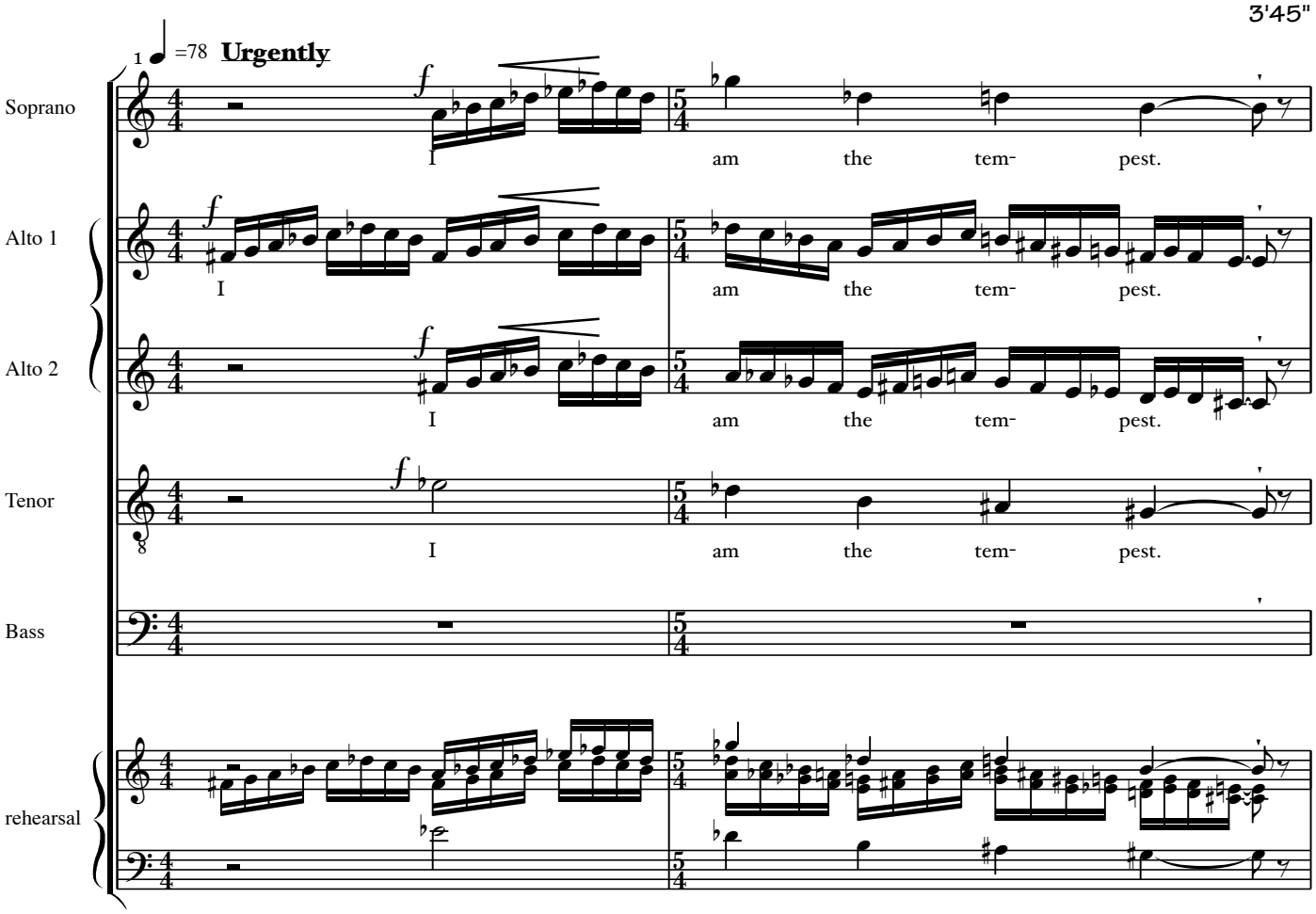

56
dim al fine
ppp
re- mem- bered.
dim al fine
ppp
half- re- mem- bered.
dim al fine
ppp
half- re- mem- bered.
dim al fine
ppp
neath the soil, half- re- mem- bered.
dim al fine
ppp
half- re- mem- bered.

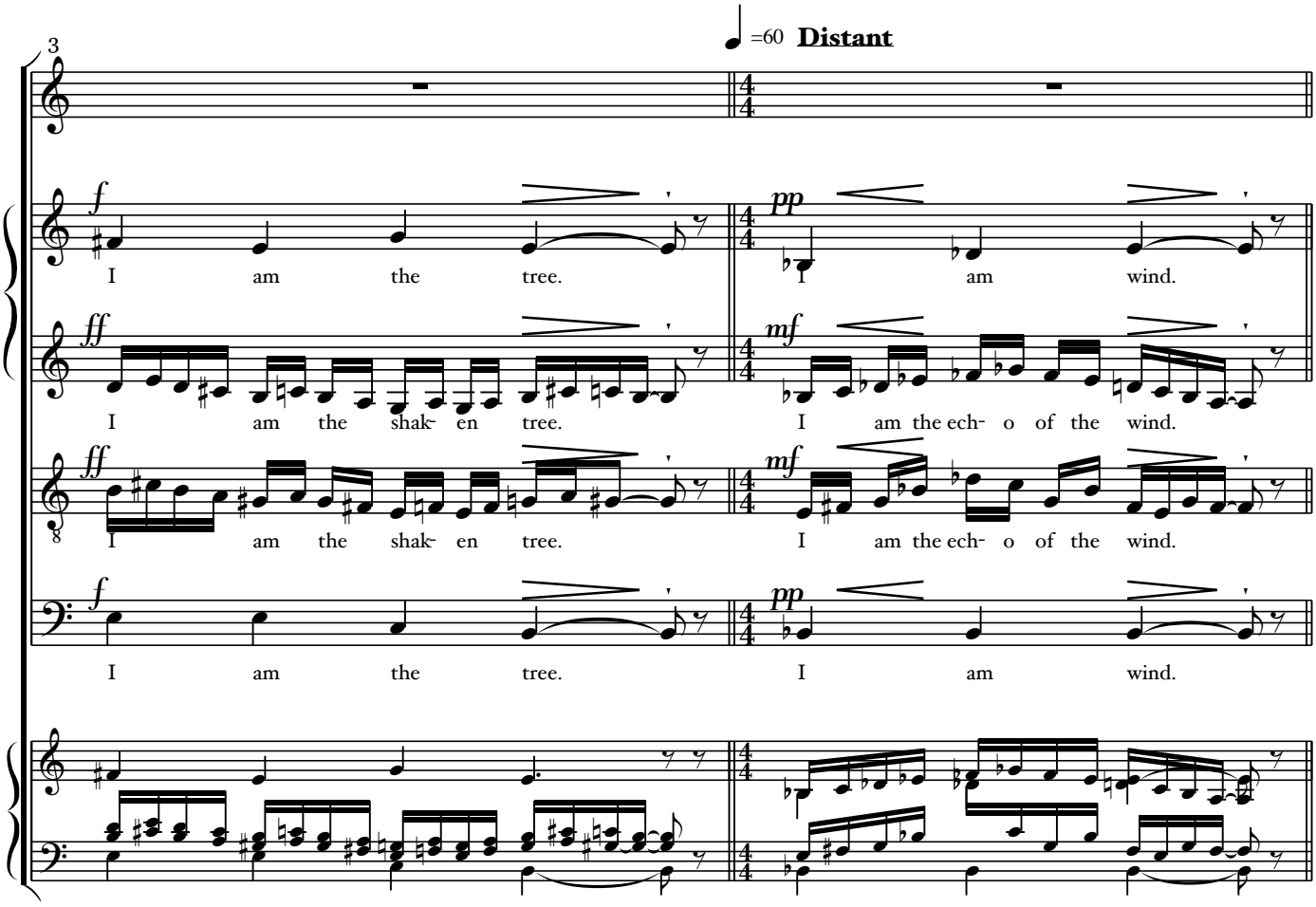
Tempest under Beeches

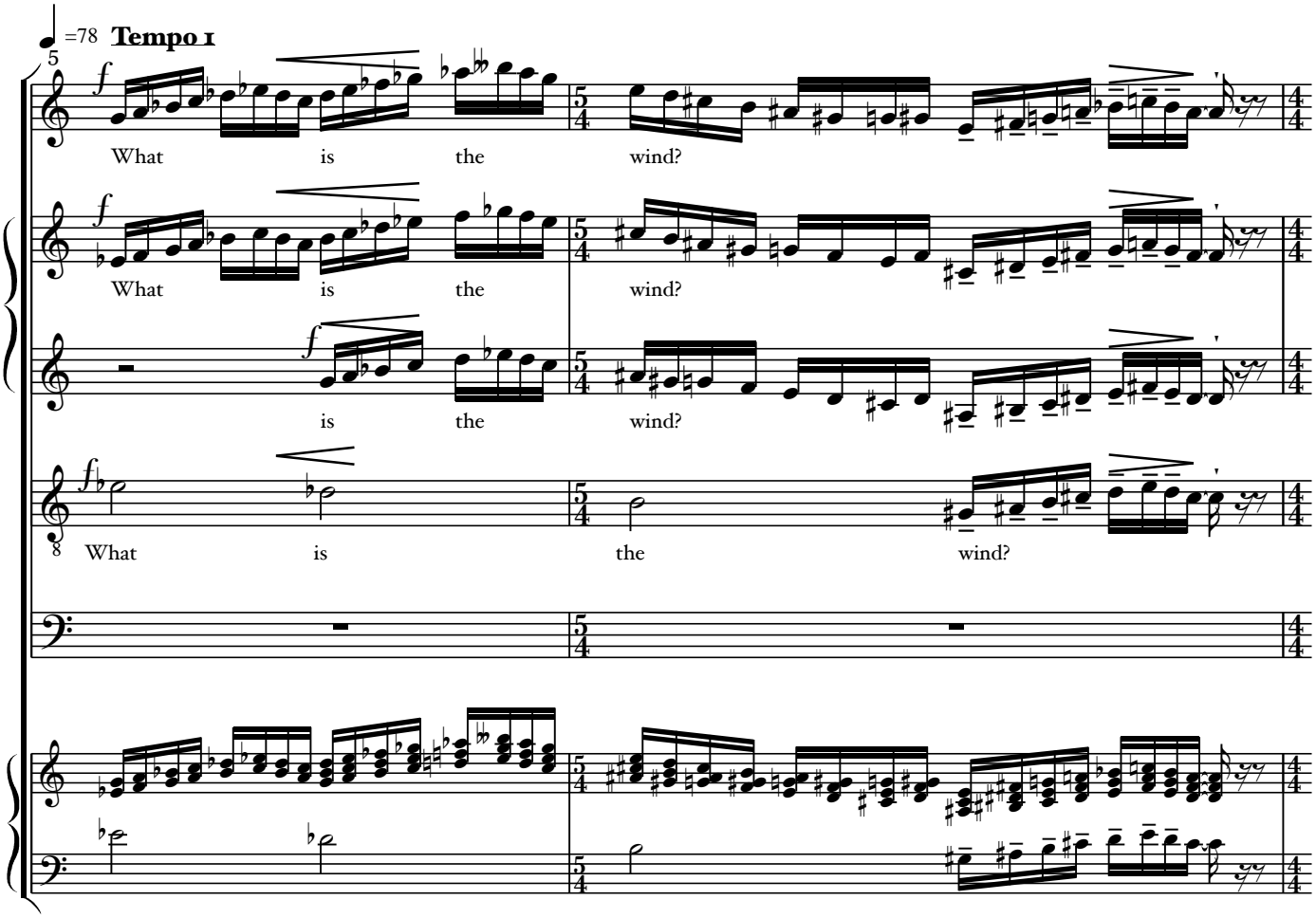
4

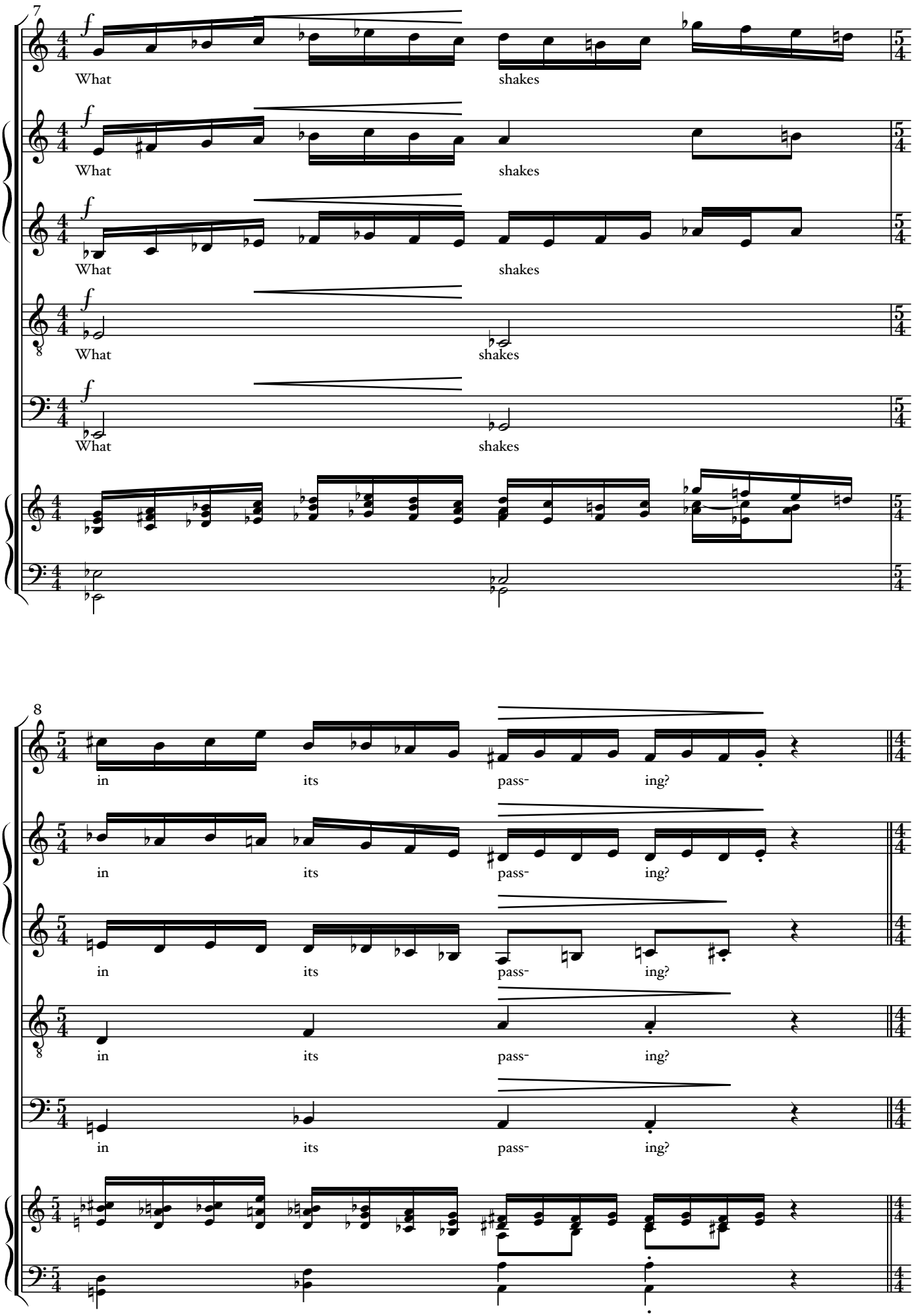
Michæl Maxwell Steer

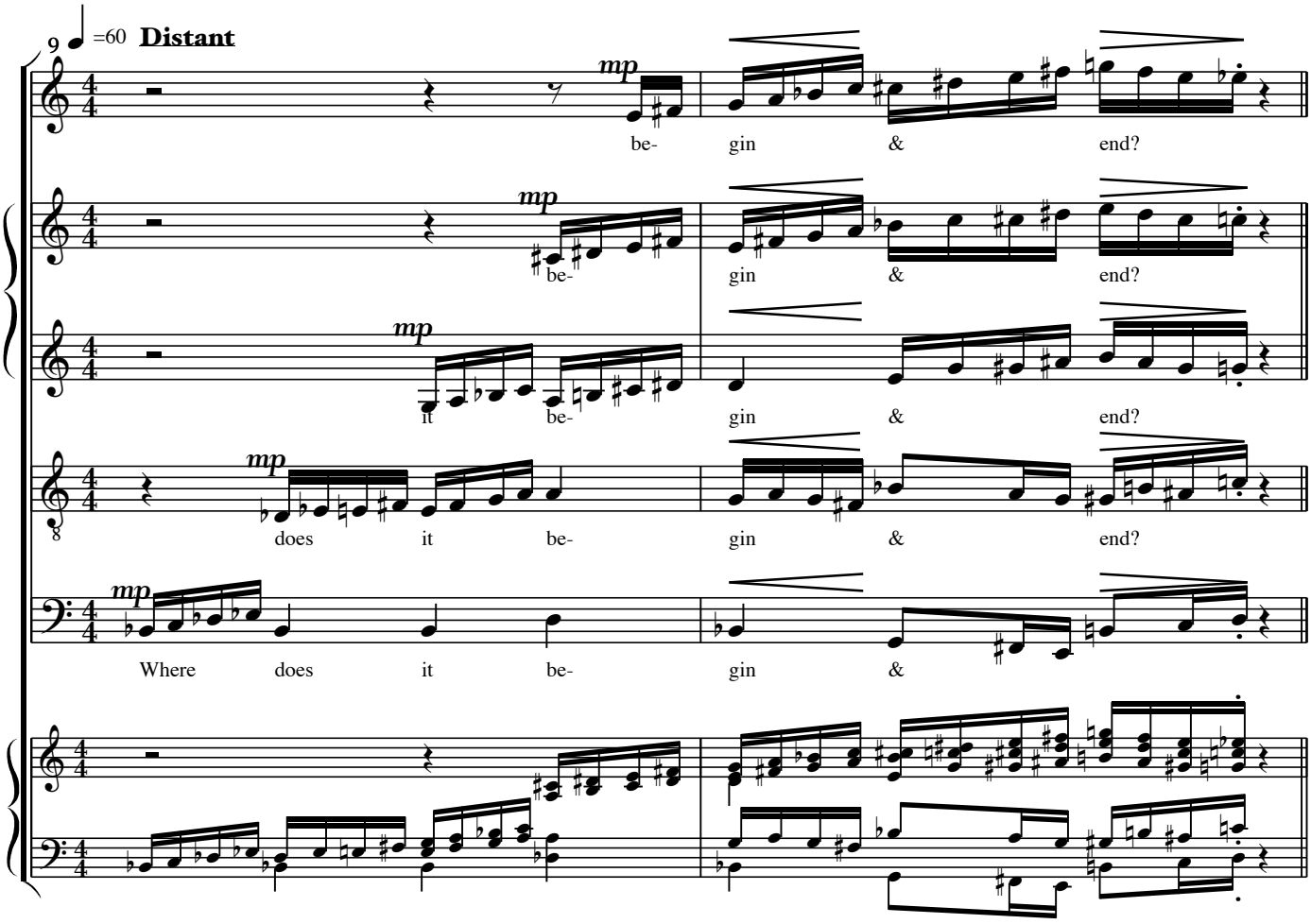
Words 1/08/2003 (at the BGG) :: Music 28/3/2013

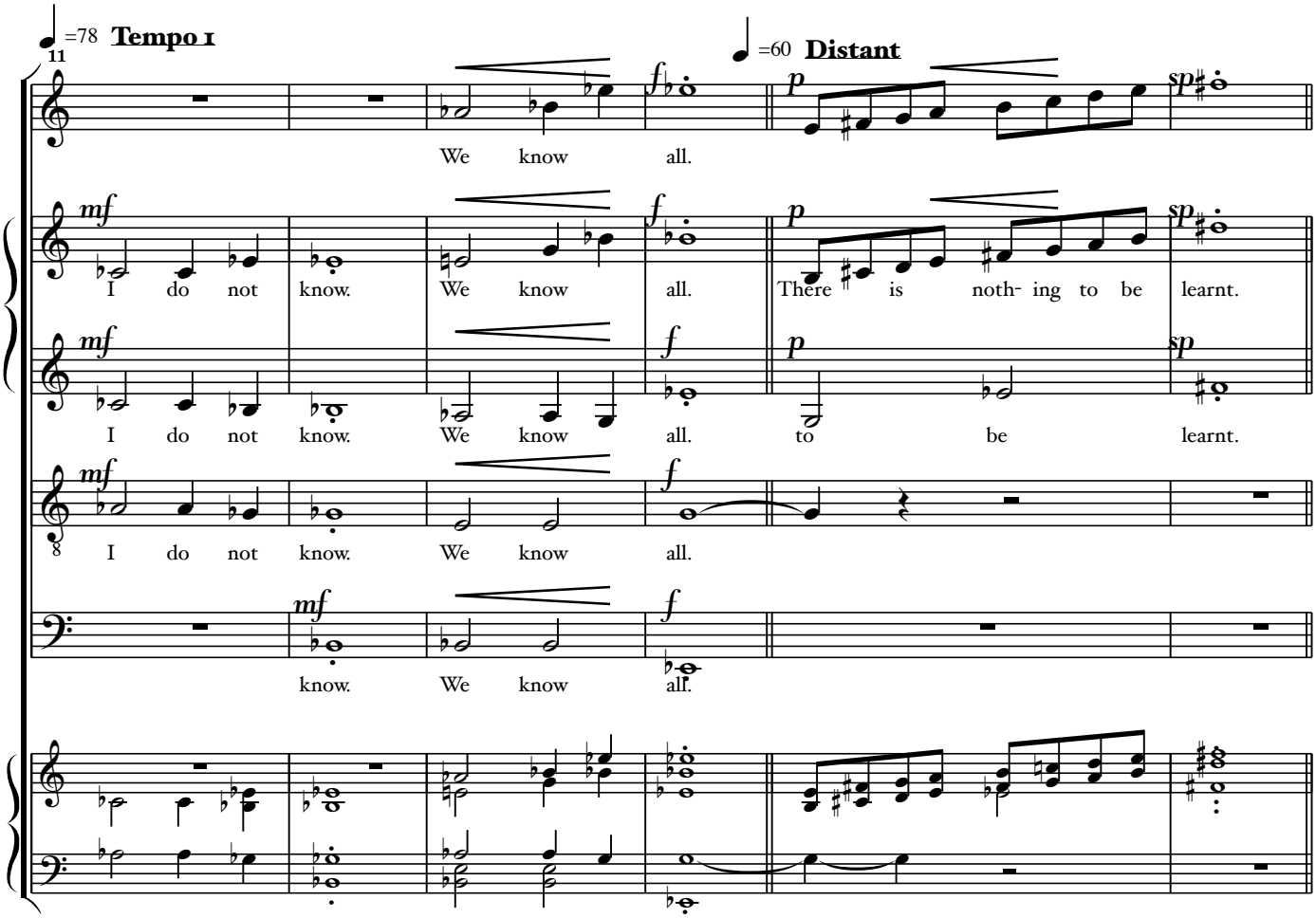


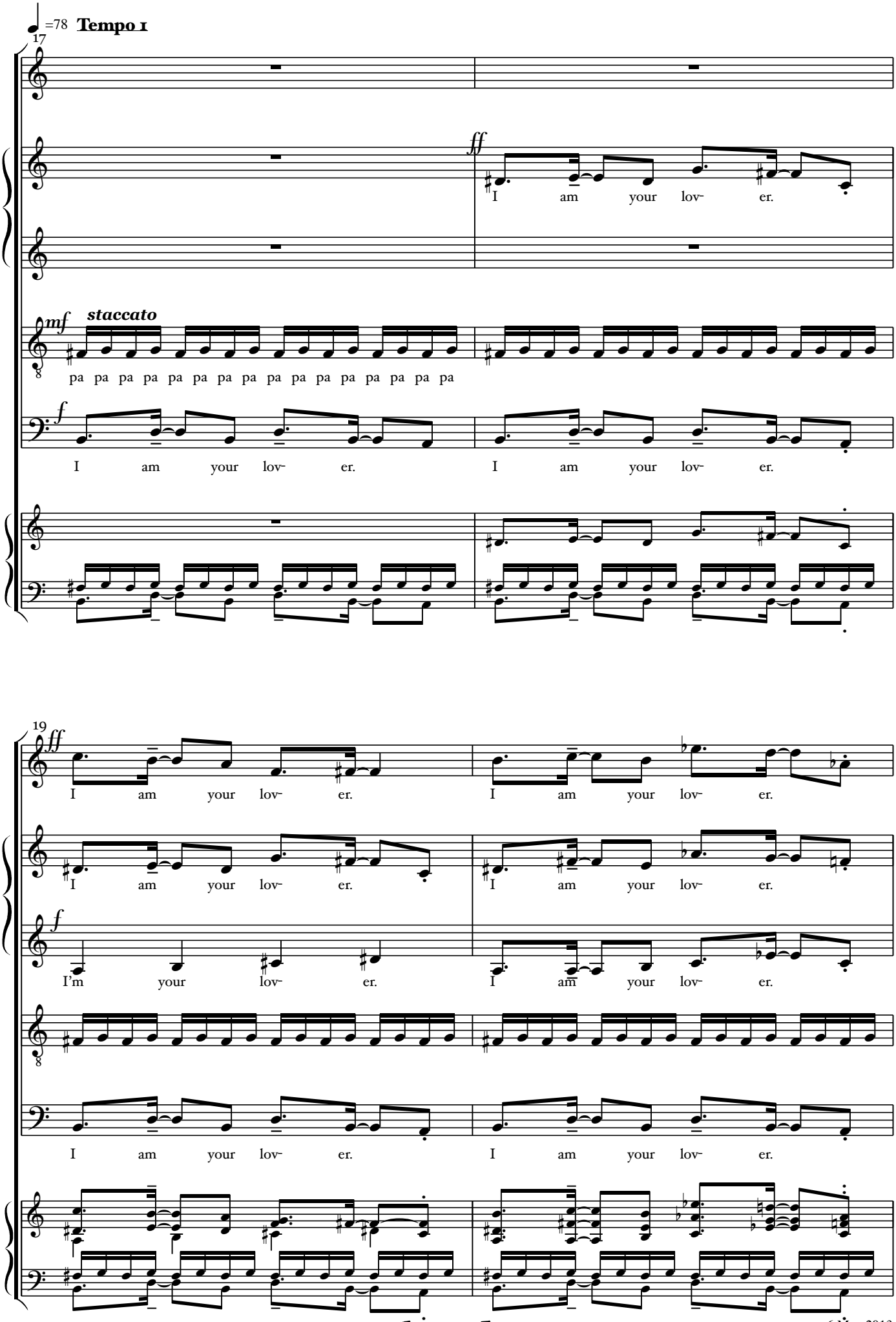

3
=60 Distant
I am the tree.
I am wind.
I am the shak- en tree.
I am the ech- o of the wind.
I am the shak- en tree.
I am the ech- o of the wind.
I am the tree.
I am wind.

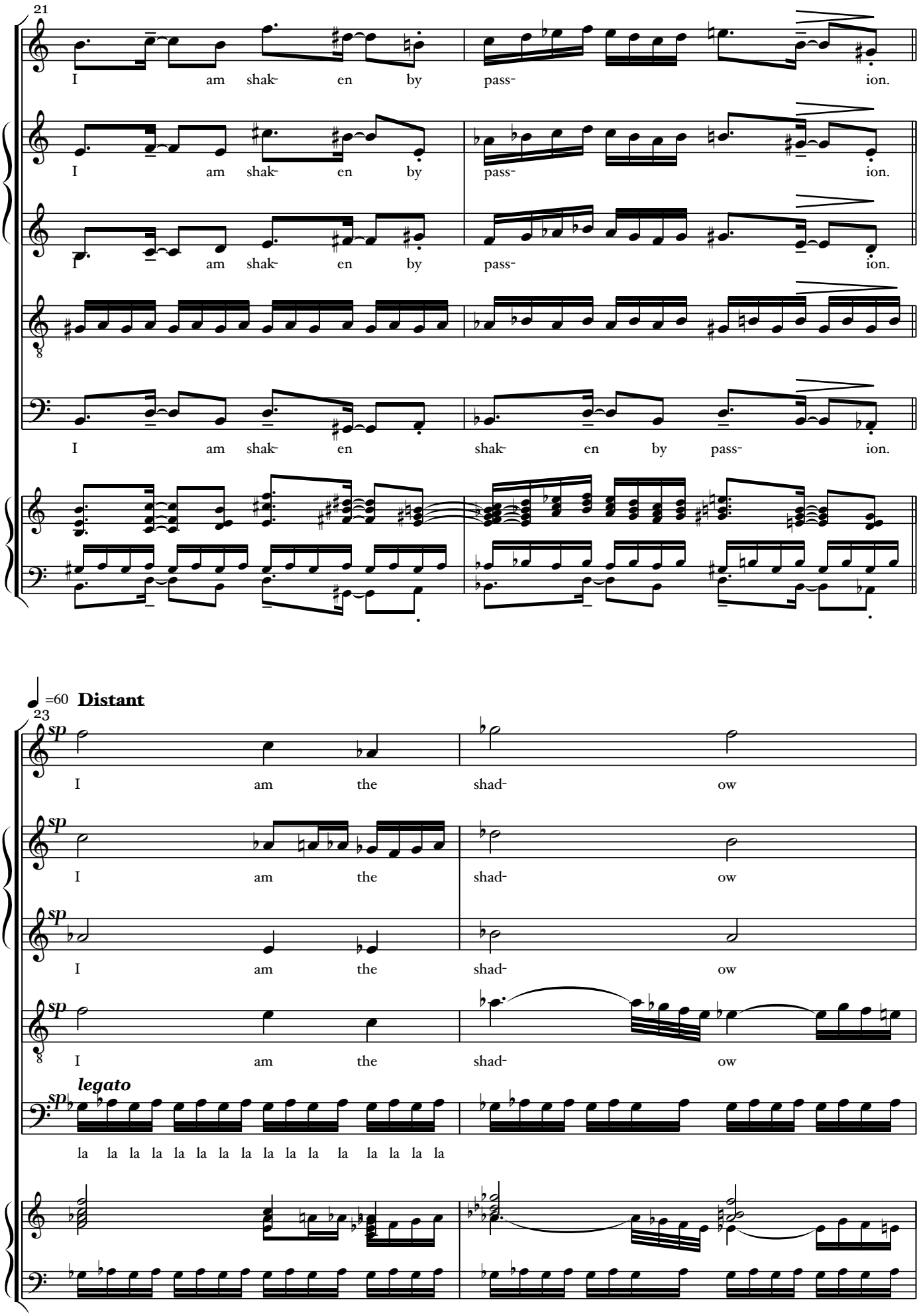

=78 Tempo 1
5
What is the wind?
What is the wind?
is the wind?
What is the wind?

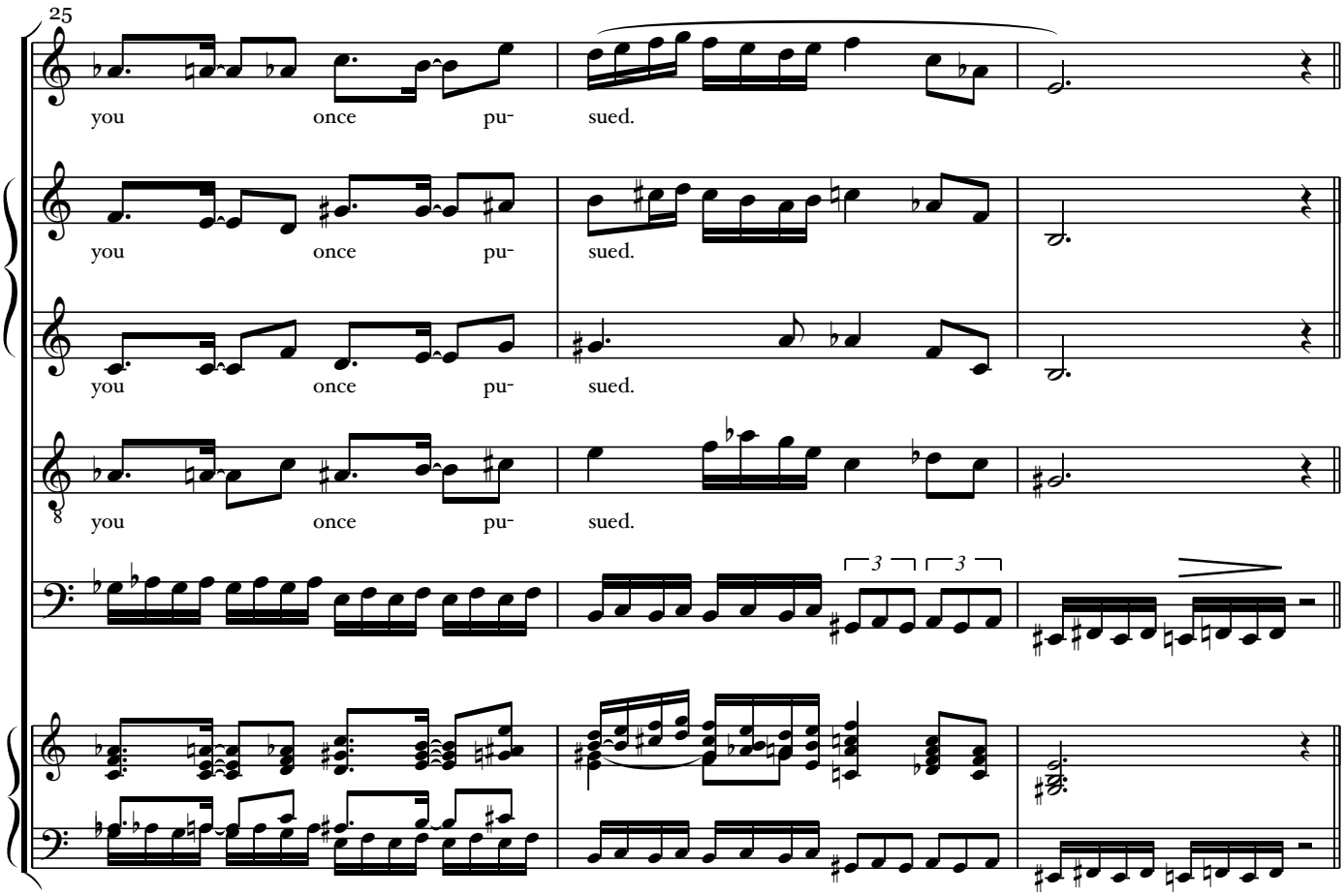

7
What
shakes
What
shakes
What
shakes
What
shakes
What
shakes
8
in
its
pass-
ing?
in
its
pass-
ing?
in
its
pass-
ing?
in
its
pass-
ing?
in
its
pass-
ing?

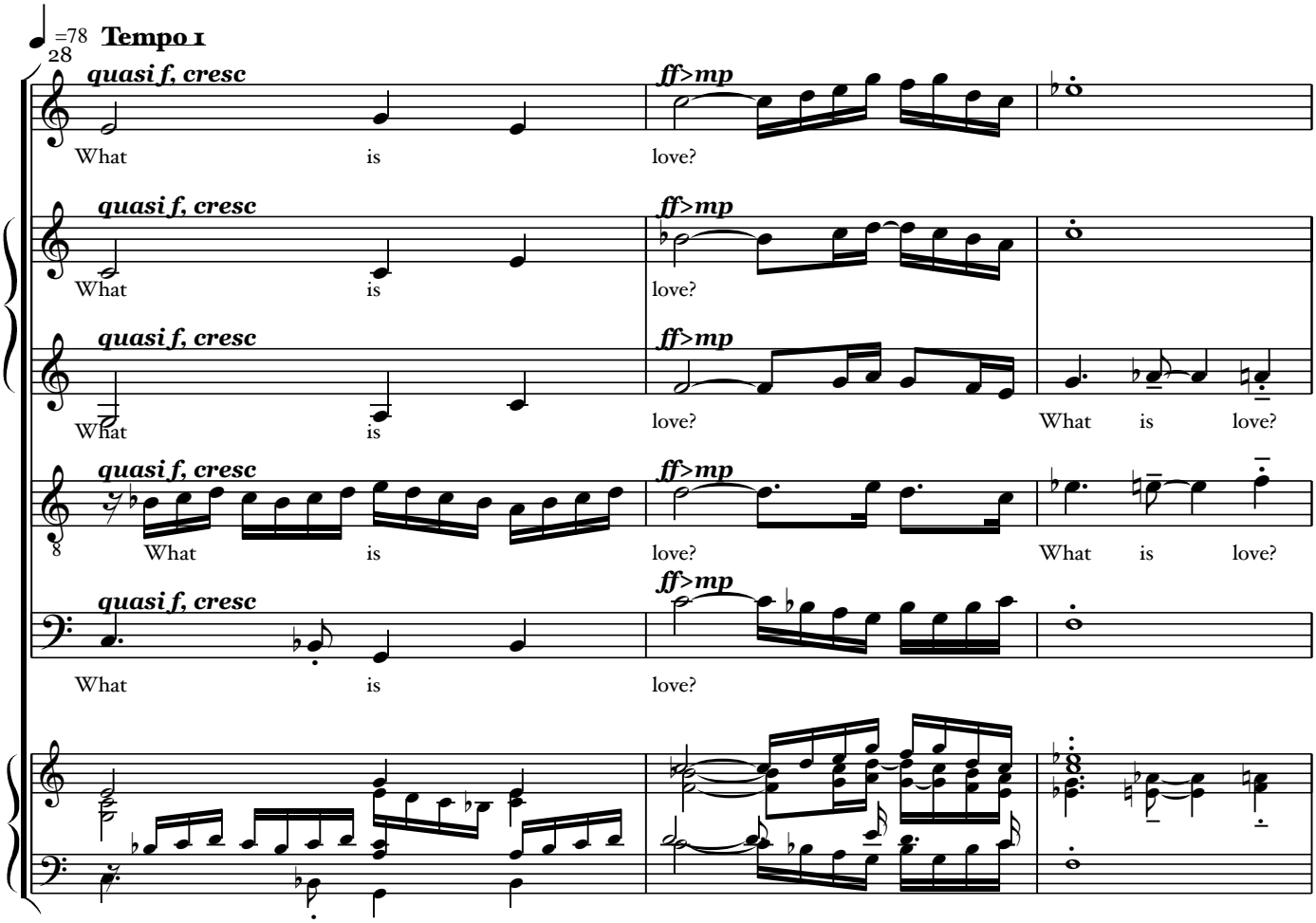

9
=60 Distant
mp
be- gin & end?
mp
be- gin & end?
mp
it be- gin & end?
mp
does it be- gin & end?
mp
Where does it be- gin &

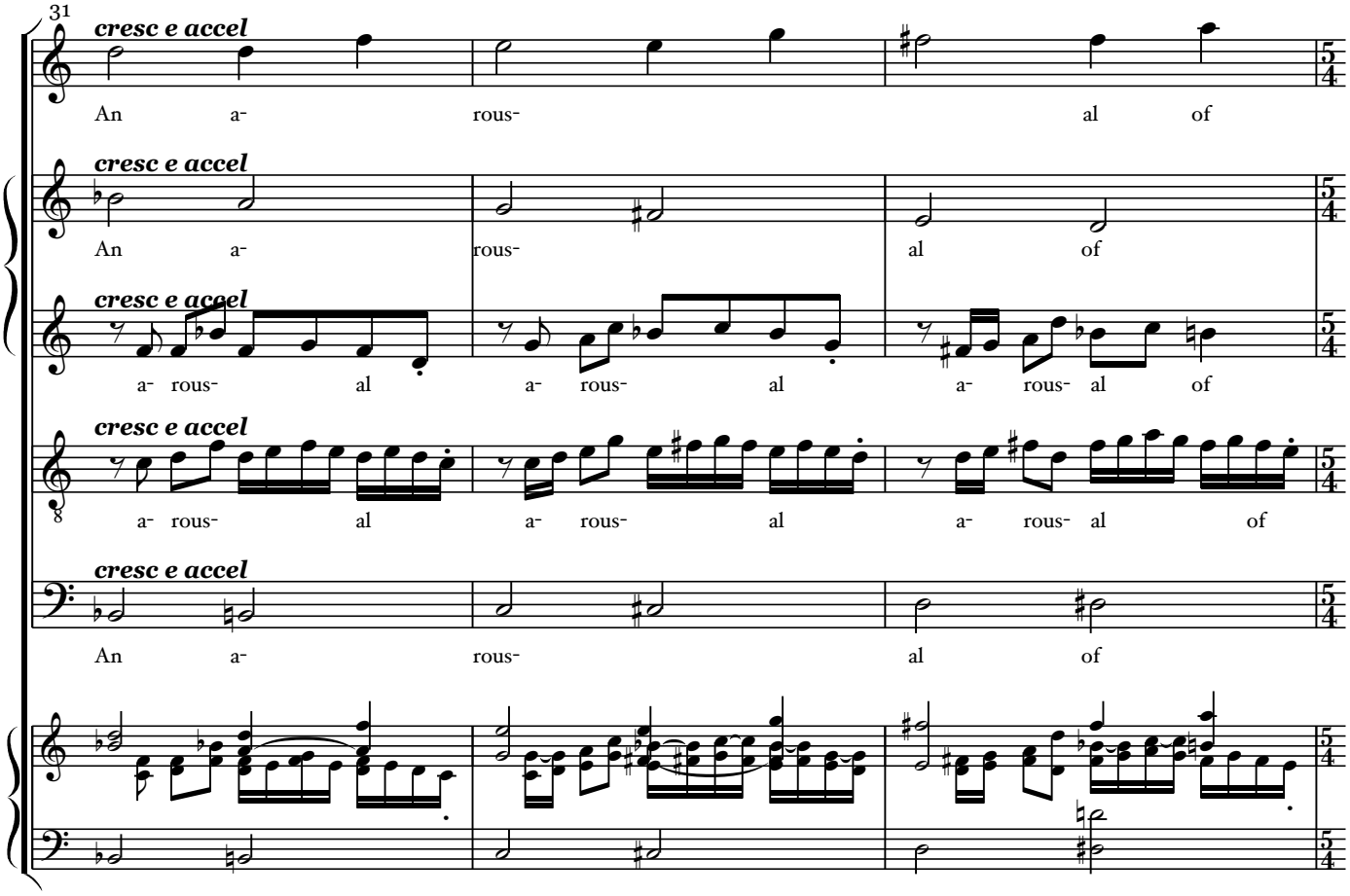

11
=78 Tempo 1
=60 Distant
We know all.
mf
I do not know. We know all.
p
There is noth- ing to be learnt.
sp
I do not know. We know all. to be learnt.
I do not know. We know all.
know. We know all.

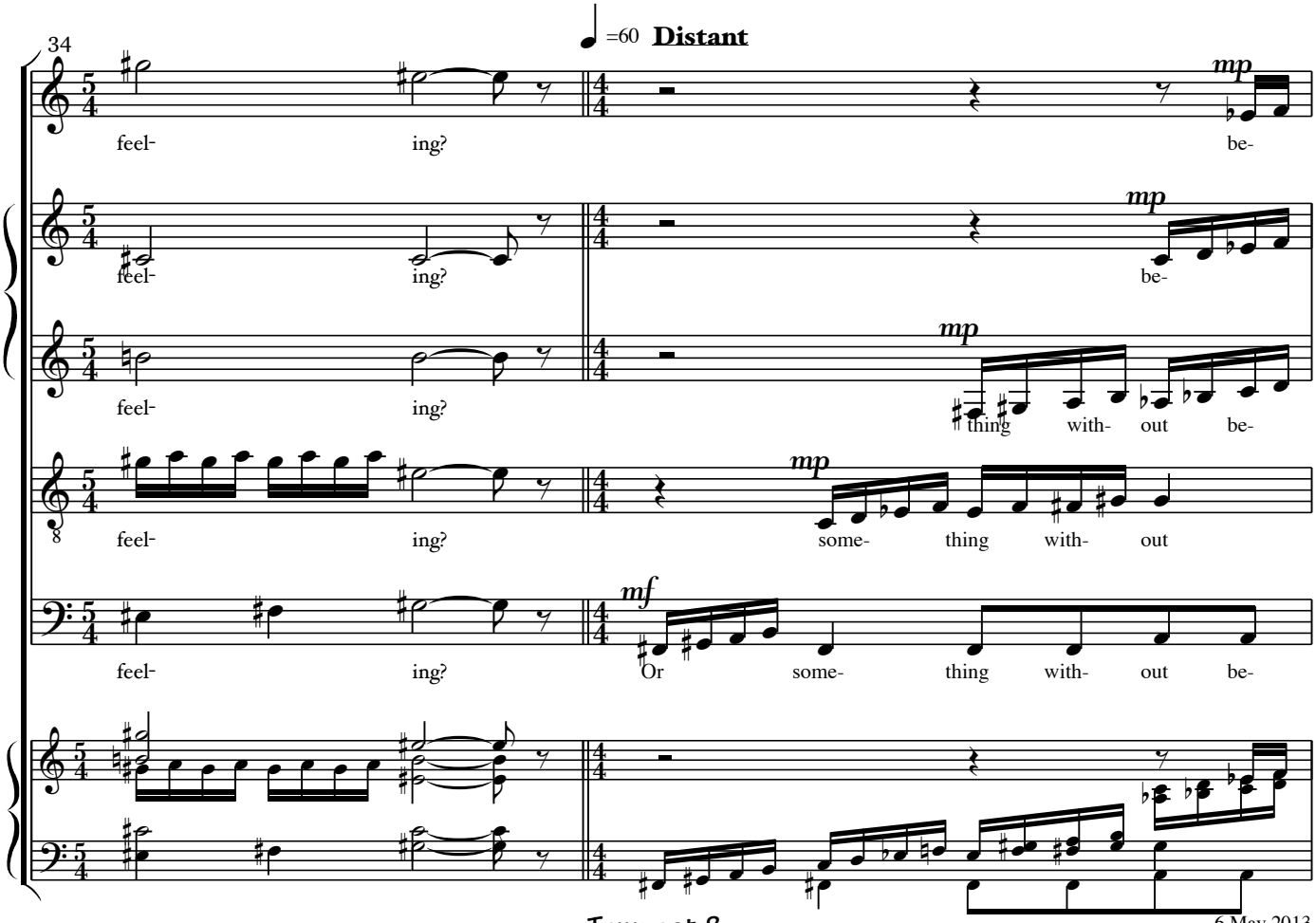

=78 Tempo 1
17
ff
I am your lov- er.
mf staccato
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa
f
I am your lov- er. I am your lov- er.
19
ff
I am your lov- er. I am your lov- er.
I am your lov- er. I am your lov- er.
f
I'm your lov- er. I am your lov- er.
I am your lov- er. I am your lov- er.

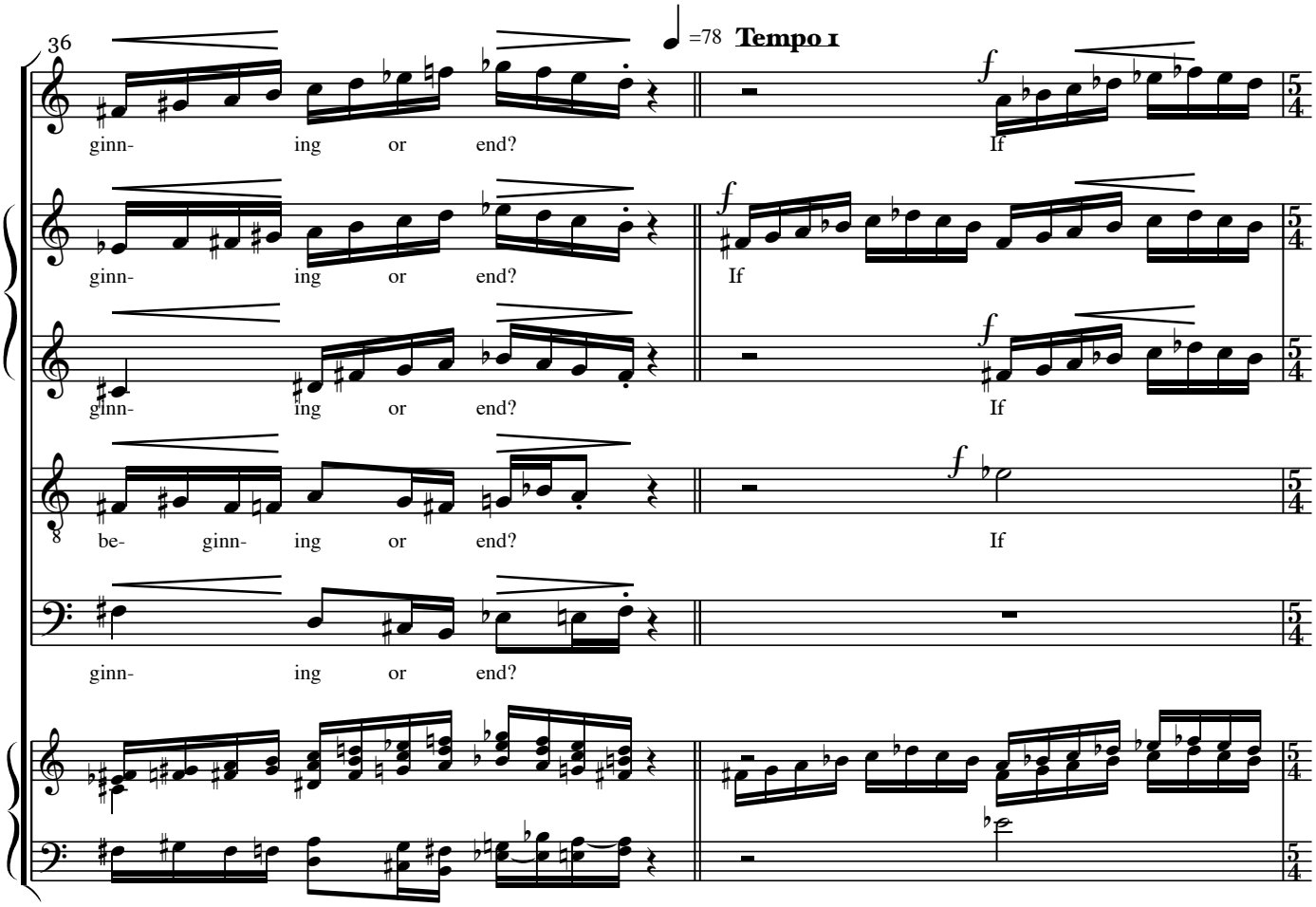

21
I am shak- en by pass- ion.
I am shak- en by pass- ion.
I am shak- en by pass- ion.
I am shak- en shak- en by pass- ion.
=60 Distant
23
sp
I am the shad- ow
I am the shad- ow
I am the shad- ow
I am the shad- ow
legato
la la la la la la la la la la la la la la la la

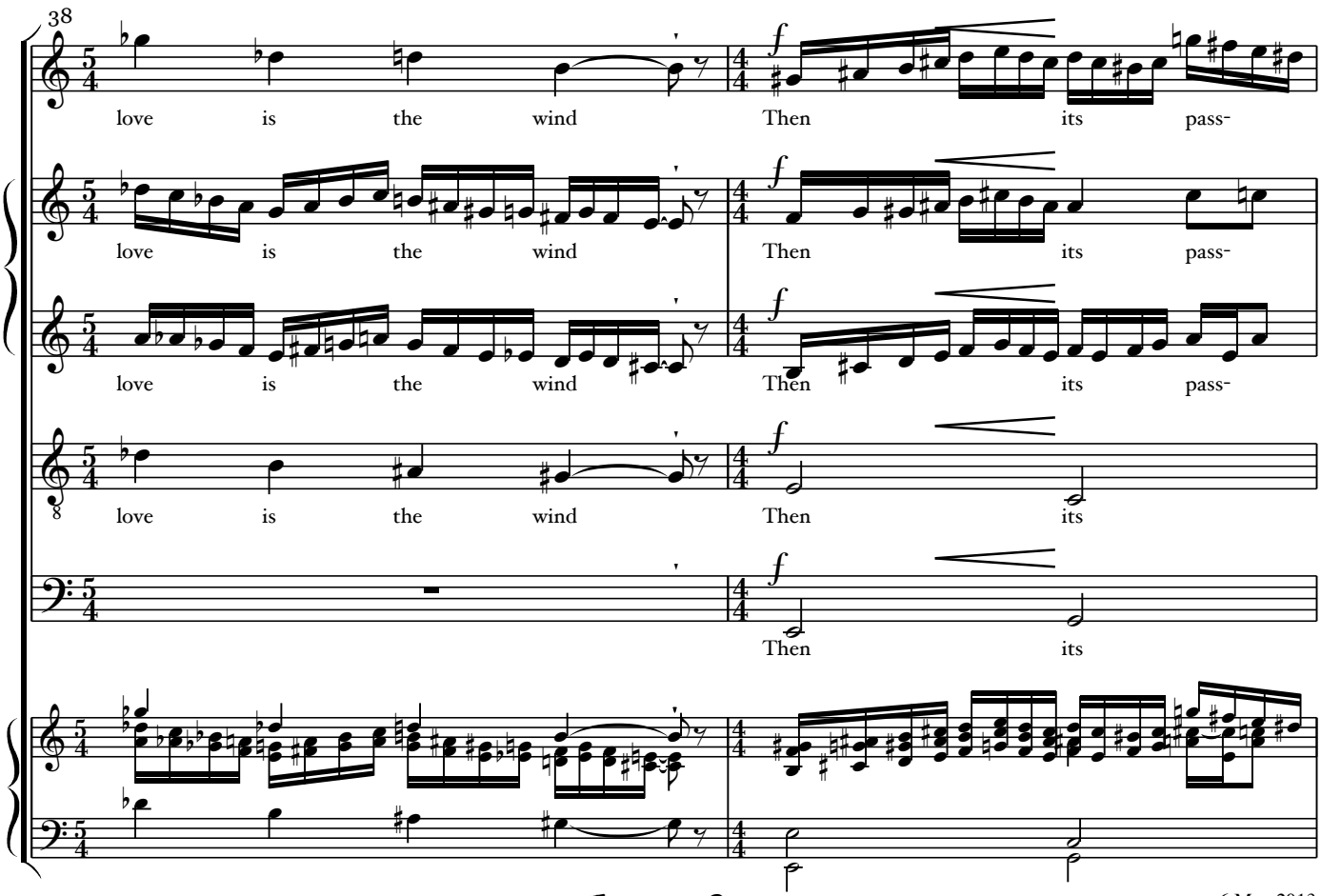

25
you once pu- sued.
you once pu- sued.
you once pu- sued.
you once pu- sued.
3
3

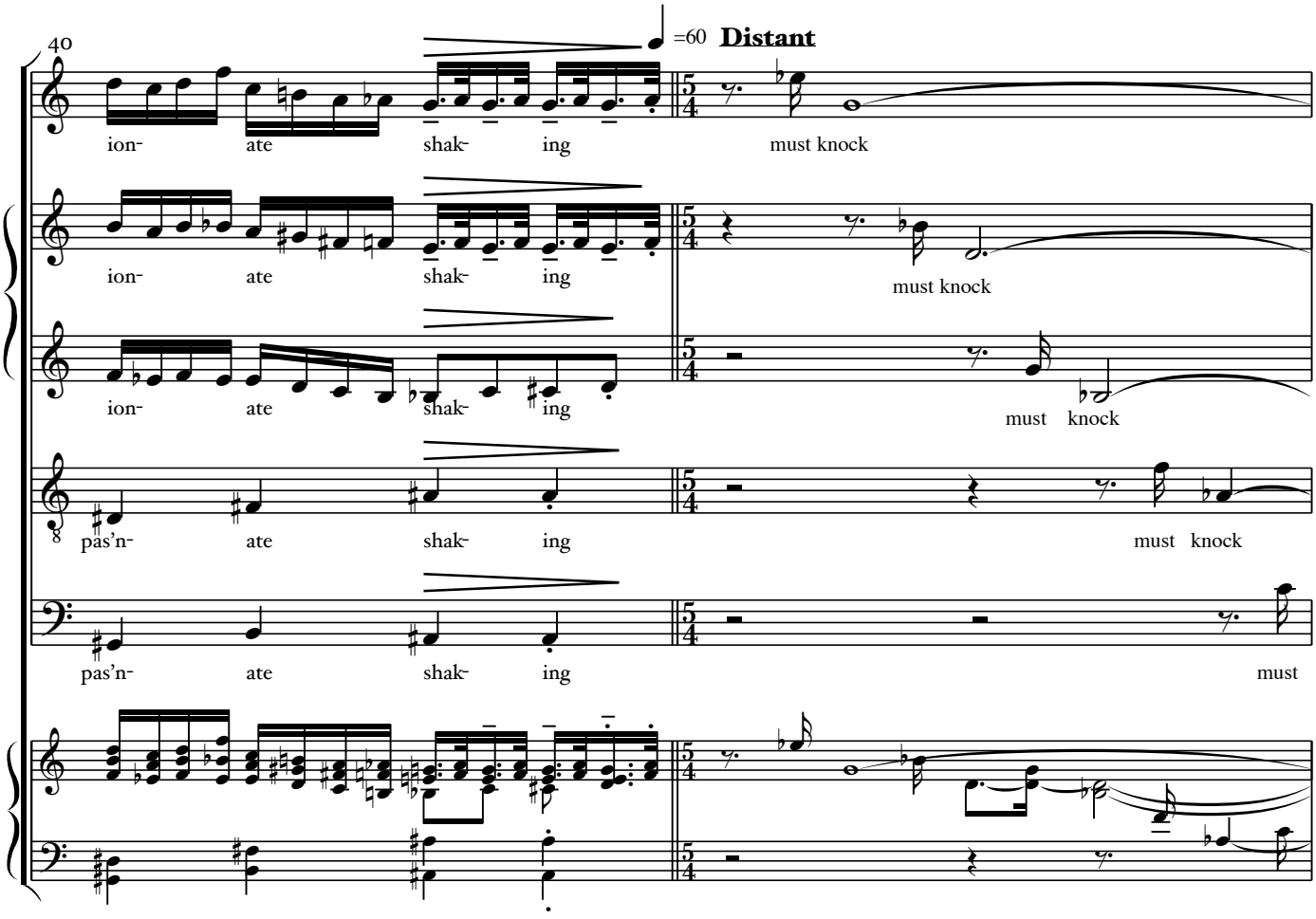

=78 Tempo 1
28
quasi f, cresc
ff>mp
What is love?
What is love?
What is love?
What is love?
What is love?
What is love?

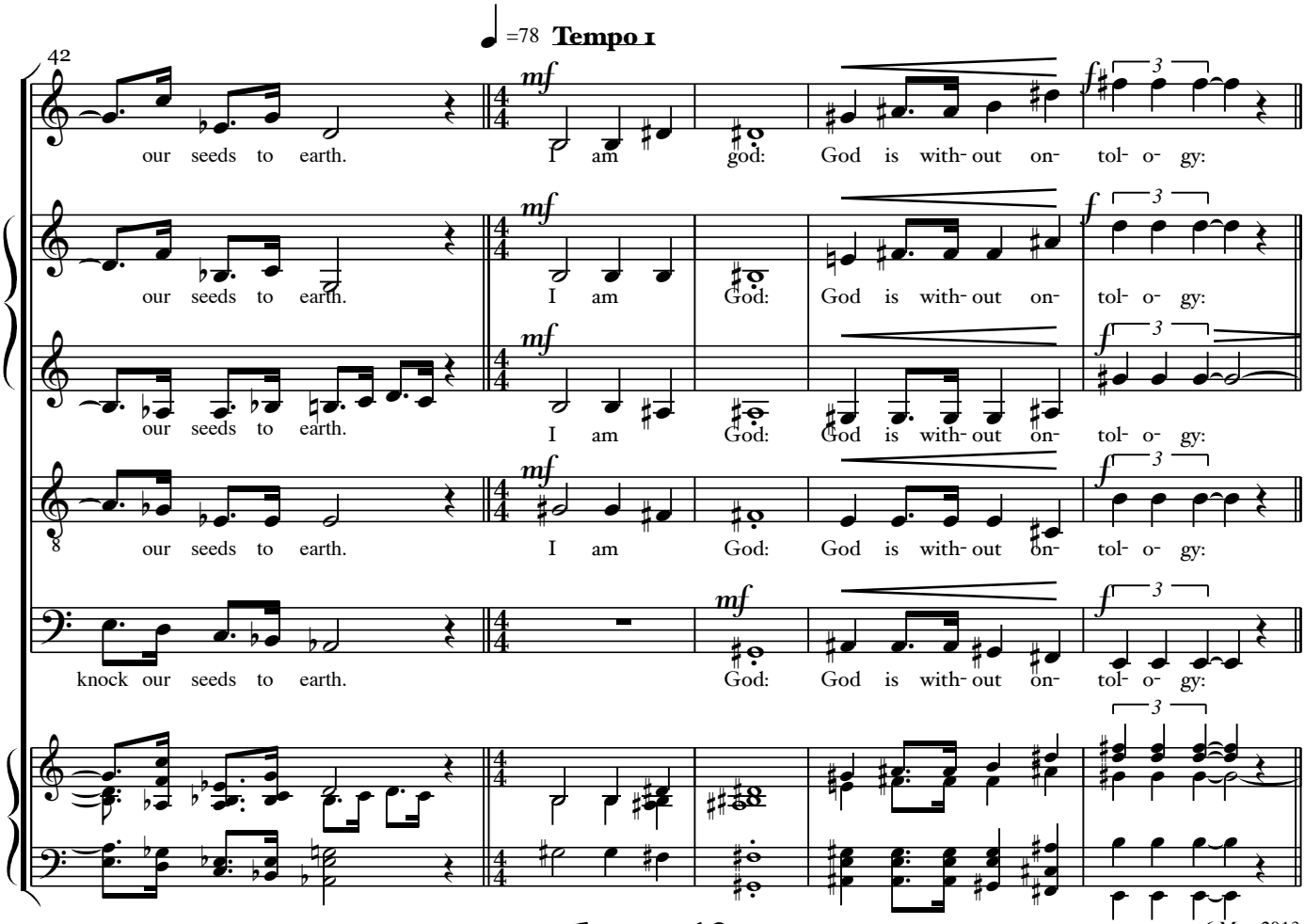

31
cresc e accel
An a- rous- al of
cresc e accel
An a- rous- al of
cresc e accel
a- rous- al a- rous- al a- rous- al of
cresc e accel
a- rous- al a- rous- al a- rous- al of
cresc e accel
An a- rous- al of

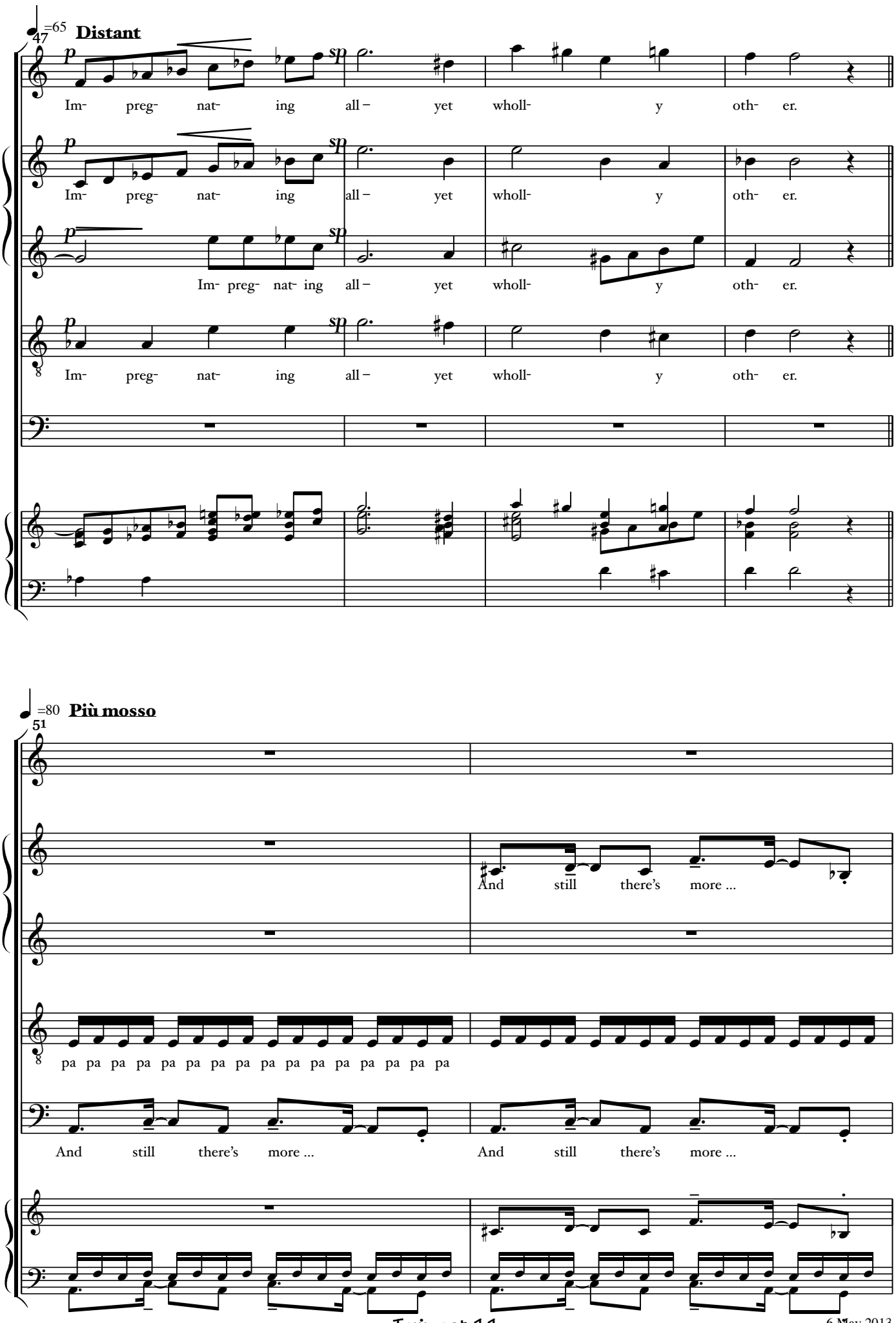

34
♩=60 Distant
feel- ing?
mp
be-
feel- ing?
mp
be-
feel- ing?
mp
thing with- out be-
feel- ing?
mp
some- thing with- out
feel- ing?
mf
Or some- thing with- out be-

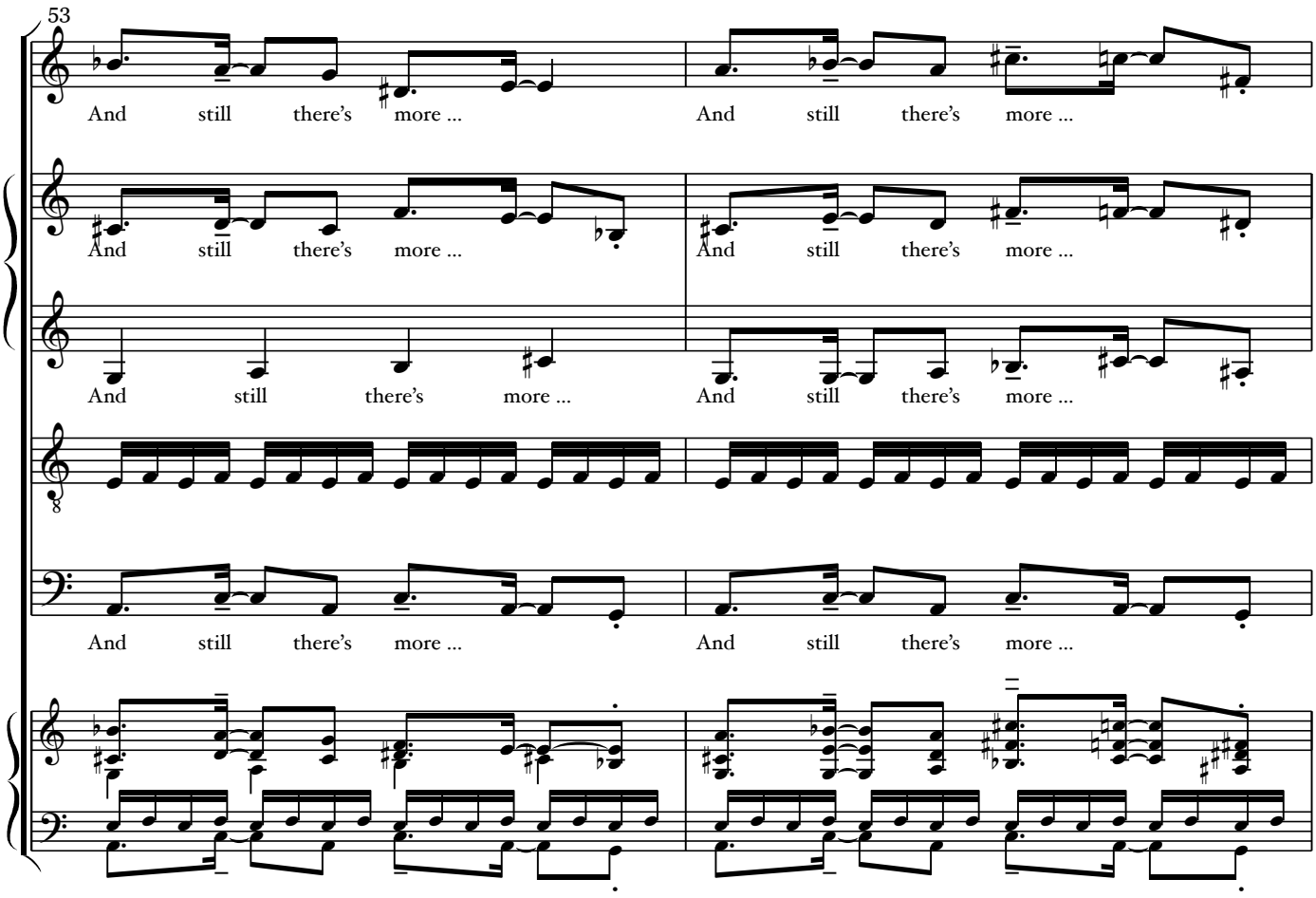

36
=78
Tempo 1
ginn- ing or end?
If
be- ginn- ing or end?

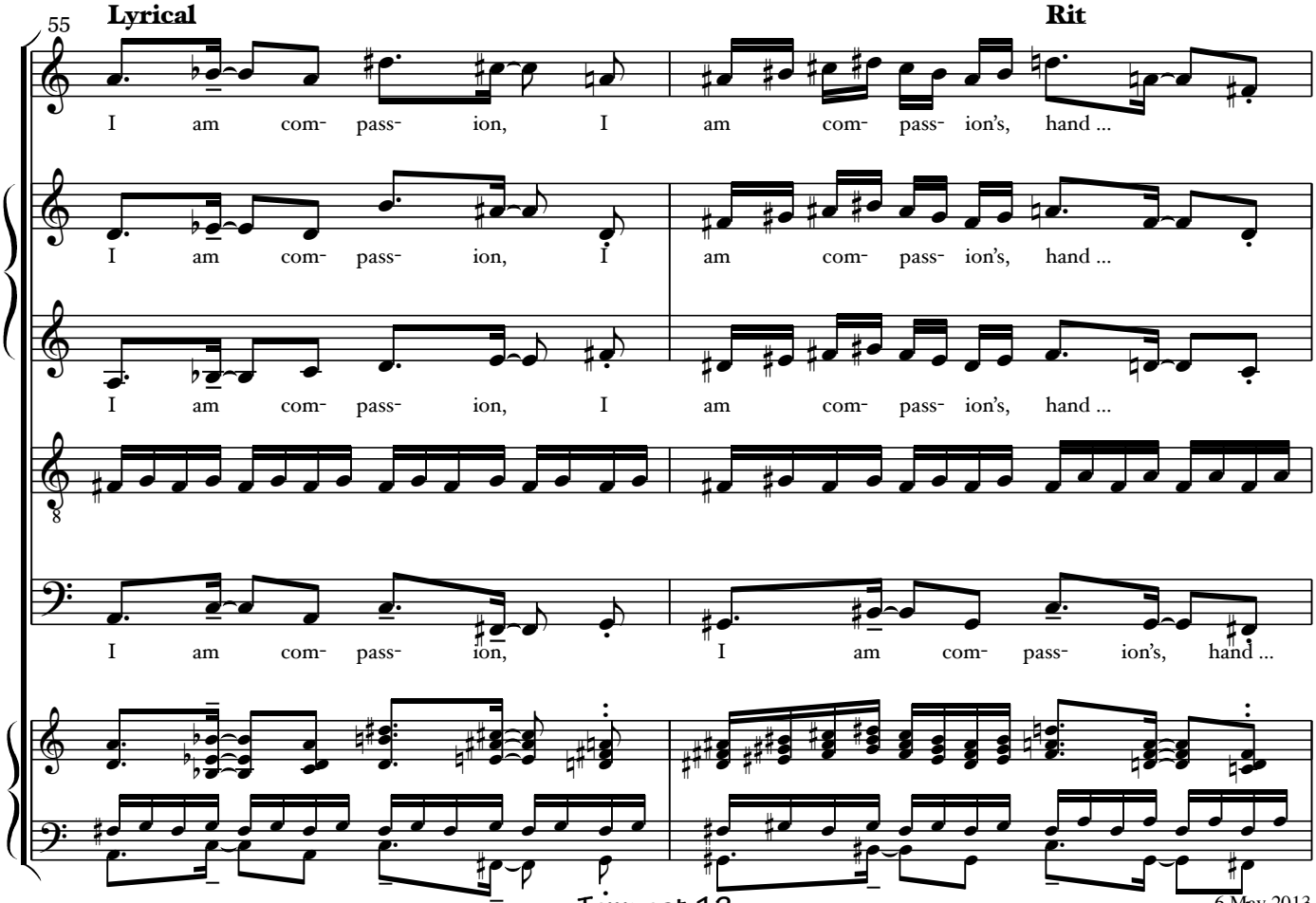

38
love is the wind
Then its pass-
Then its

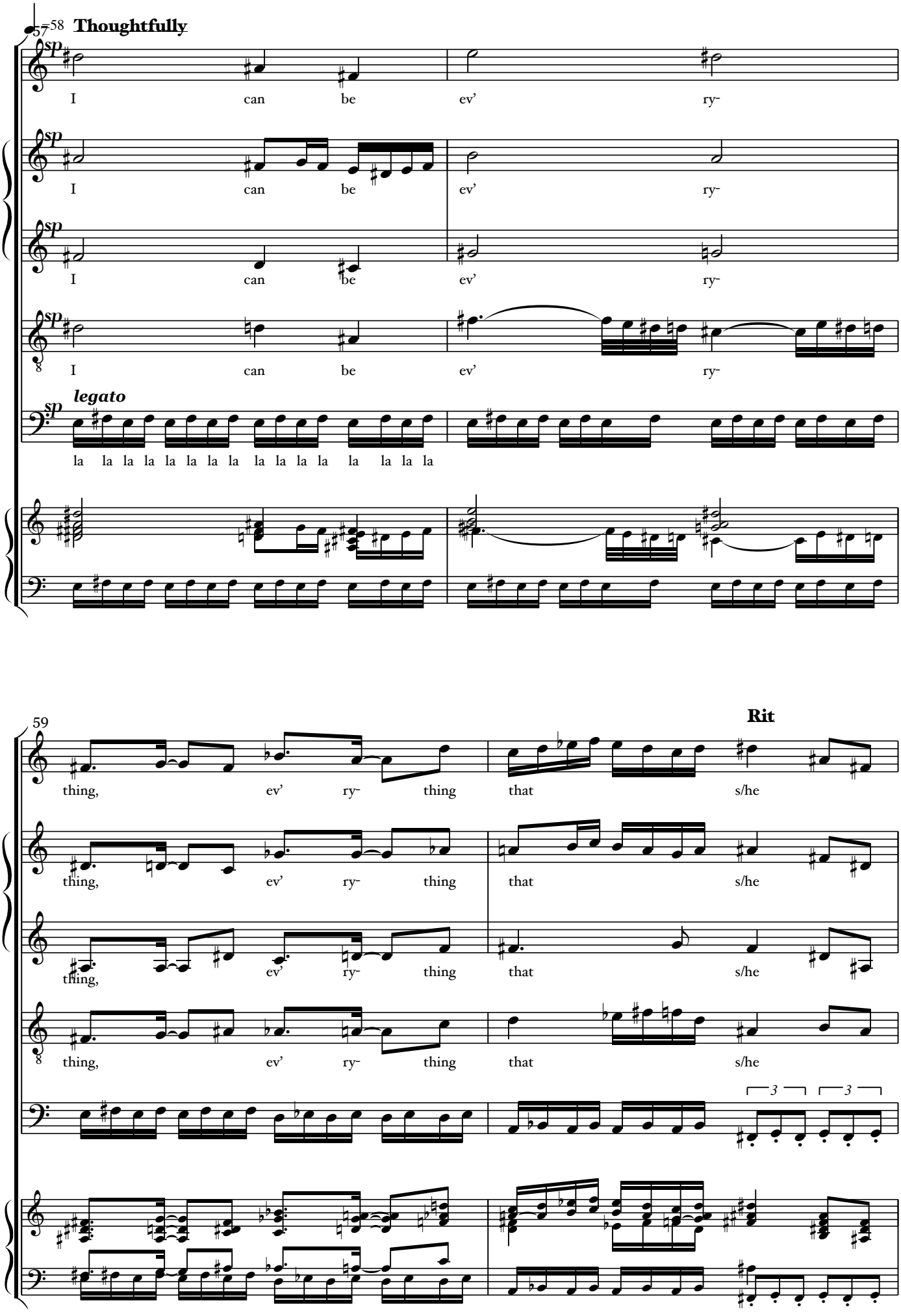

40
♩=60 Distant
ion- ate shak- ing must knock
ion- ate shak- ing must knock
ion- ate shak- ing must knock
pas'n- ate shak- ing must knock
pas'n- ate shak- ing must

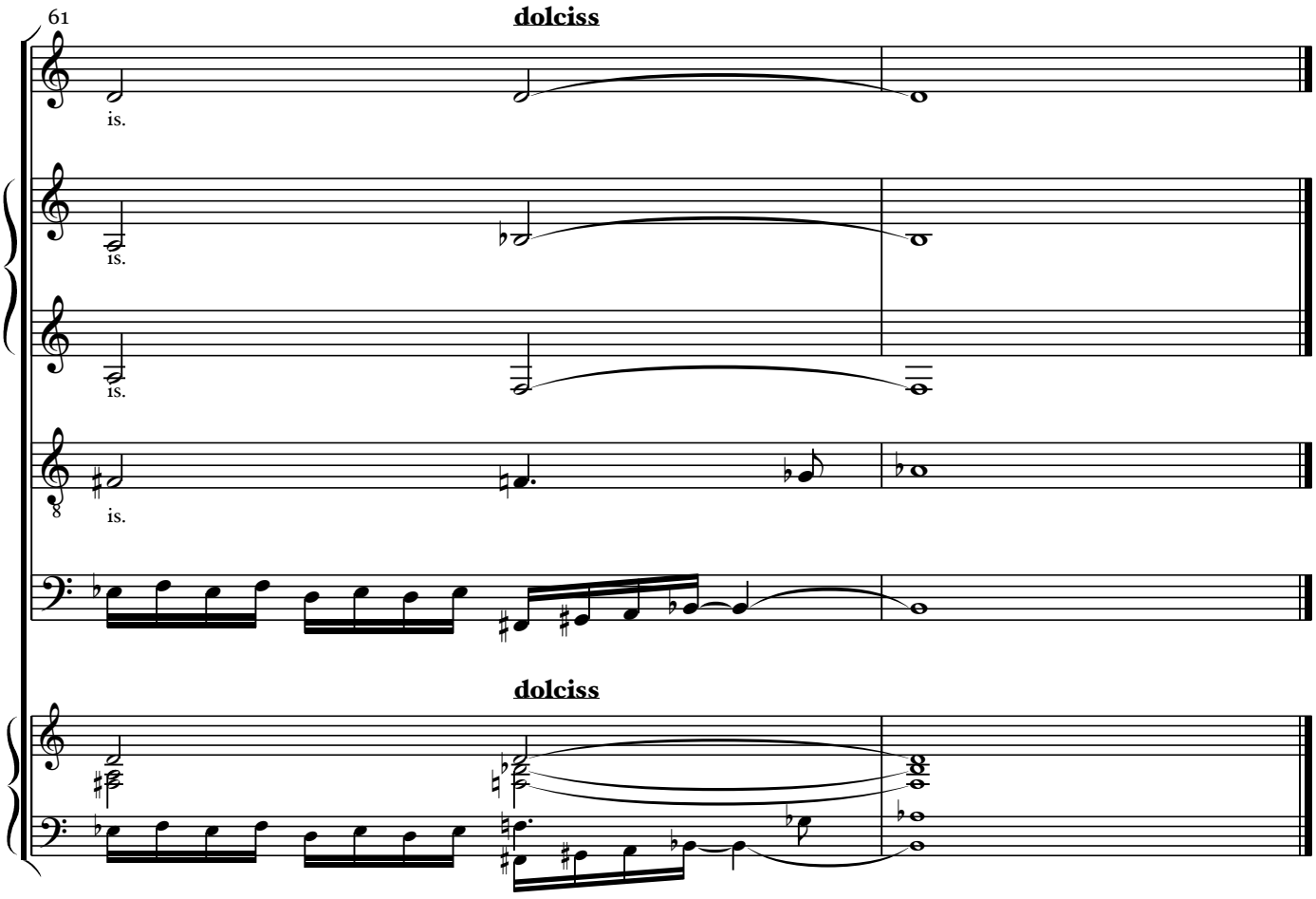

42
♩=78 Tempo 1
mf
our seeds to earth. I am God: God is with- out on- tol- o- gy:
our seeds to earth. I am God: God is with- out on- tol- o- gy:
our seeds to earth. I am God: God is with- out on- tol- o- gy:
knock our seeds to earth. God: God is with- out on- tol- o- gy:
f
3


47
♩=65
Distant
p
sp
Im- preg- nat- ing all – yet wholl- y oth- er.
Im- preg- nat- ing all – yet wholl- y oth- er.
Im- preg- nat- ing all – yet wholl- y oth- er.
Im- preg- nat- ing all – yet wholl- y oth- er.
51
♩=80
Più mosso
And still there's more ...
pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa pa
And still there's more ...
And still there's more ...


53
And still there's more ...
And still there's more ...


55
Lyrical
Rit
I am com- pass- ion, I am com- pass- ion's, hand ...


57 ♩=58 Thoughtfully
sp
I can be ev' ry-
I can be ev' ry-
I can be ev' ry-
I can be ev' ry-
legato
la la la la la la la la la la la la la la la la
59
Rit
thing, ev' ry- thing that s/he
thing, ev' ry- thing that s/he
thing, ev' ry- thing that s/he
thing, ev' ry- thing that s/he
3
3

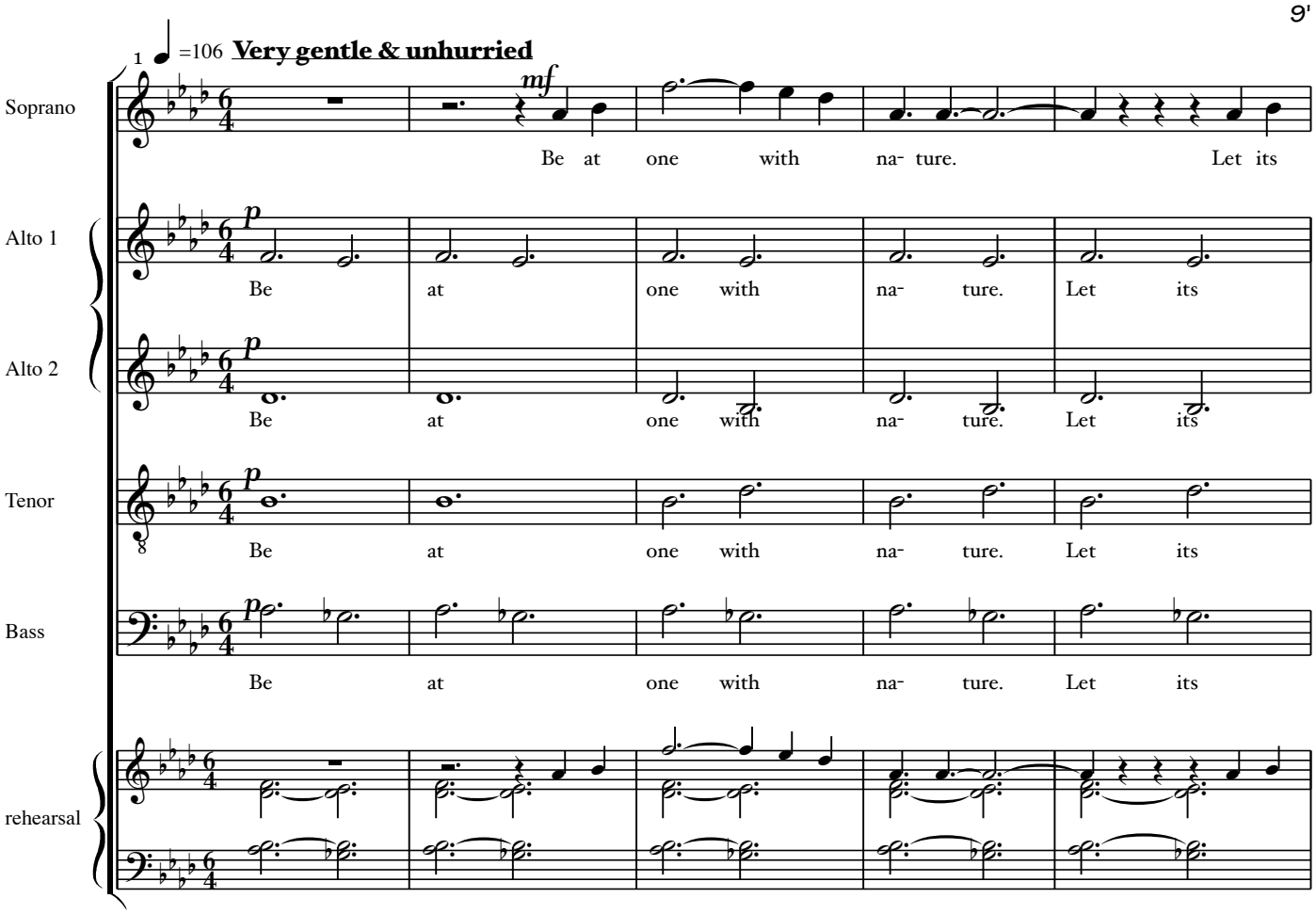

61
dolciss
is.
is.
is.
is.
dolciss

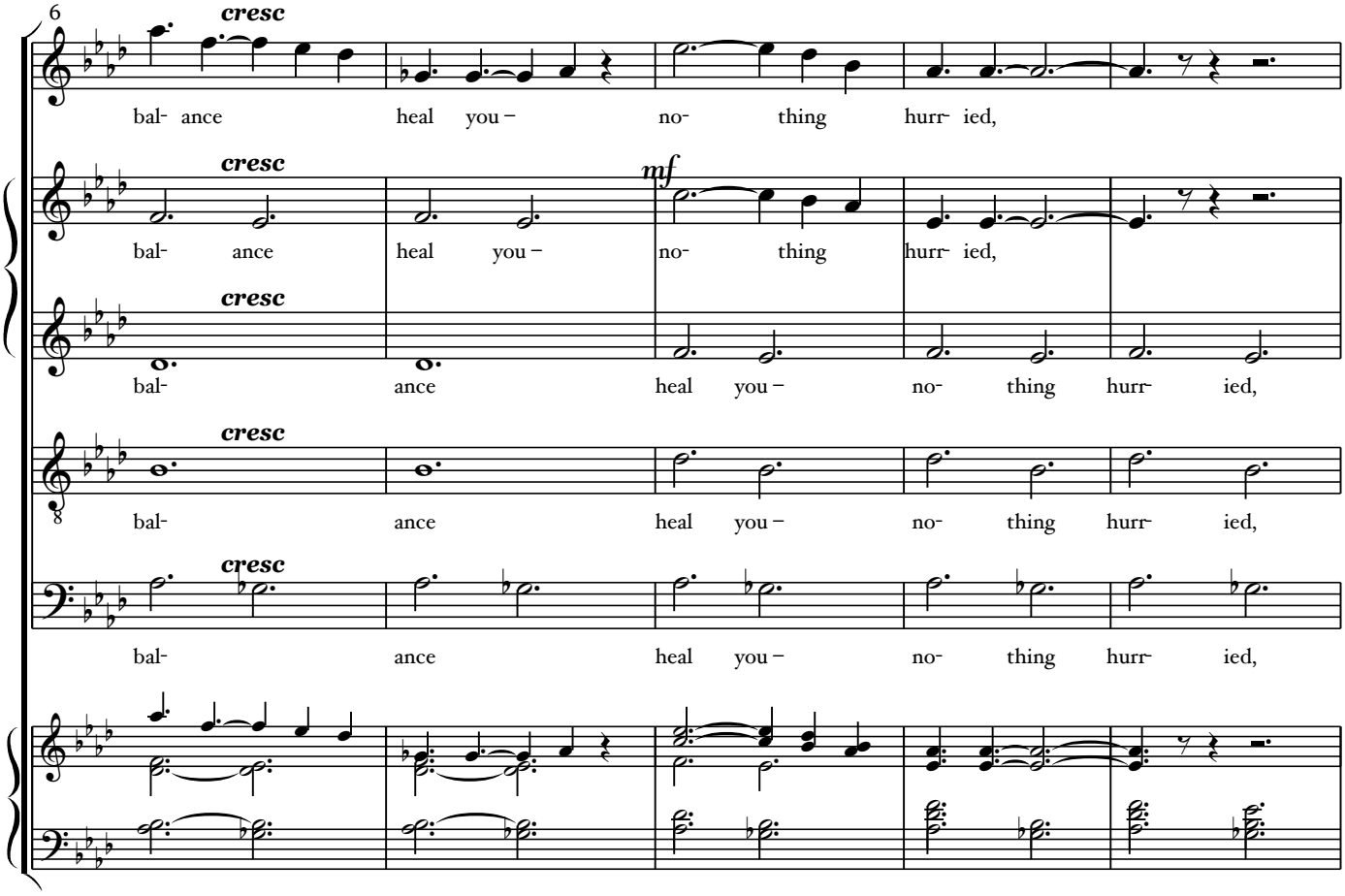
Nature & Transcendence

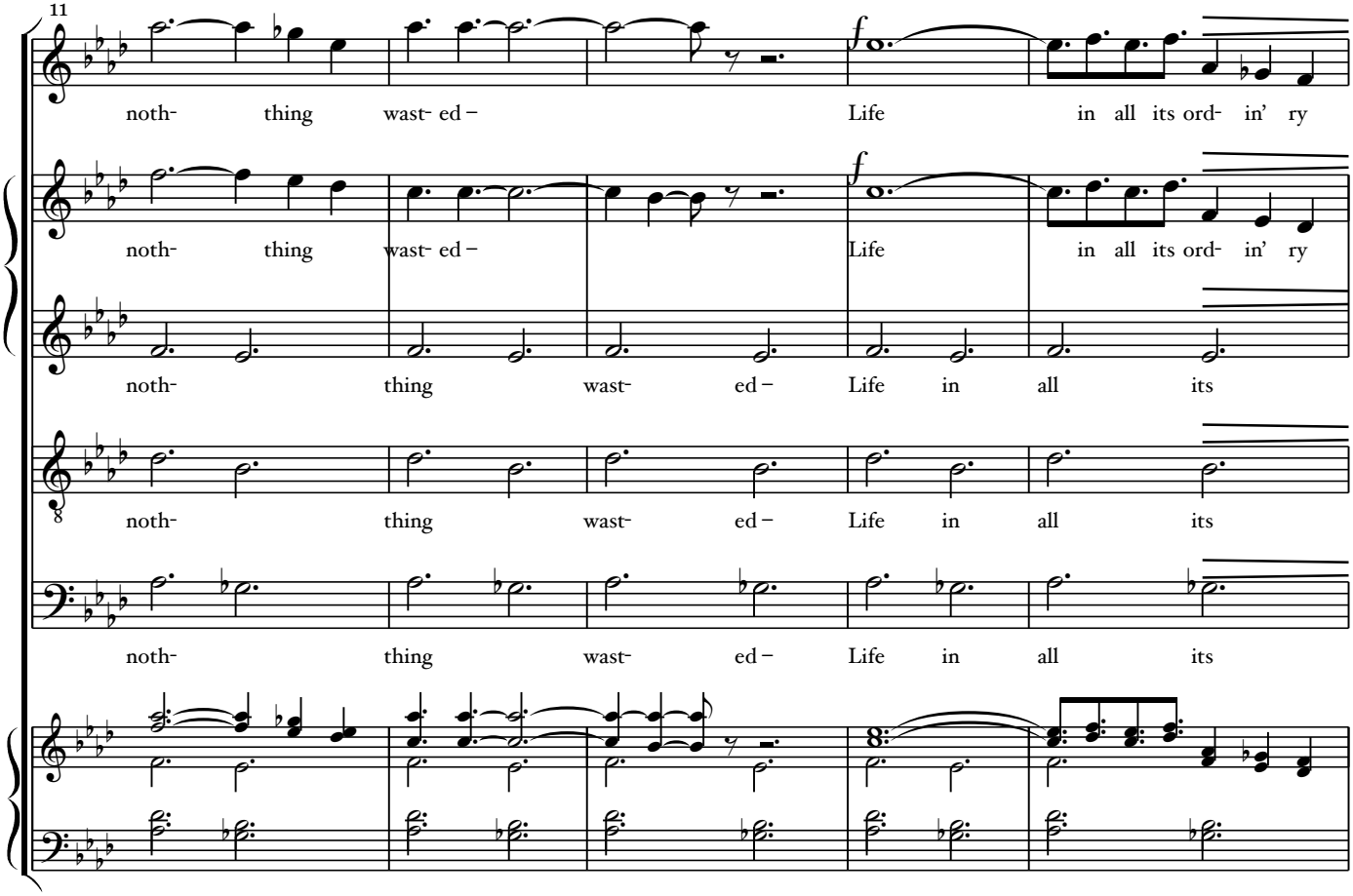
5

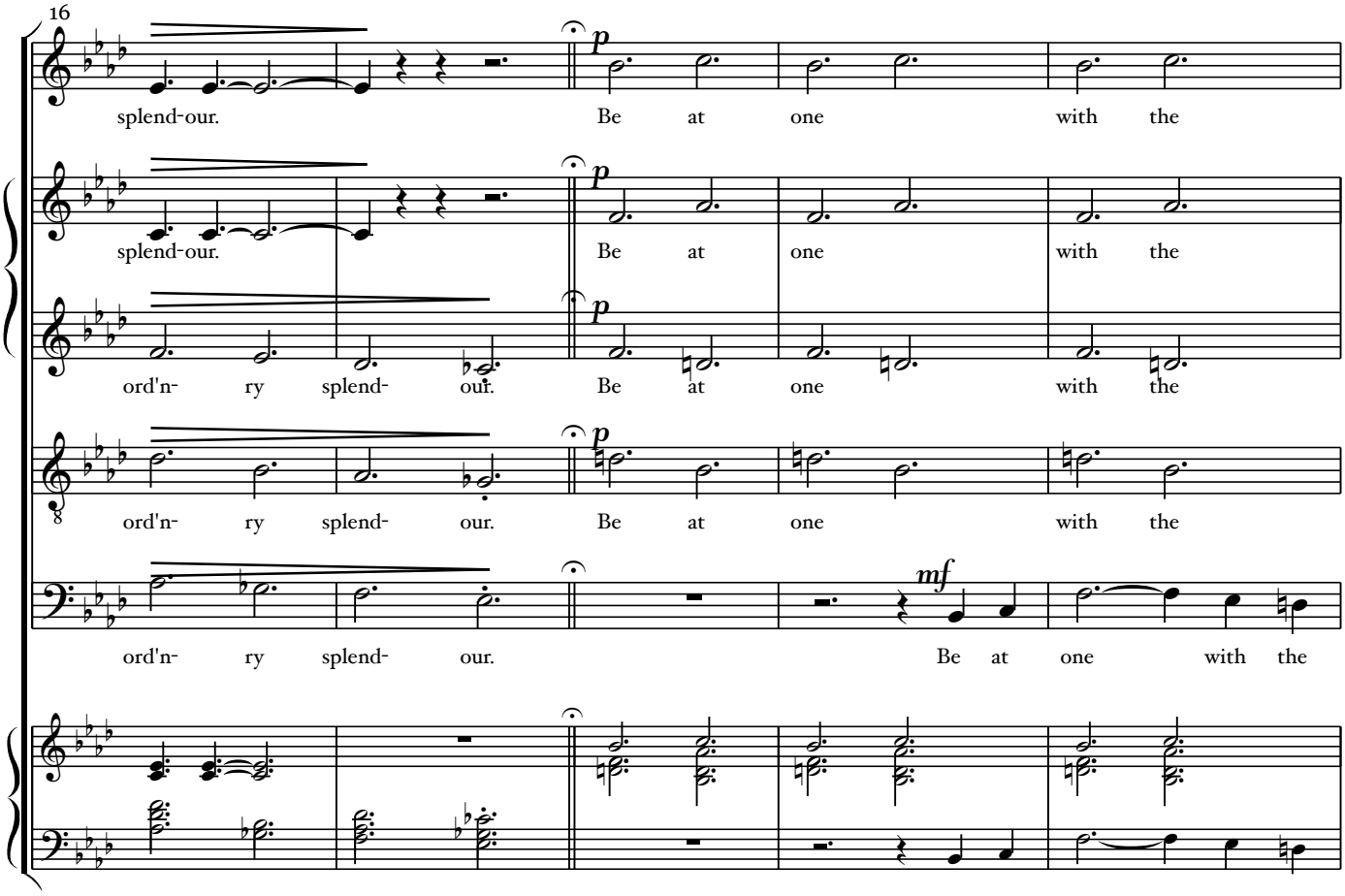
Michæl Maxwell Steer

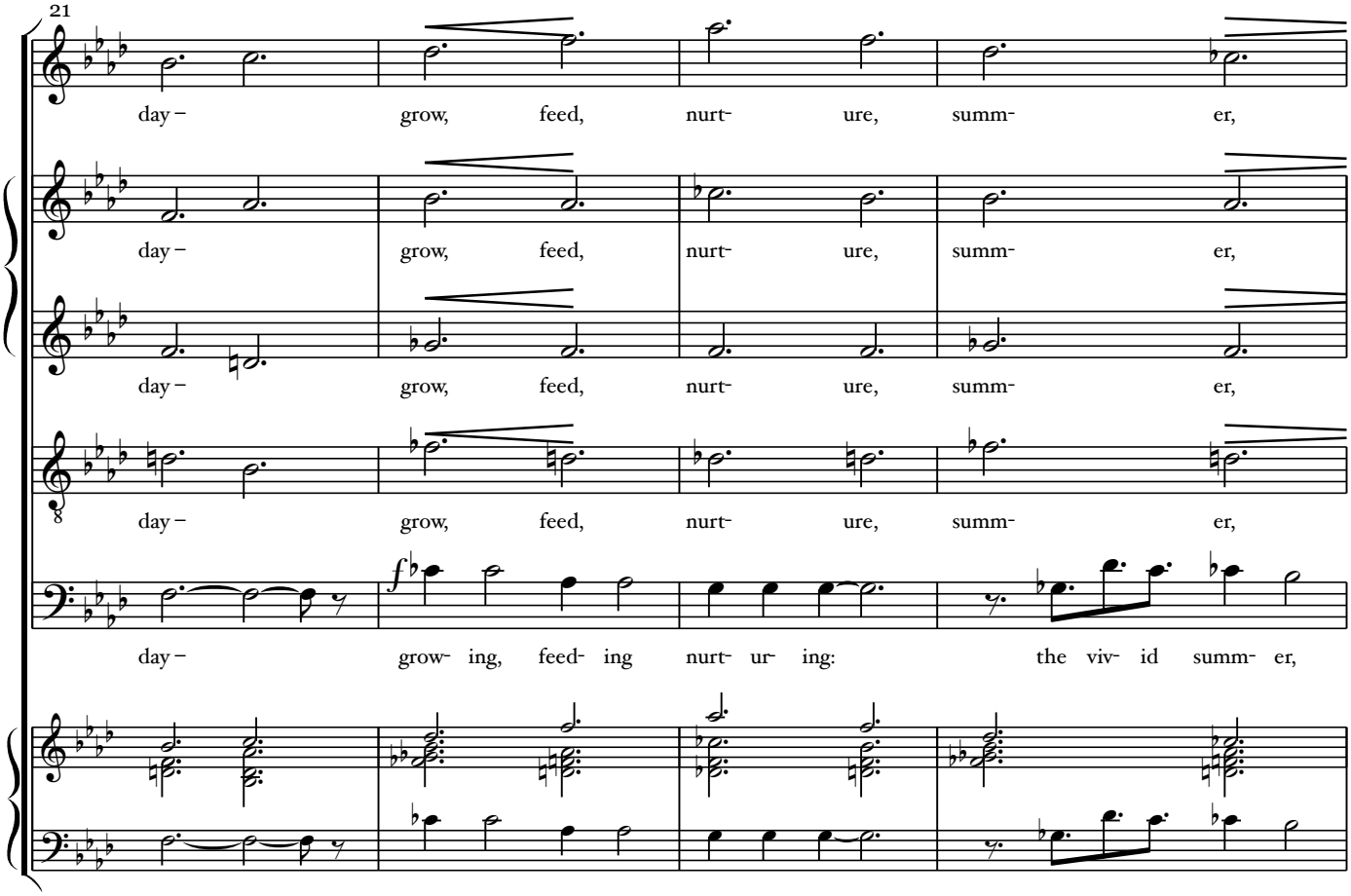
Words 23/06/2009 :: Music 19-23/3/2013

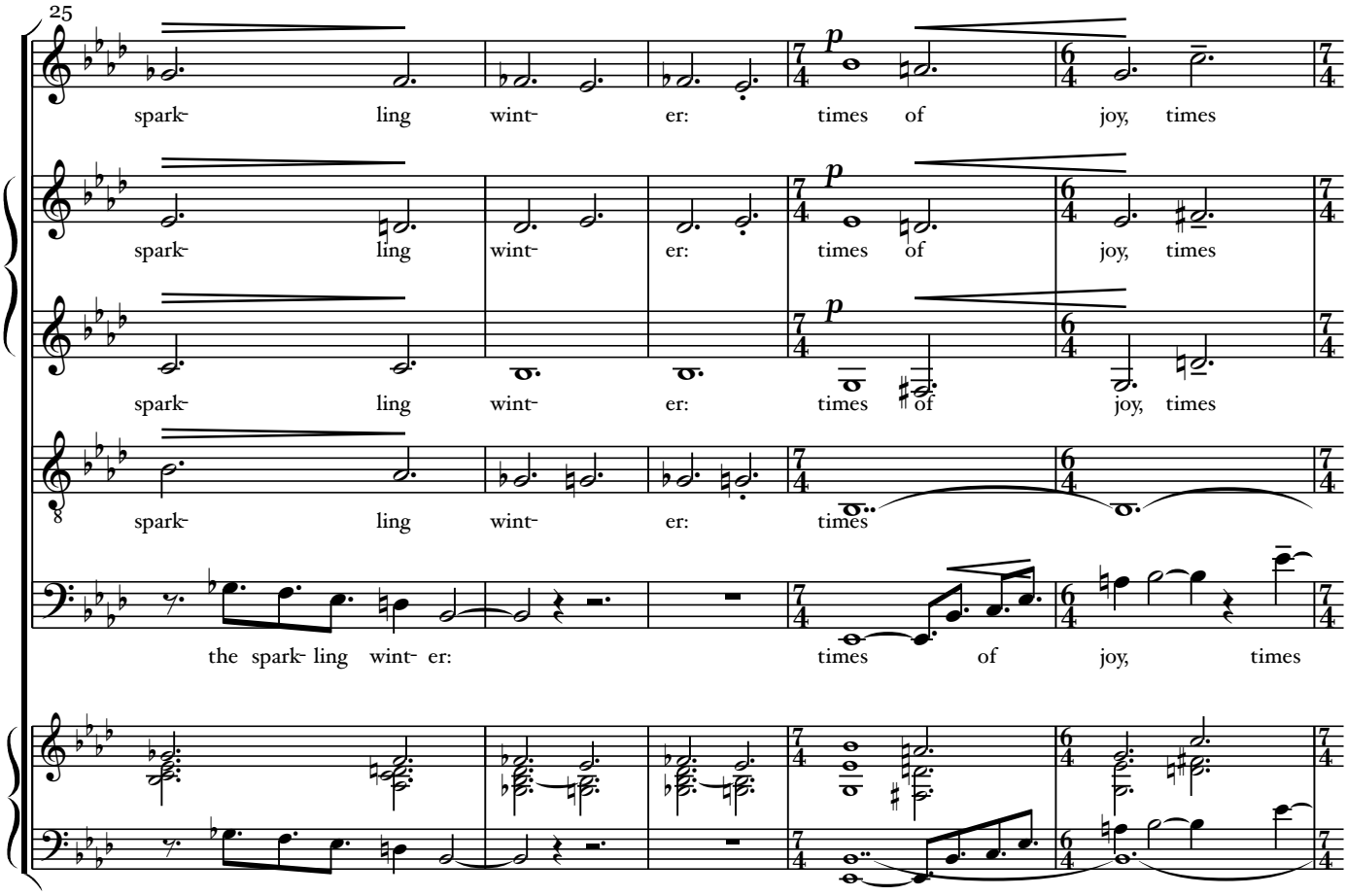


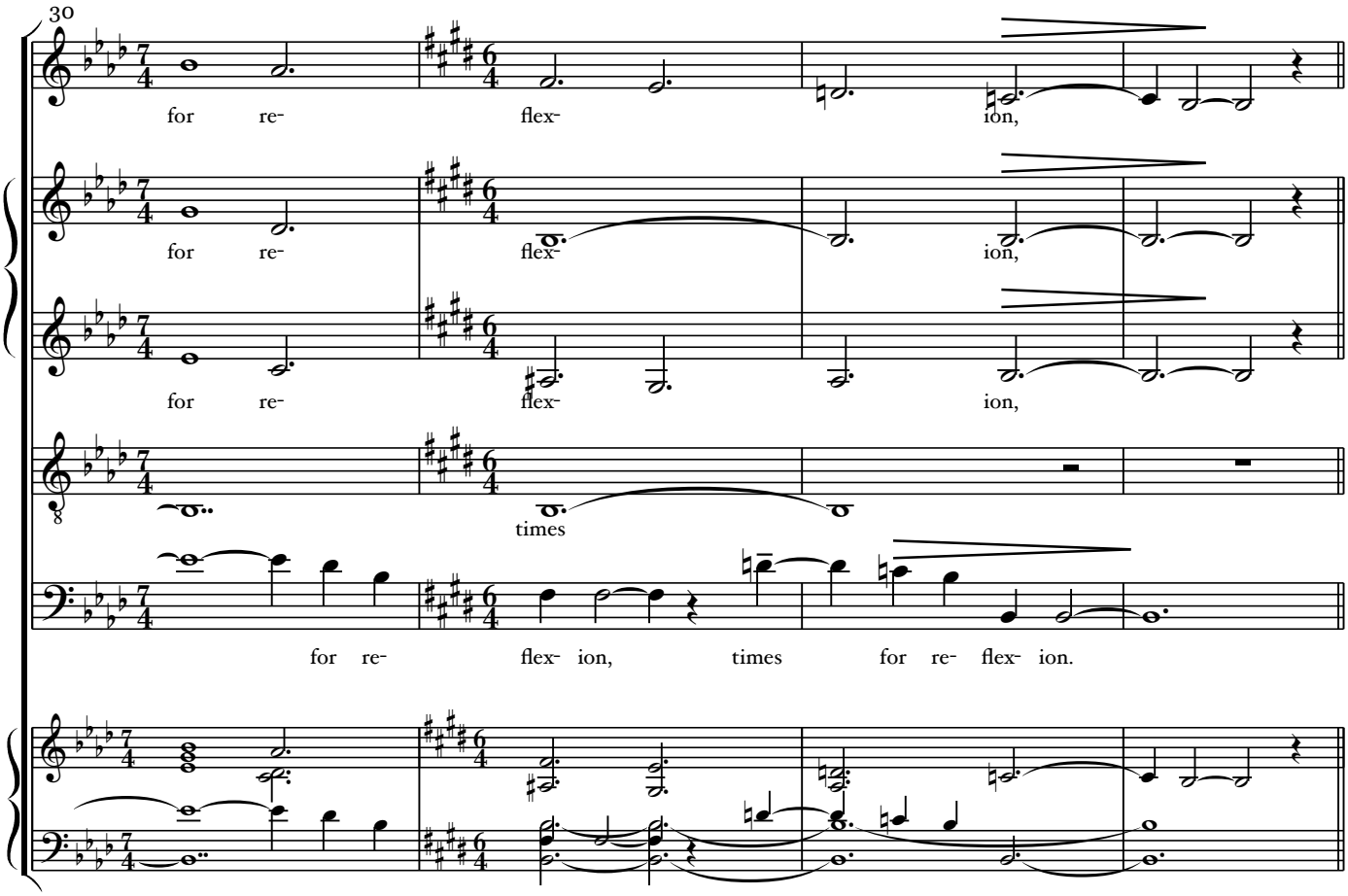

6
cresc
mf
bal- ance heal you – no- thing hurr- ied,

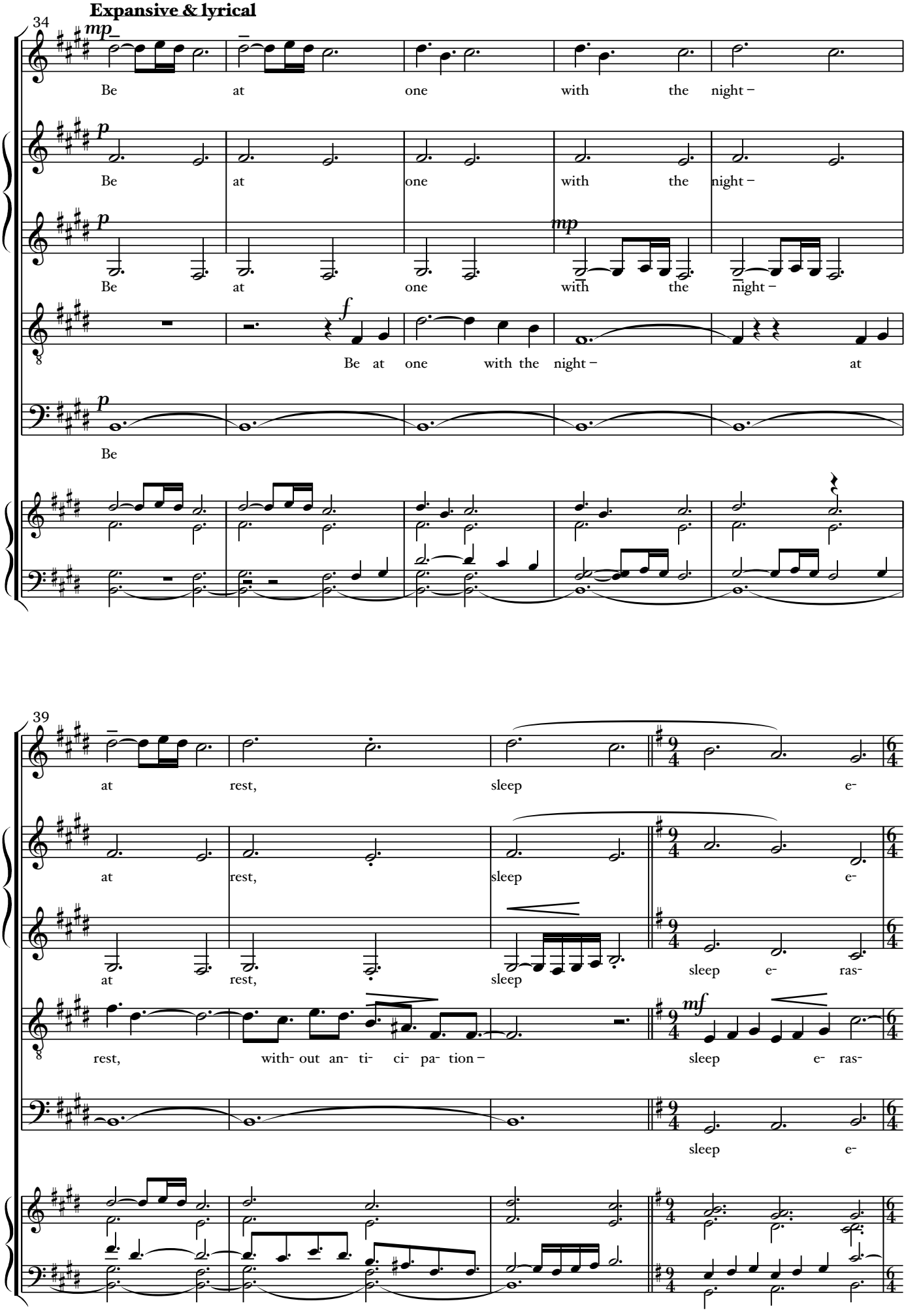

11
f
noth- thing wast- ed – Life in all its ord- in' ry
noth- thing wast- ed – Life in all its

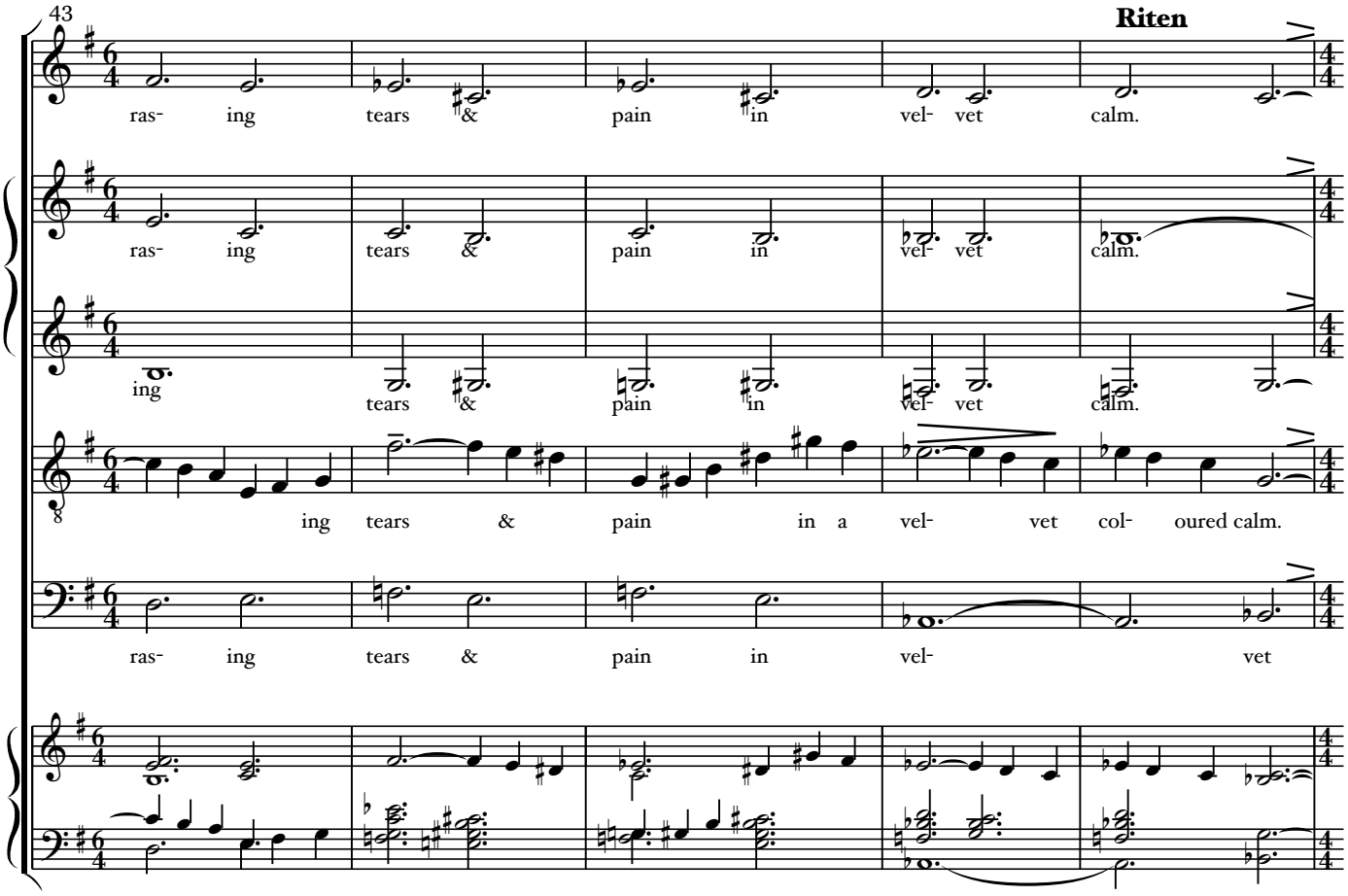

16
splend-our.
Be at one with the
splend-our.
Be at one with the
ord'n- ry splend- our.
Be at one with the
ord'n- ry splend- our.
Be at one with the
ord'n- ry splend- our.
Be at one with the

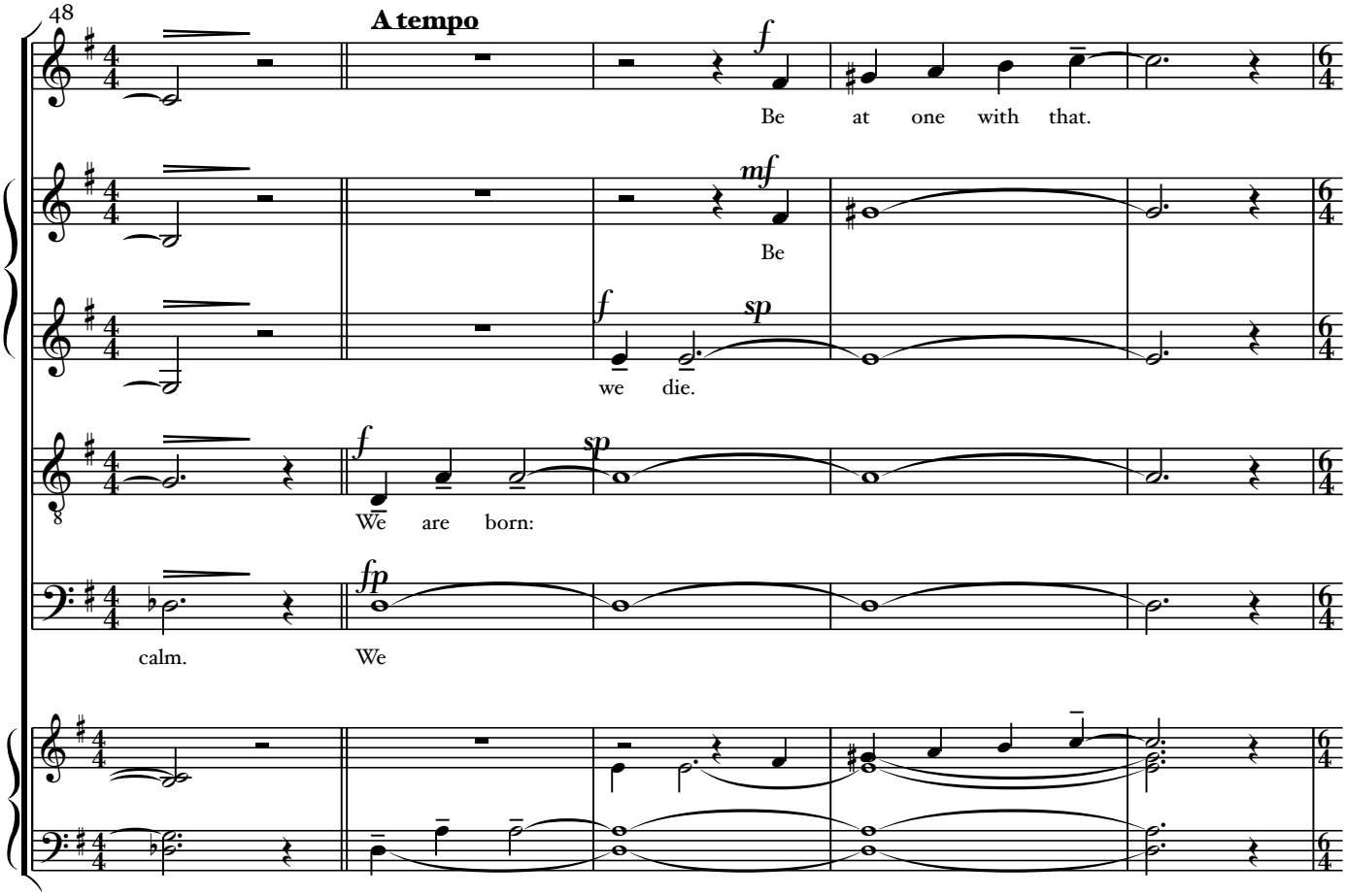

21
day – grow, feed, nurt- ure, summ- er,
day – grow, feed, nurt- ure, summ- er,
day – grow, feed, nurt- ure, summ- er,
day – grow, feed, nurt- ure, summ- er,
day – grow- ing, feed- ing nurt- ur- ing: the viv- id summ- er,

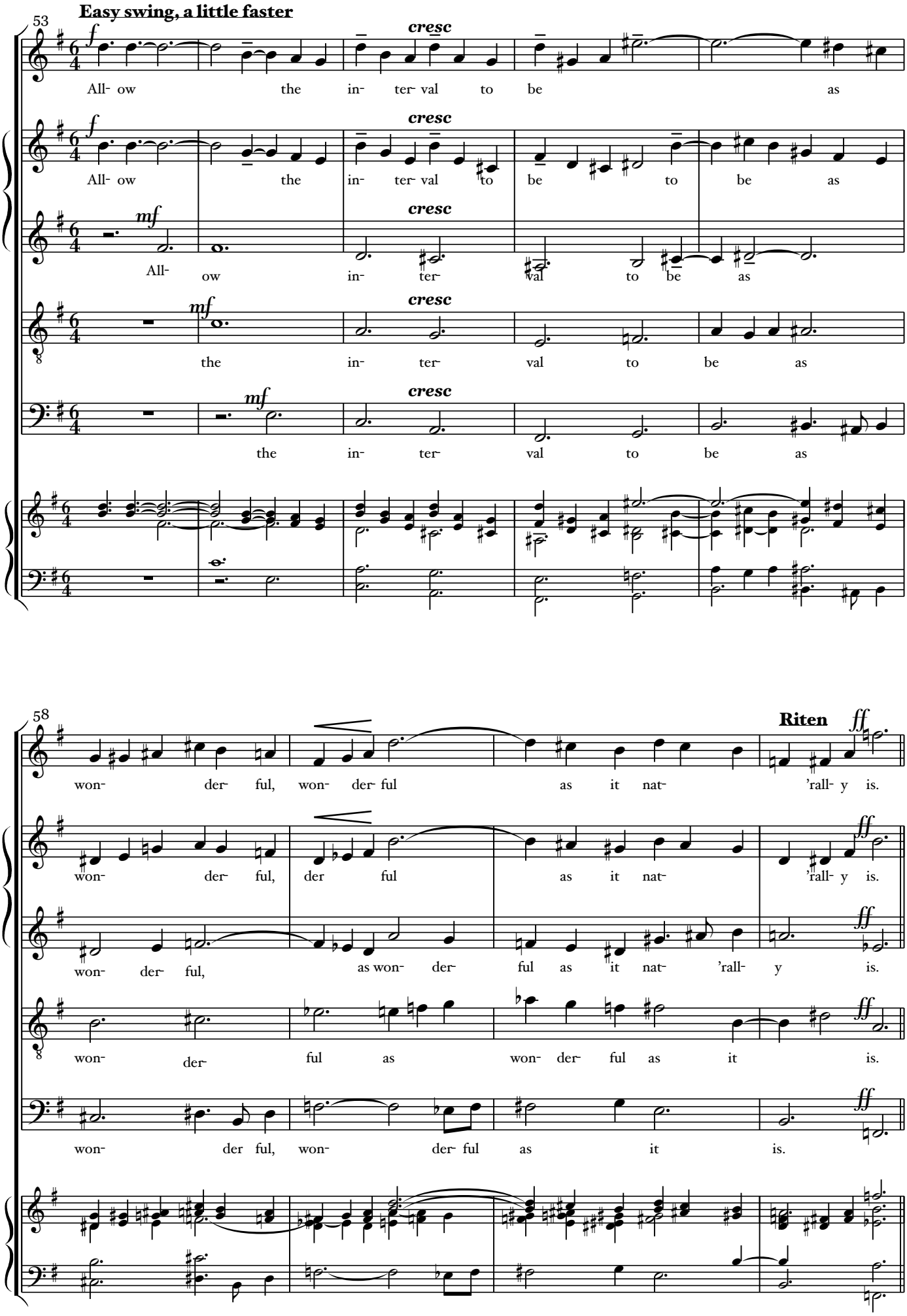

25
spark- ling wint- er: times of joy, times
spark- ling wint- er: times of joy, times
spark- ling wint- er: times of joy, times
spark- ling wint- er: times
the spark- ling wint- er: times of joy, times

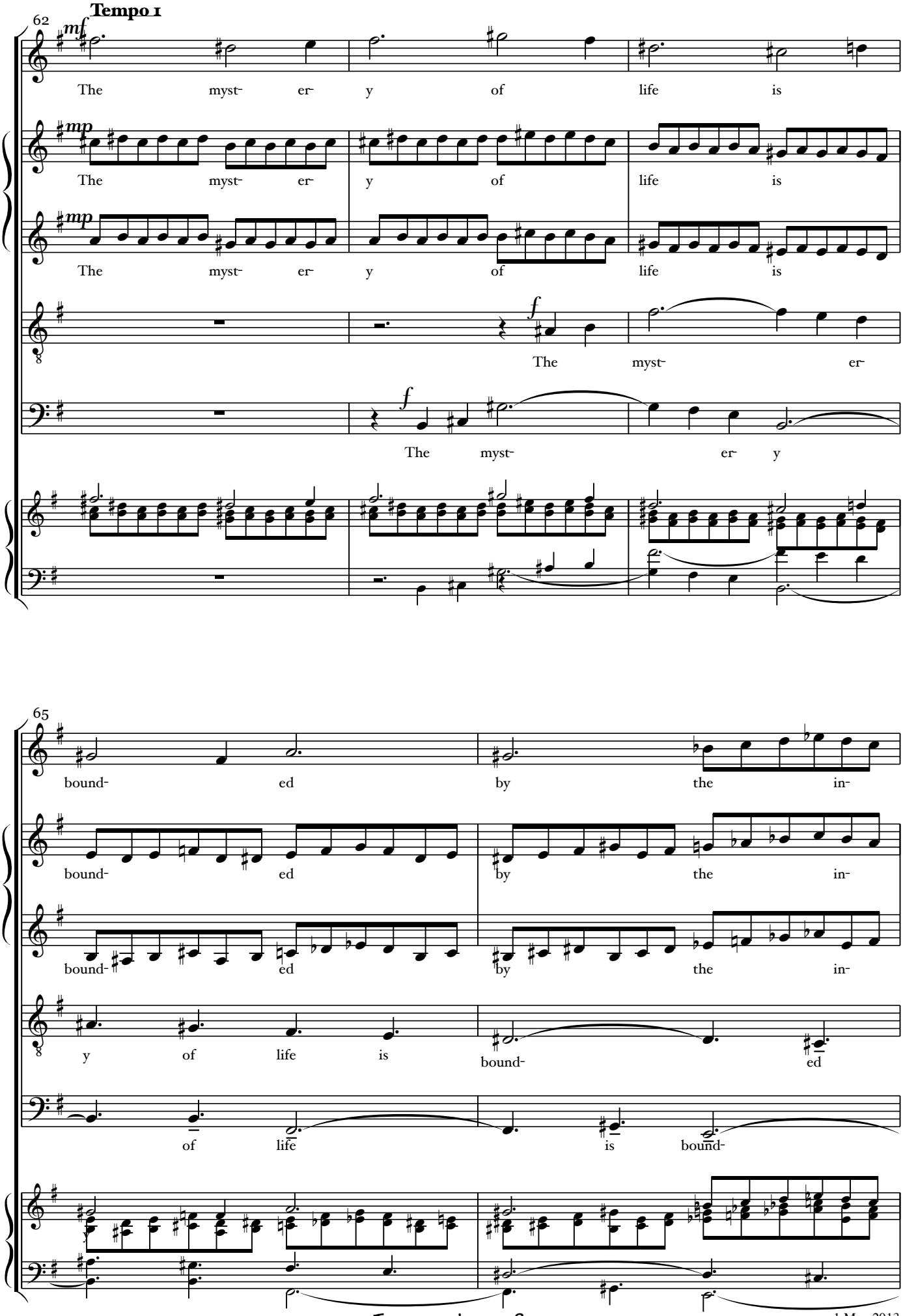

30
for re- flex- ion,
for re- flex- ion,
for re- flex- ion,
times
for re- flex- ion, times for re- flex- ion.

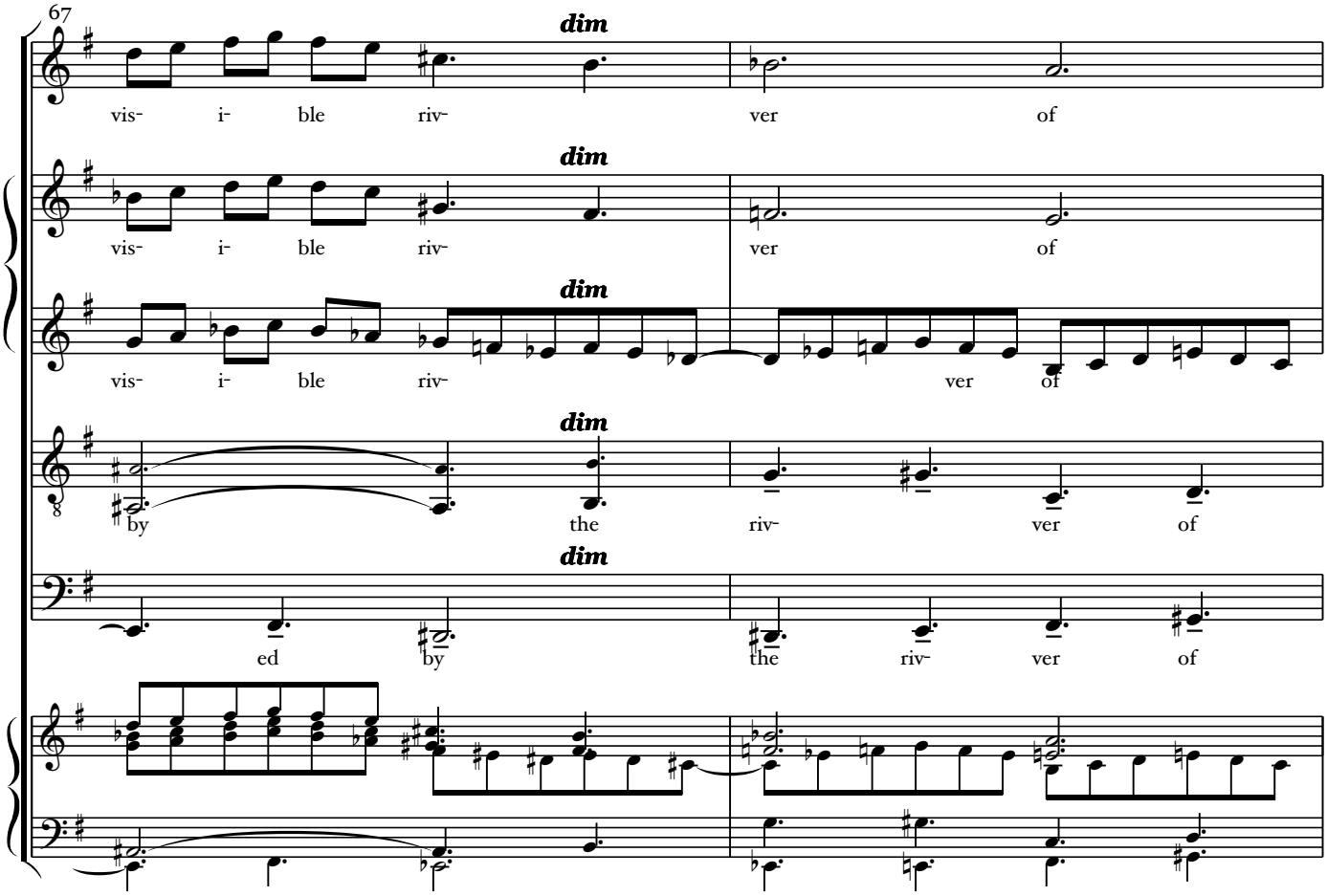

Expansive & lyrical
34
mp
Be at one with the night –
p
Be at one with the night –
p
mp
Be at one with the night –
f
Be at one with the night – at
p
Be
39
at rest, sleep e-
at rest, sleep e-
at rest, sleep sleep e- ras-
rest, with- out an- ti- ci- pa- tion –
mf
sleep e- ras-
sleep e-

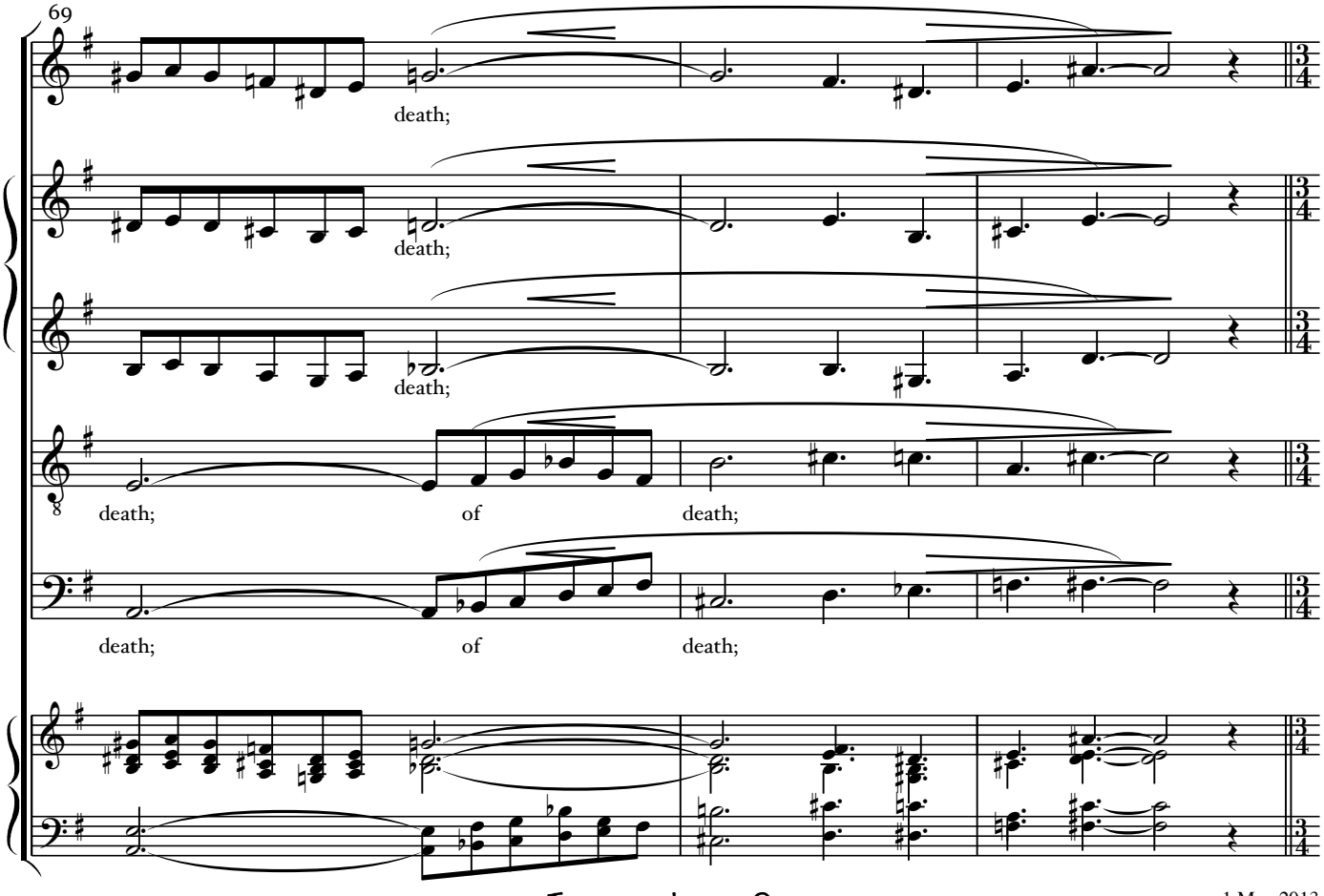

43
Riten
ras- ing tears & pain in vel- vet calm.
ras- ing tears & pain in vel- vet calm.
ing tears & pain in vel- vet calm.
ing tears & pain in a vel- vet col- oured calm.
ras- ing tears & pain in vel- vet

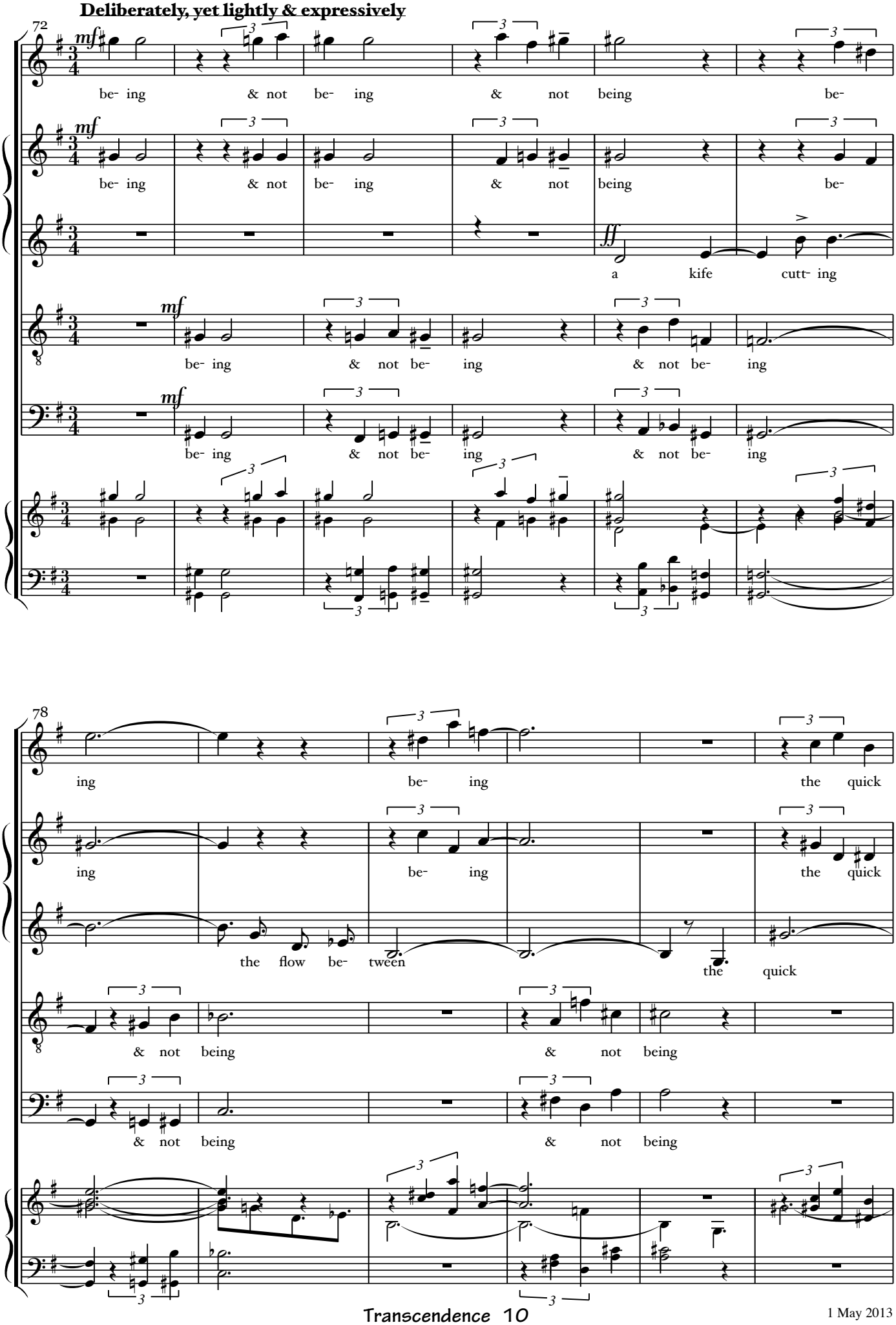

48
A tempo
f
Be at one with that.
mf
Be
f
sp
we die.
f
sp
We are born:
fp
calm.
We

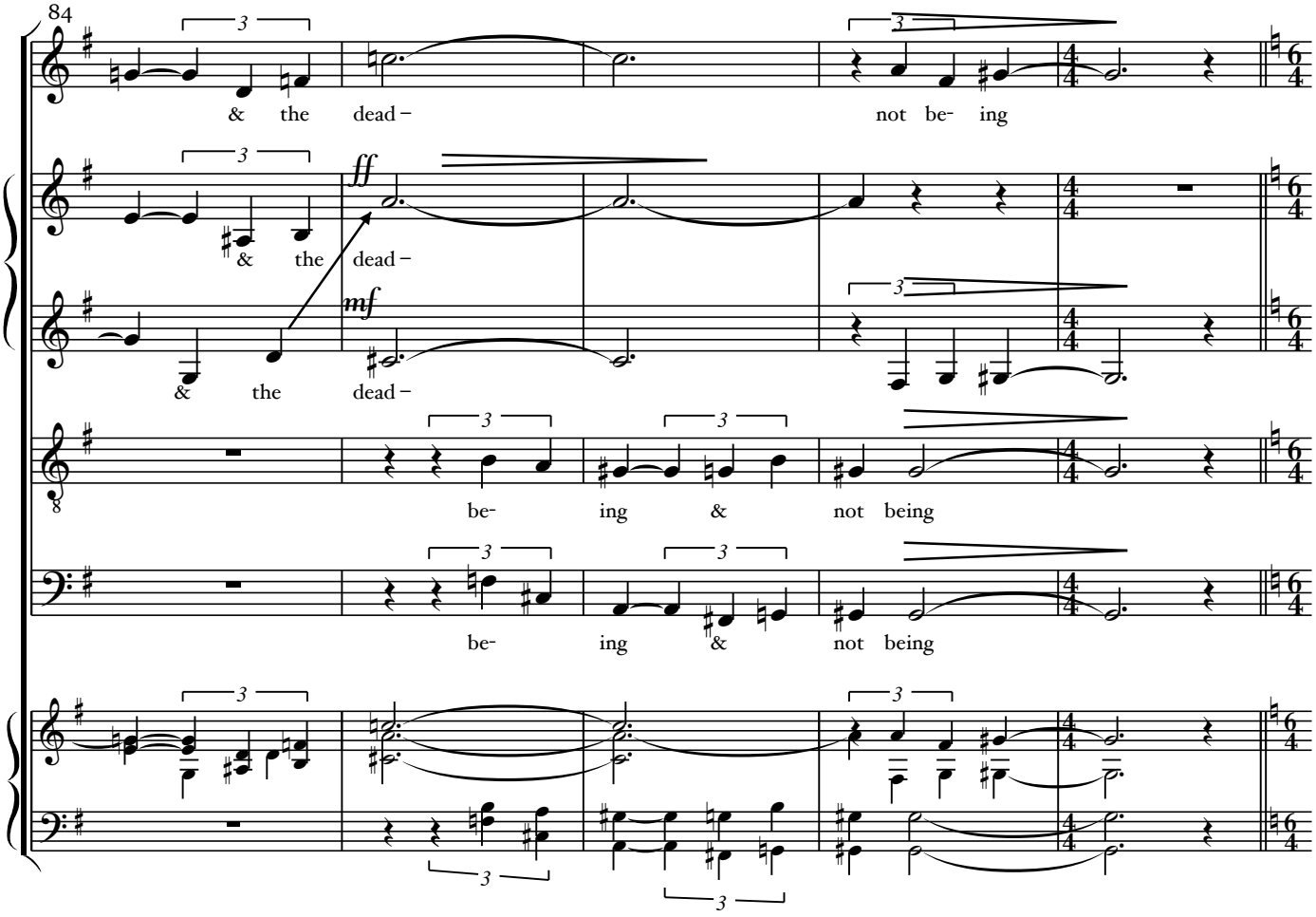

Easy swing, a little faster
53
All- ow the in- ter- val to be as
All- ow the in- ter- val to be to be as
All- ow in- ter- val to be as
the in- ter- val to be as
the in- ter- val to be as
58
Riten
won- der- ful, won- der- ful as it nat- 'rall- y is.
won- der- ful, der ful as it nat- 'rall- y is.
won- der- ful, as won- der- ful as it nat- 'rall- y is.
won- der- ful as won- der- ful as it is.
won- der ful, won- der- ful as it is.

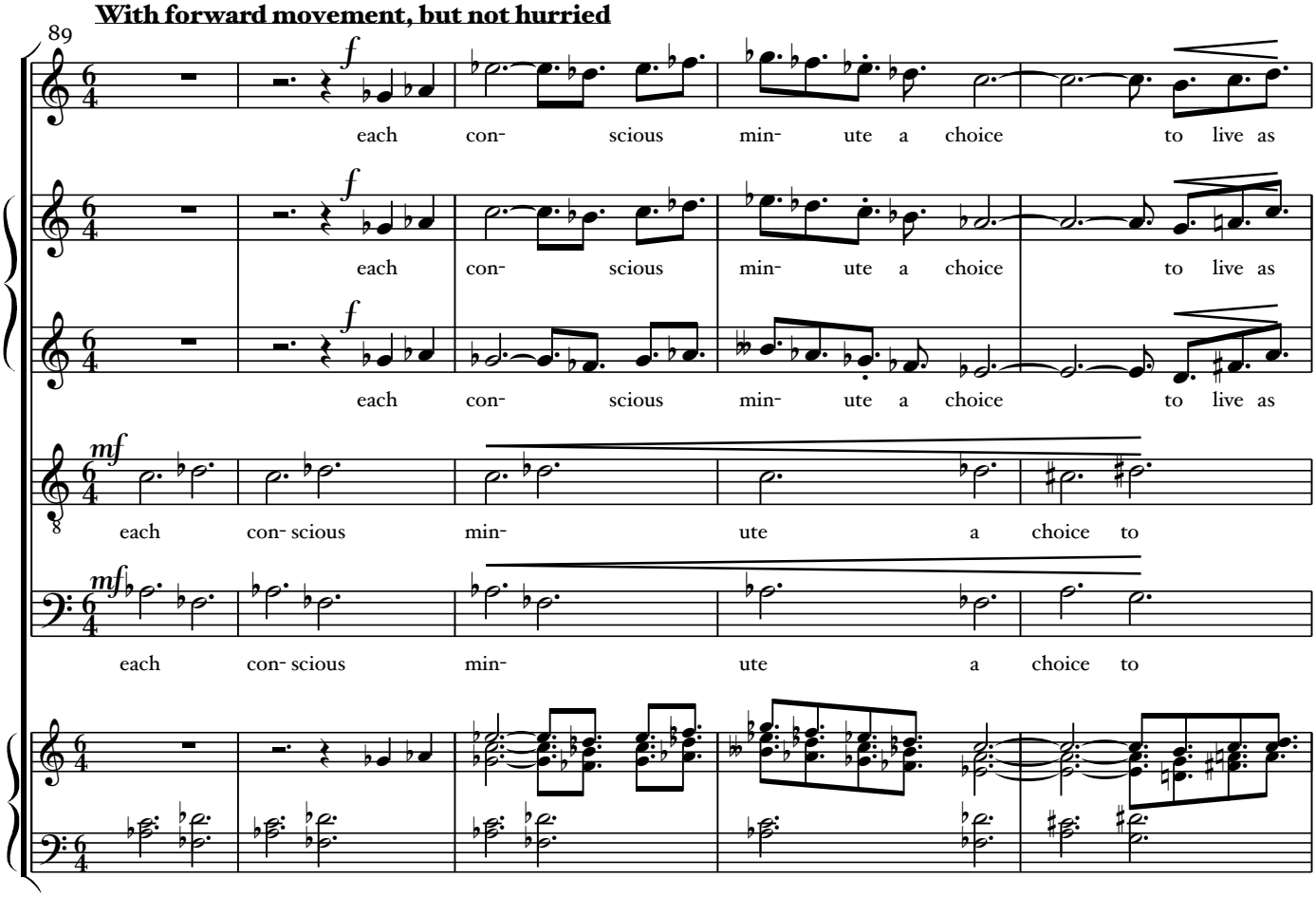

Tempo 1
62
mf
The myst- er- y of life is
mp
The myst- er- y of life is
mp
The myst- er- y of life is
f
The myst- er
f
The myst- er y
65
bound- ed by the in-
bound- ed by the in-
bound- ed by the in-
y of life is bound- ed
of life is bound-

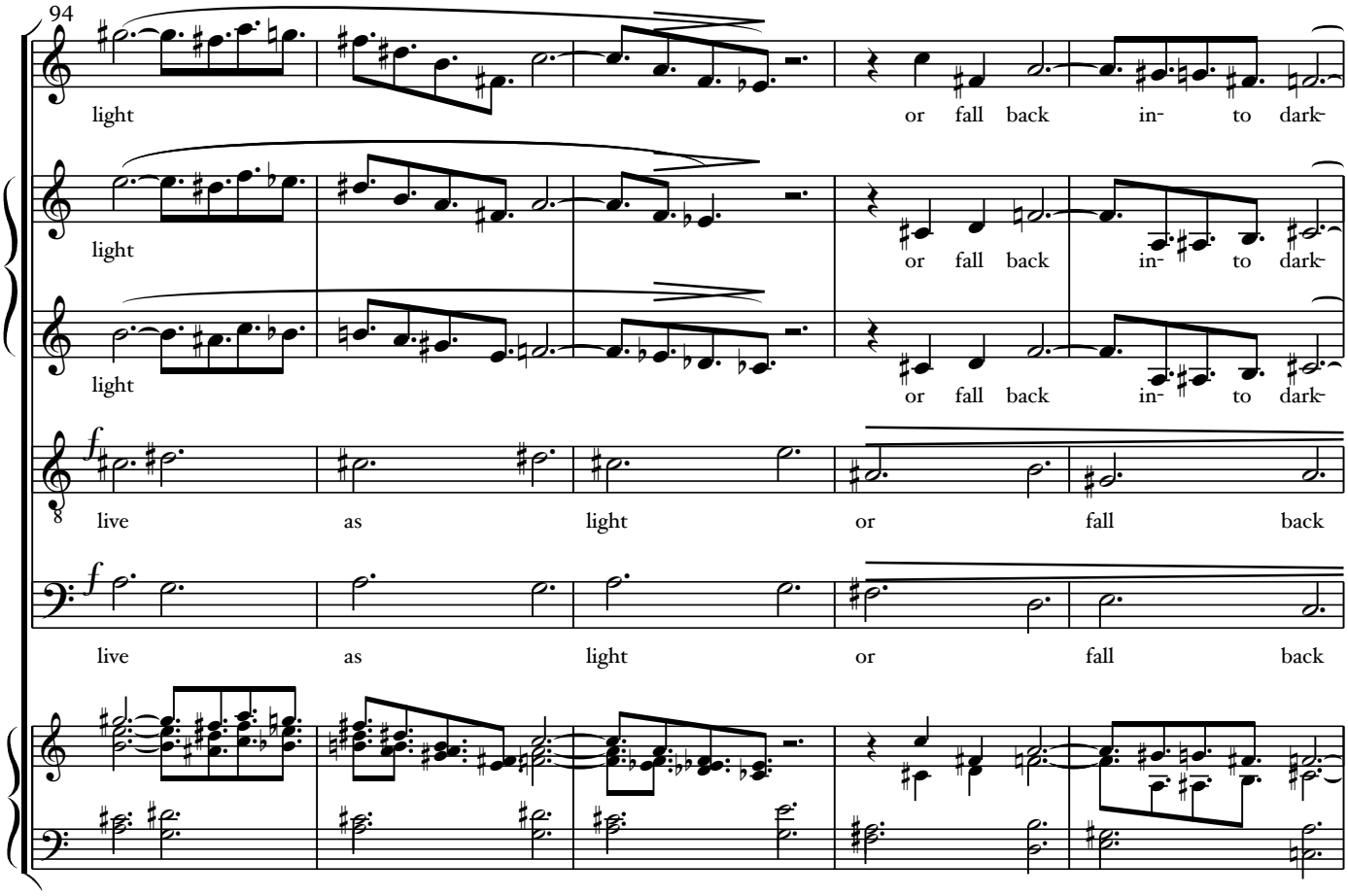

67
dim
vis- i- ble riv- ver of
dim
vis- i- ble riv- ver of
dim
vis- i- ble riv- ver of
dim
by the riv- ver of
dim
ed by the riv- ver of

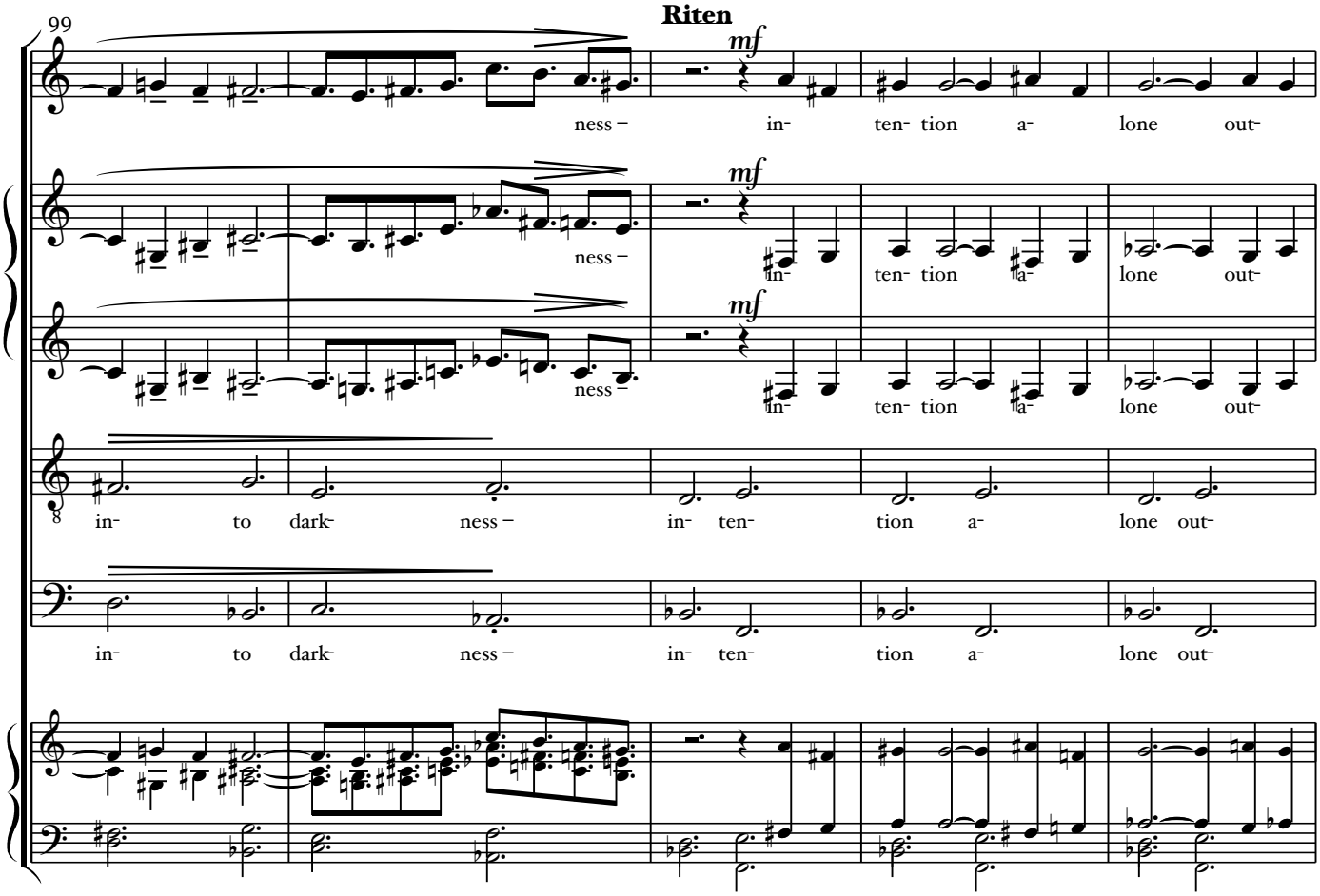

69
death;
death;
death;
death; of death;
death; of death;

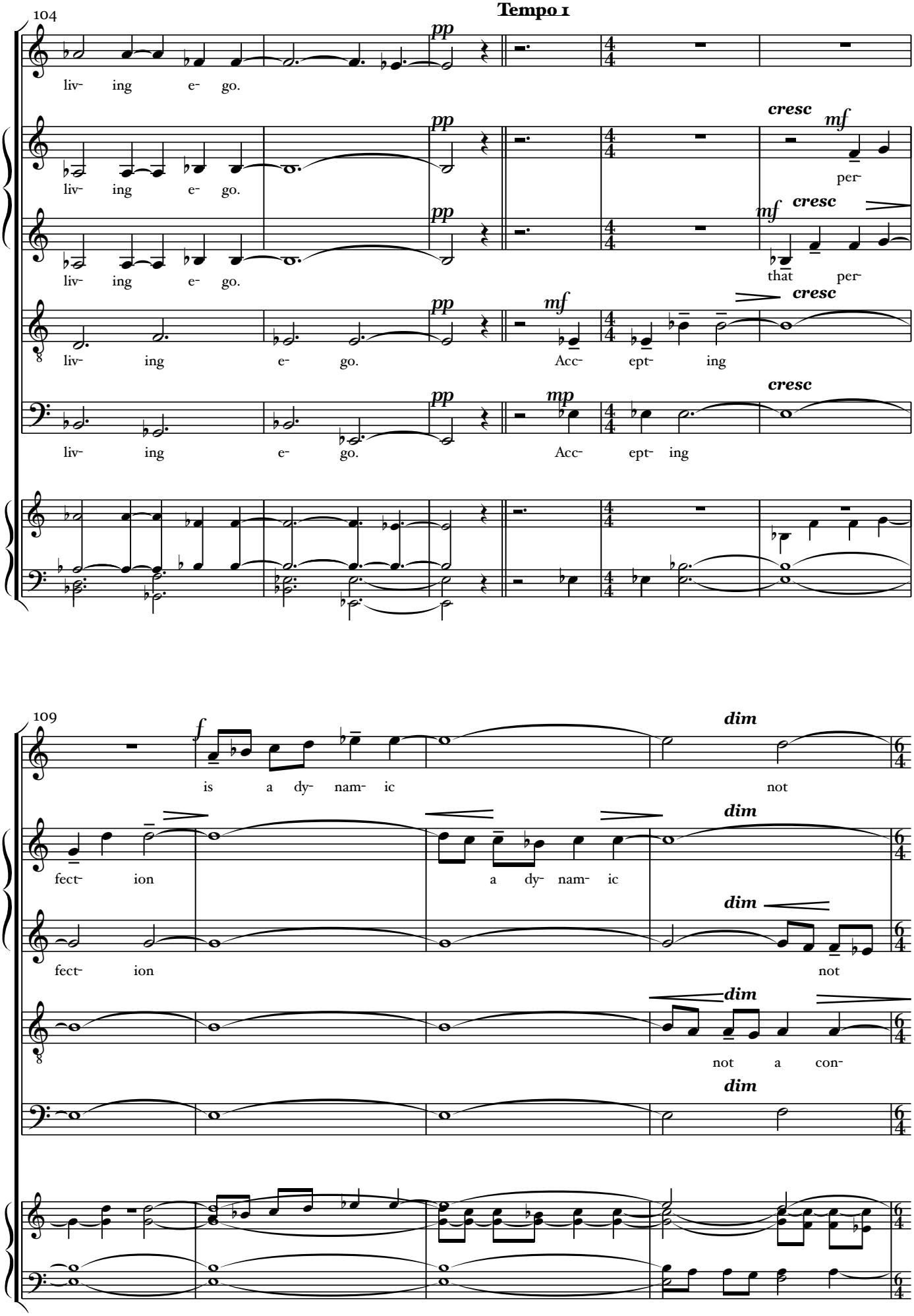

Deliberately, yet lightly & expressively
72
mf
be- ing & not be- ing & not being be-
mf
be- ing & not be- ing & not being be-
ff
a kife cutt- ing
mf
be- ing & not be- ing & not be- ing
mf
be- ing & not be- ing & not be- ing
78
ing be- ing the quick
ing be- ing the quick
the flow be- tween the quick
& not being & not being
& not being & not being

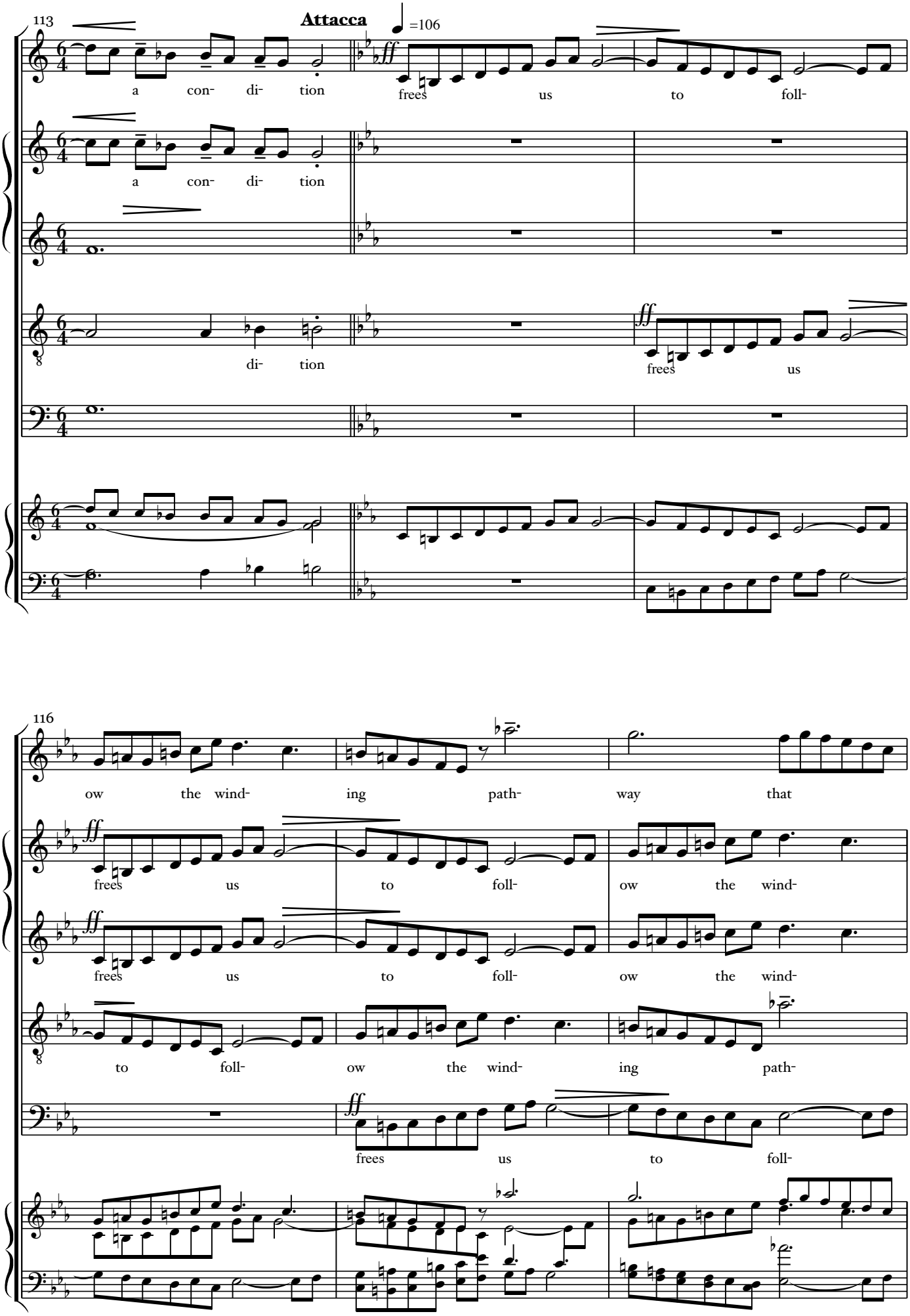

84
& the dead –
not be- ing
ff
& the dead –
mf
& the dead –
be- ing & not being
be- ing & not being

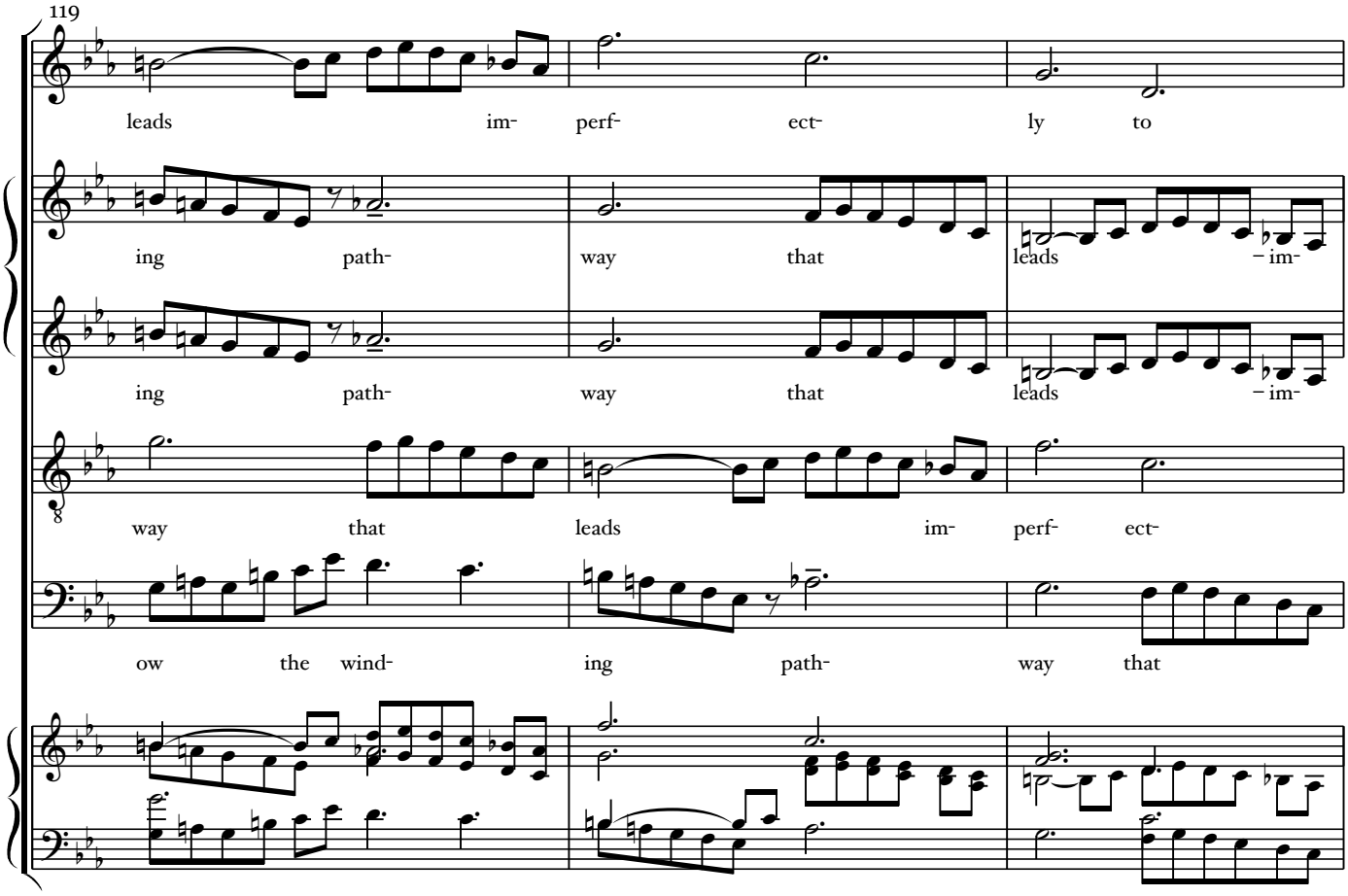

With forward movement, but not hurried
89
f
each con- scious min- ute a choice to live as
each con- scious min- ute a choice to live as
each con- scious min- ute a choice to live as
mf
each con- scious min- ute a choice to
mf
each con- scious min- ute a choice to

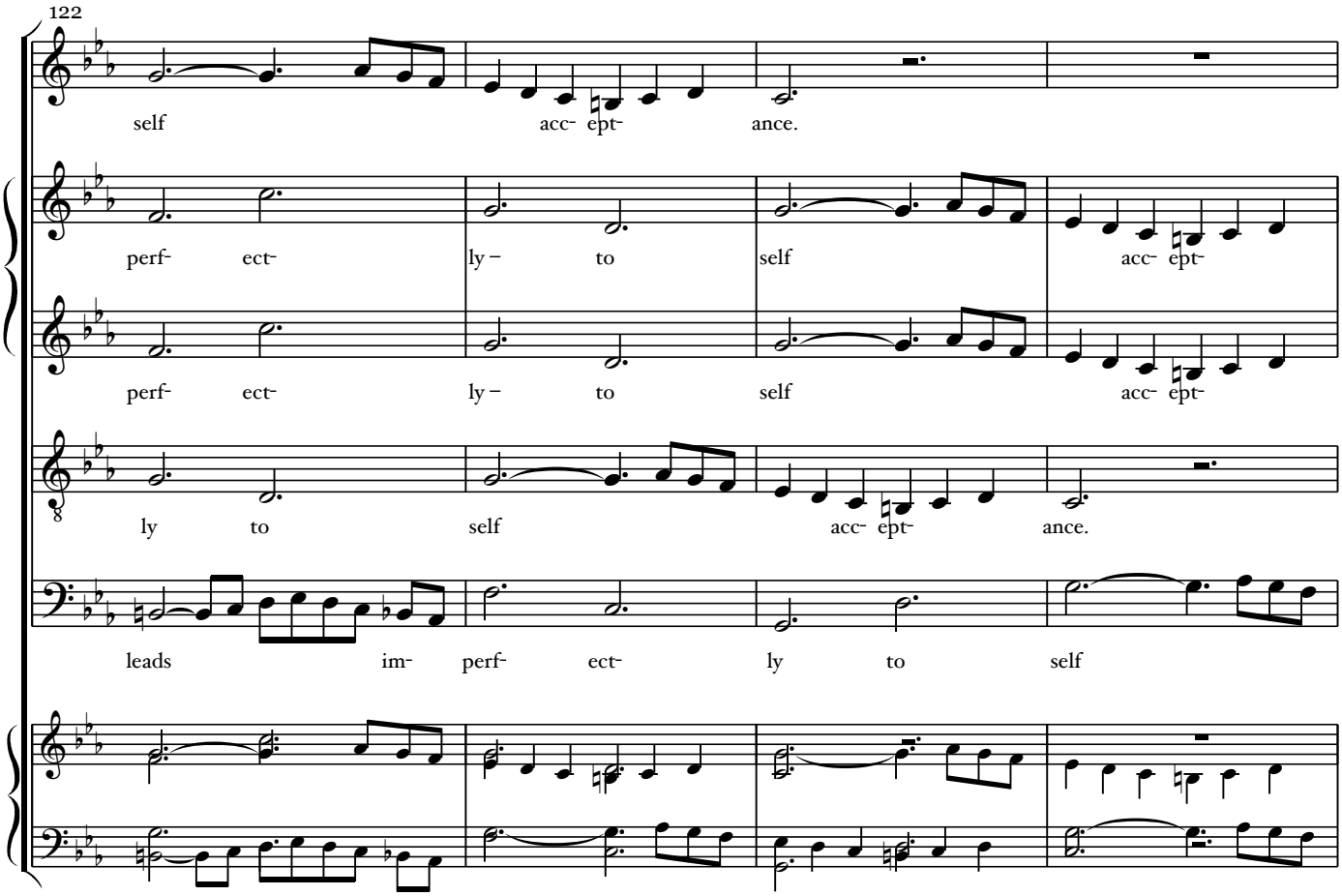

94
light
or fall back in- to dark-
light
or fall back in- to dark-
light
or fall back in- to dark-
f
live as light or fall back
f
live as light or fall back

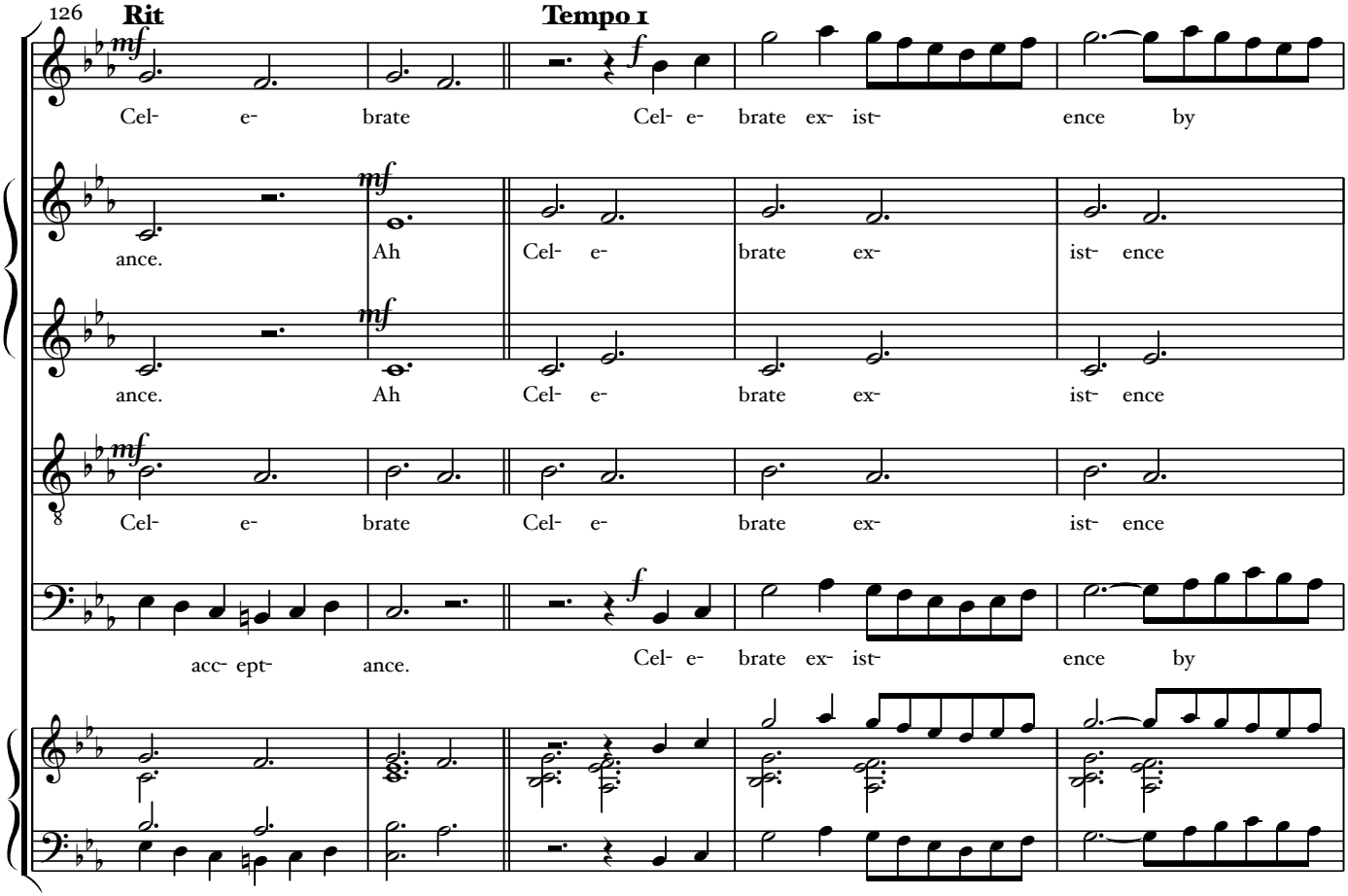

99
Riten
mf
ness –
in- ten- tion a- lone out-
mf
ness –
in- ten- tion a- lone out-
mf
ness –
in- ten- tion a- lone out-
in- to dark- ness – in- ten- tion a- lone out-
in- to dark- ness – in- ten- tion a- lone out-

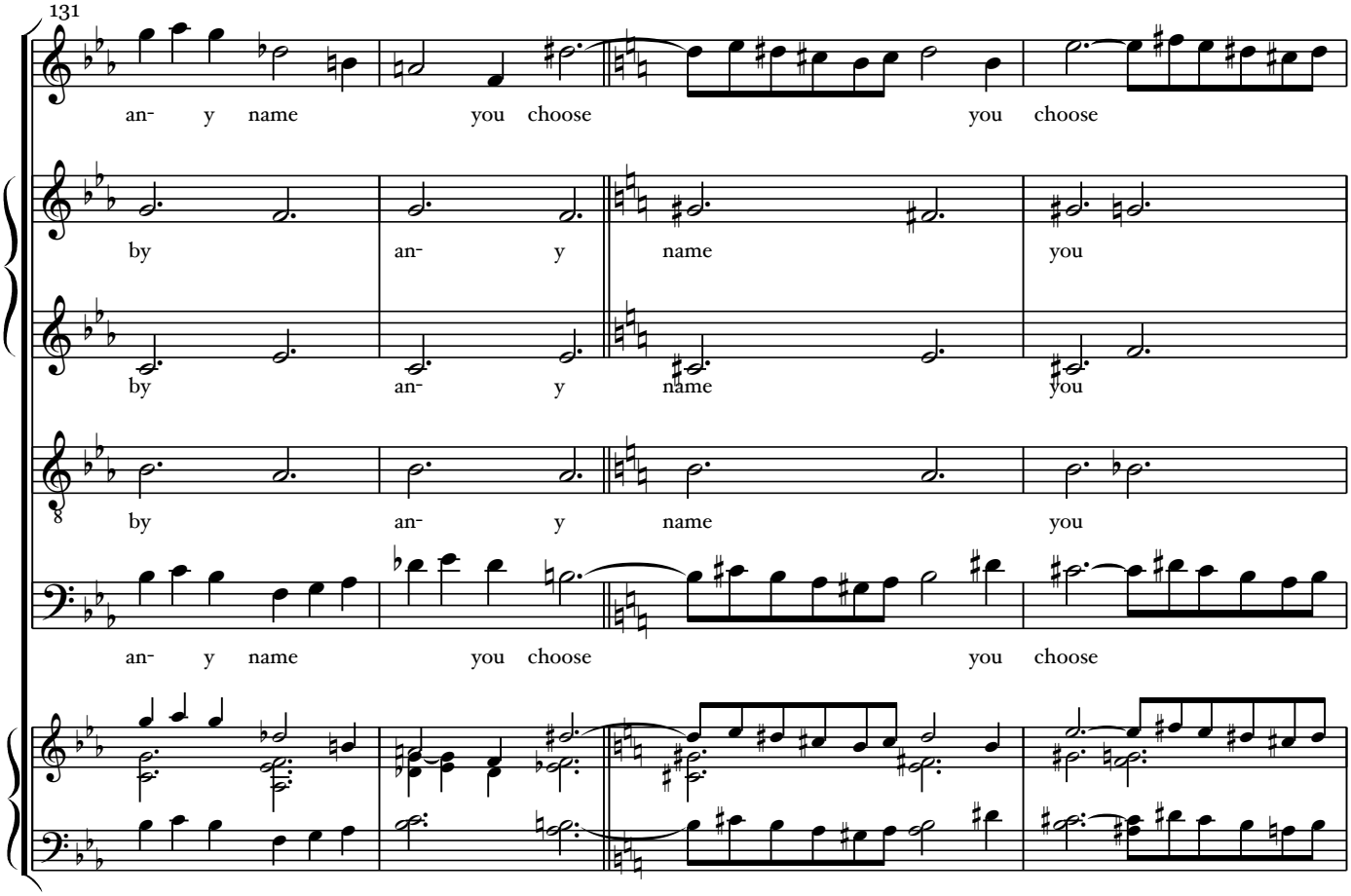

Tempo 1
104
pp
liv- ing e- go.
cresc
mf
per-
that per-
Acc- ept- ing
mp
109
f
dim
is a dy- nam- ic
not
fect- ion
not a con-

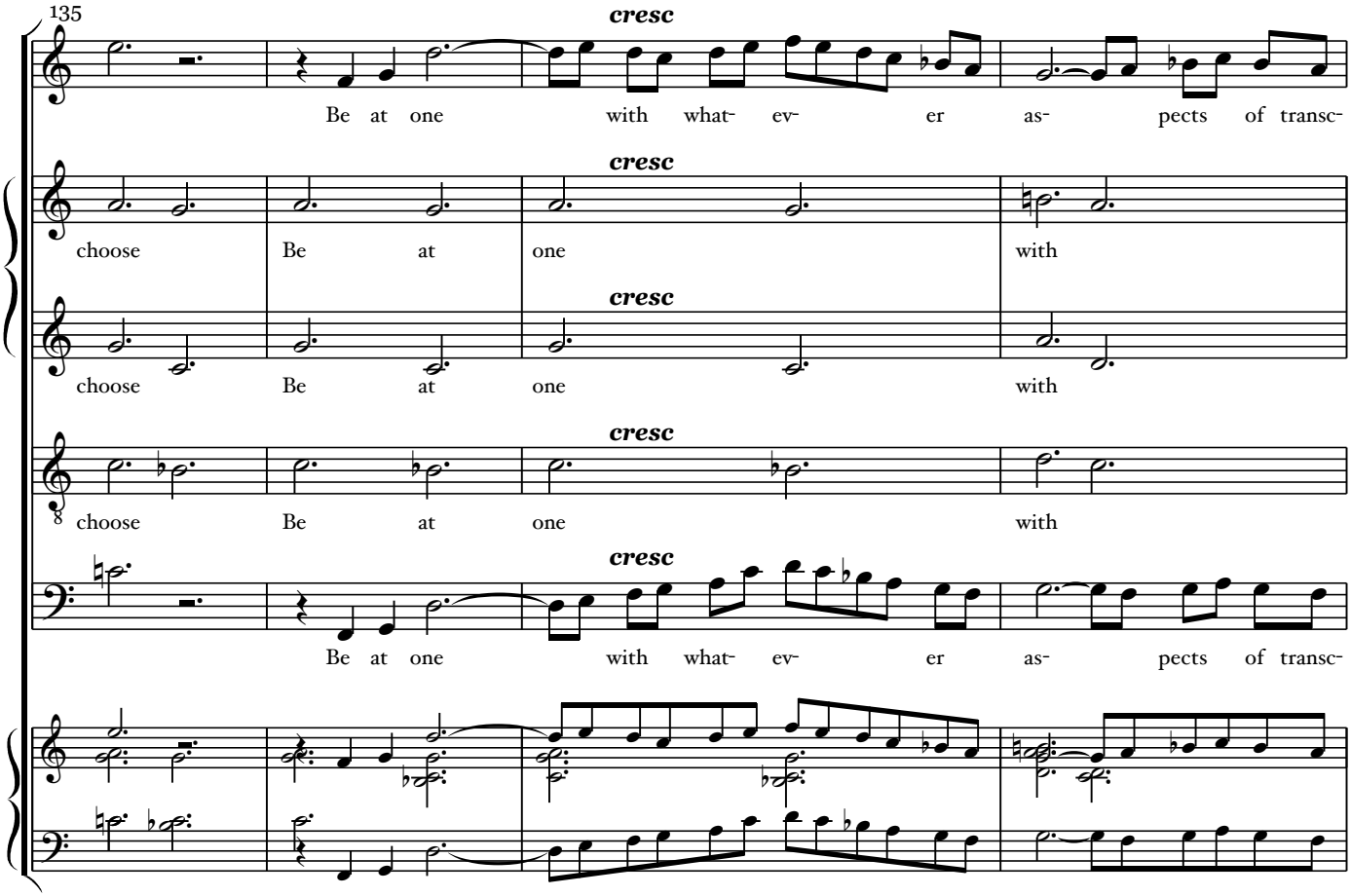

113
Attacca
=106
a con- di- tion
frees us to foll-
a con- di- tion
di- tion
frees us
116
ow the wind- ing path- way that
frees us to foll- ow the wind-
frees us to foll- ow the wind-
to foll- ow the wind- ing path-
frees us to foll-

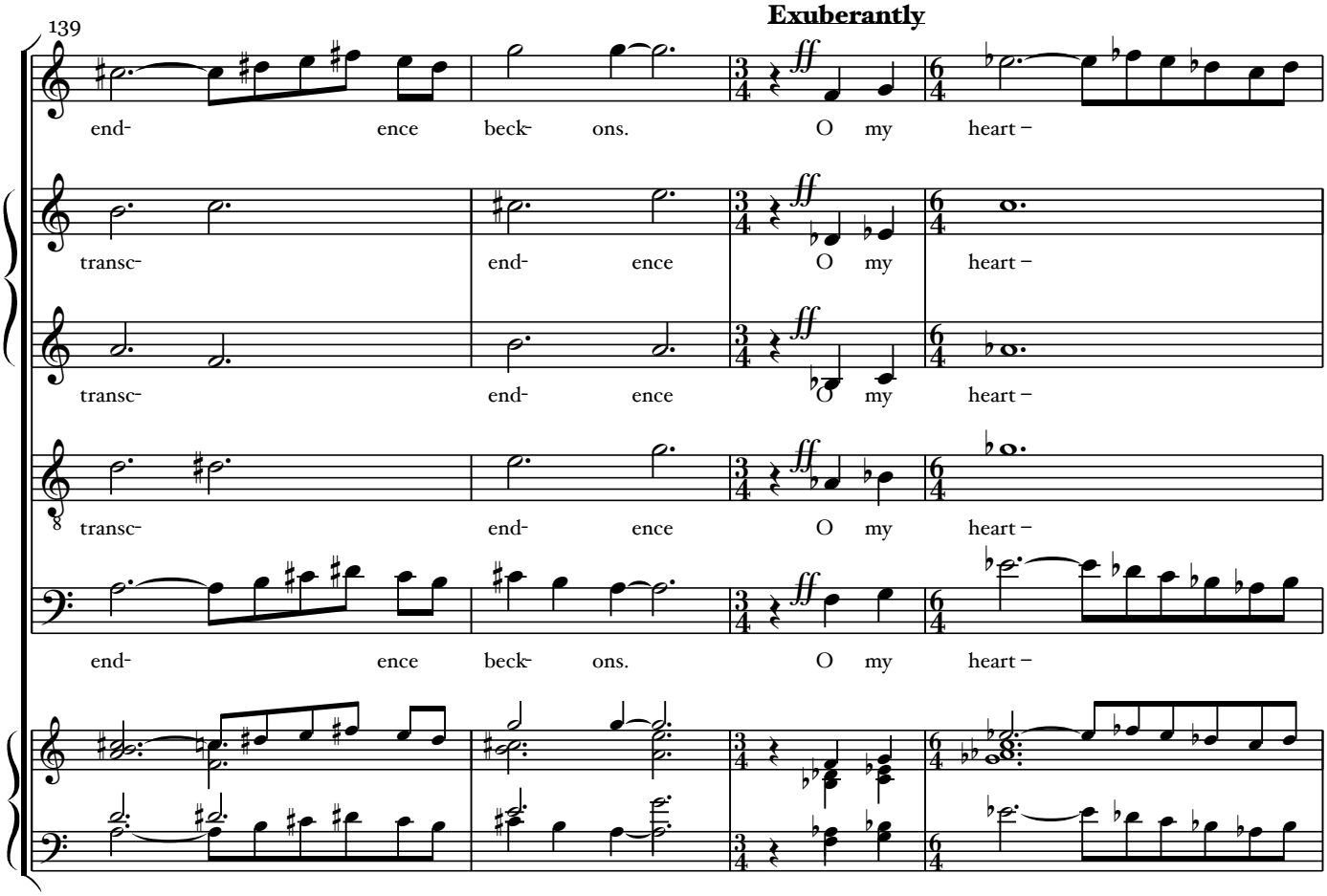

119
leads im- perf- ect- ly to
ing path- way that leads – im-
ing path- way that leads – im-
way that leads im- perf- ect-
ow the wind- ing path- way that

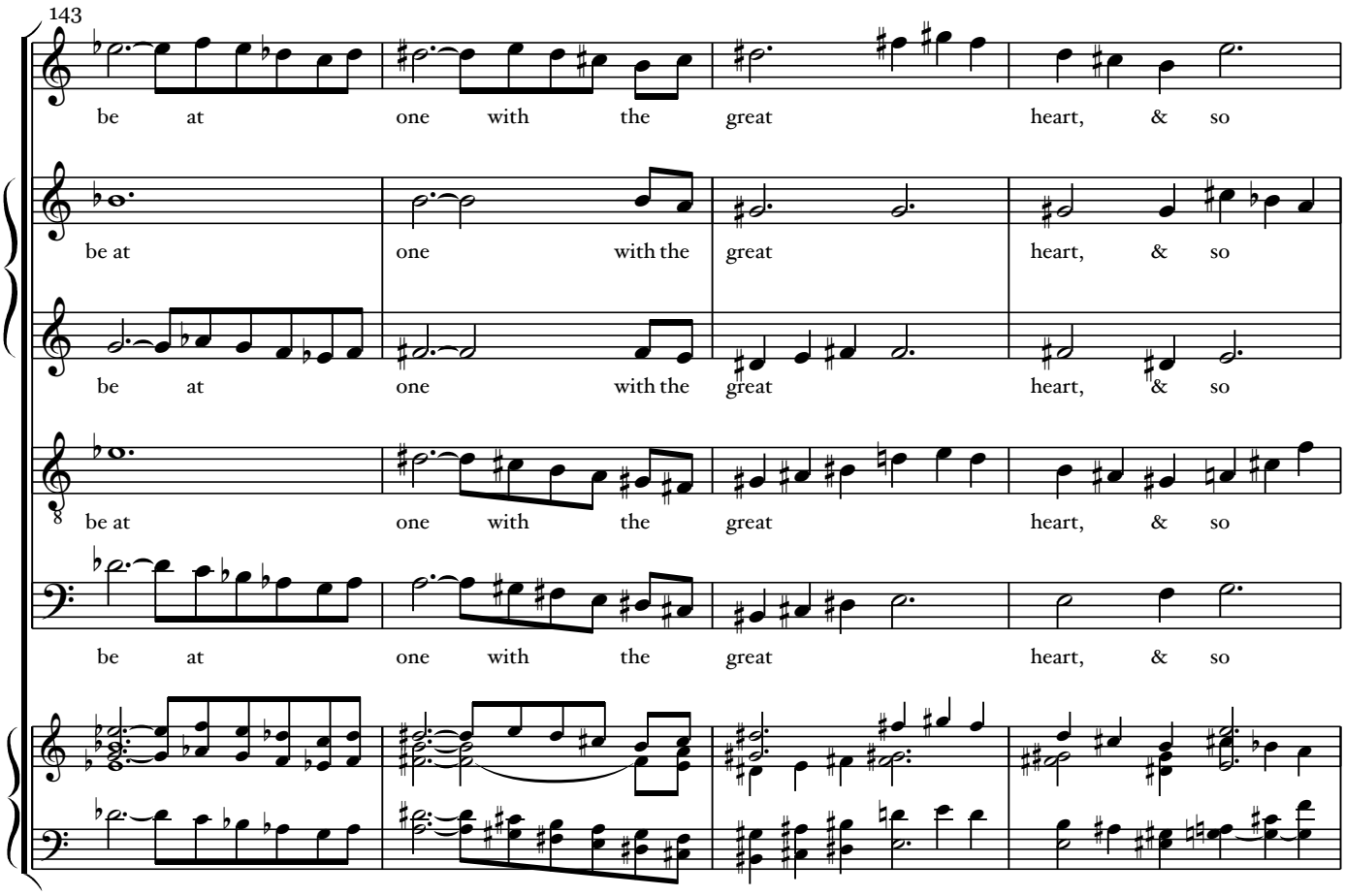

122
self acc- ept- ance.
perf- ect- ly – to self acc- ept-
perf- ect- ly – to self acc- ept-
ly to self acc- ept- ance.
leads im- perf- ect- ly to self

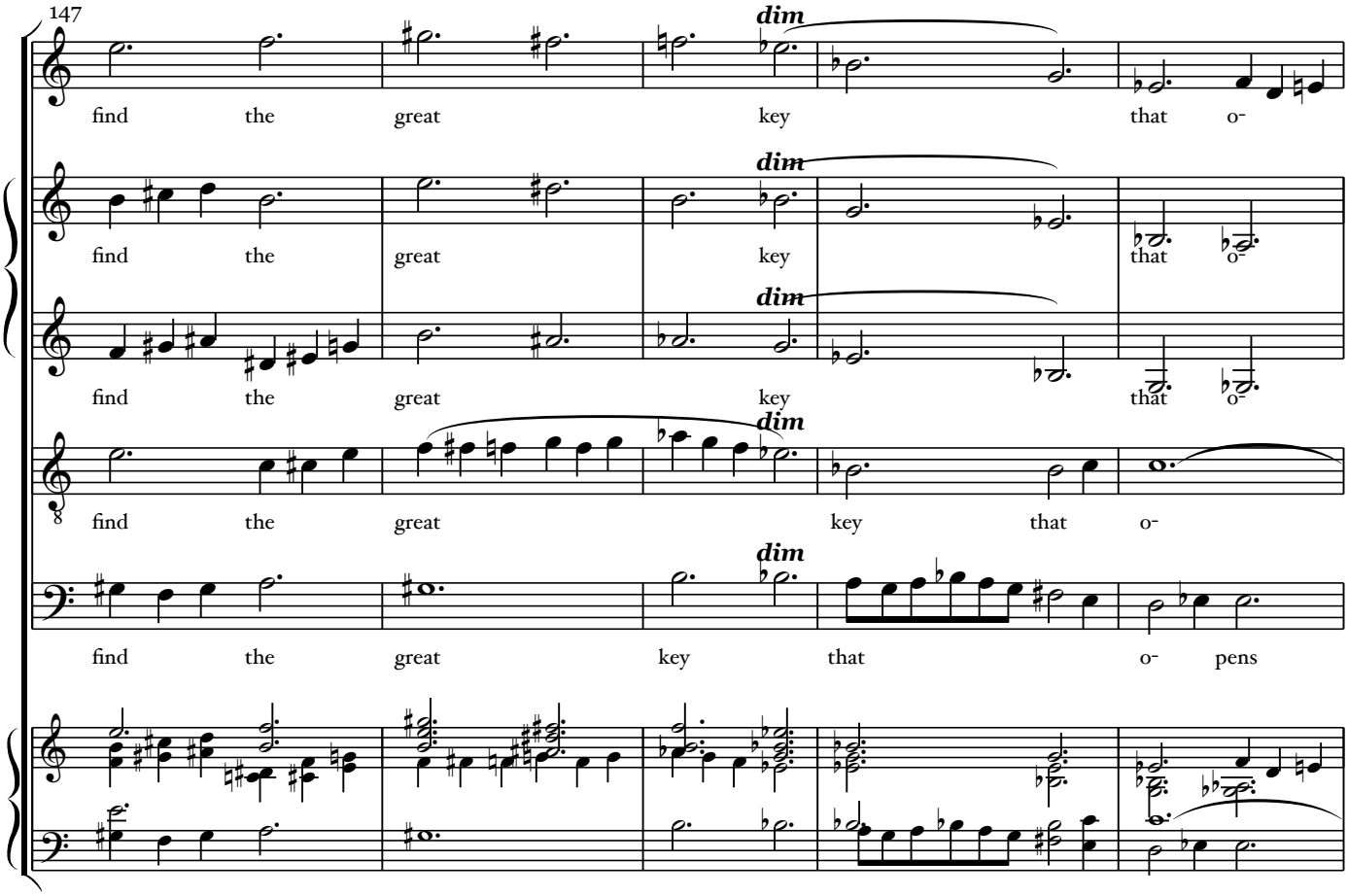

126
Rit
Tempo 1
mf
f
Cel- e- brate Cel- e- brate ex- ist- ence by
ance. Ah Cel- e- brate ex- ist- ence
ance. Ah Cel- e- brate ex- ist- ence
Cel- e- brate Cel- e- brate ex- ist- ence
acc- ept- ance. Cel- e- brate ex- ist- ence by

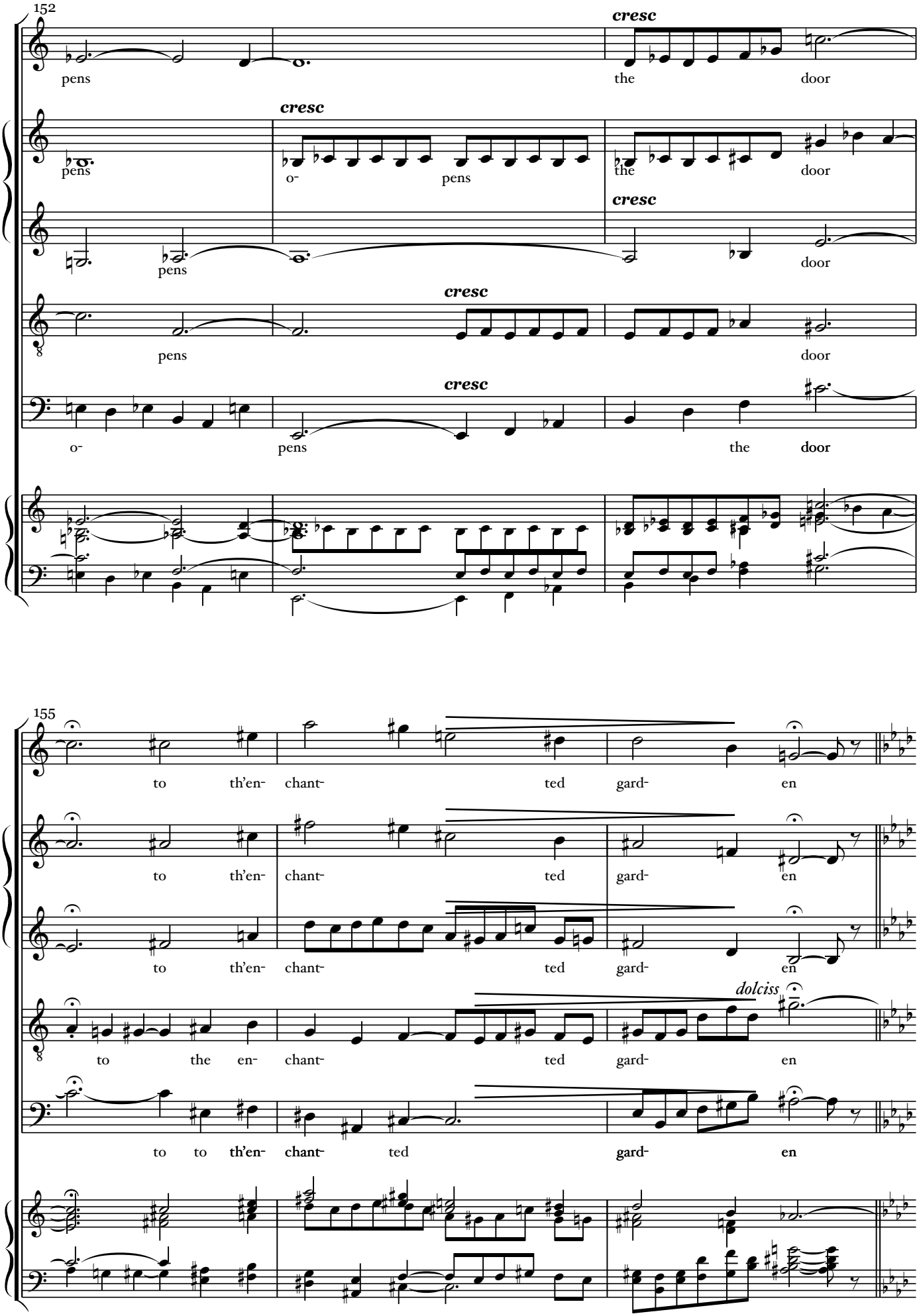

131
an- y name you choose you choose
by an- y name you
by an- y name you
by an- y name you
an- y name you choose you choose

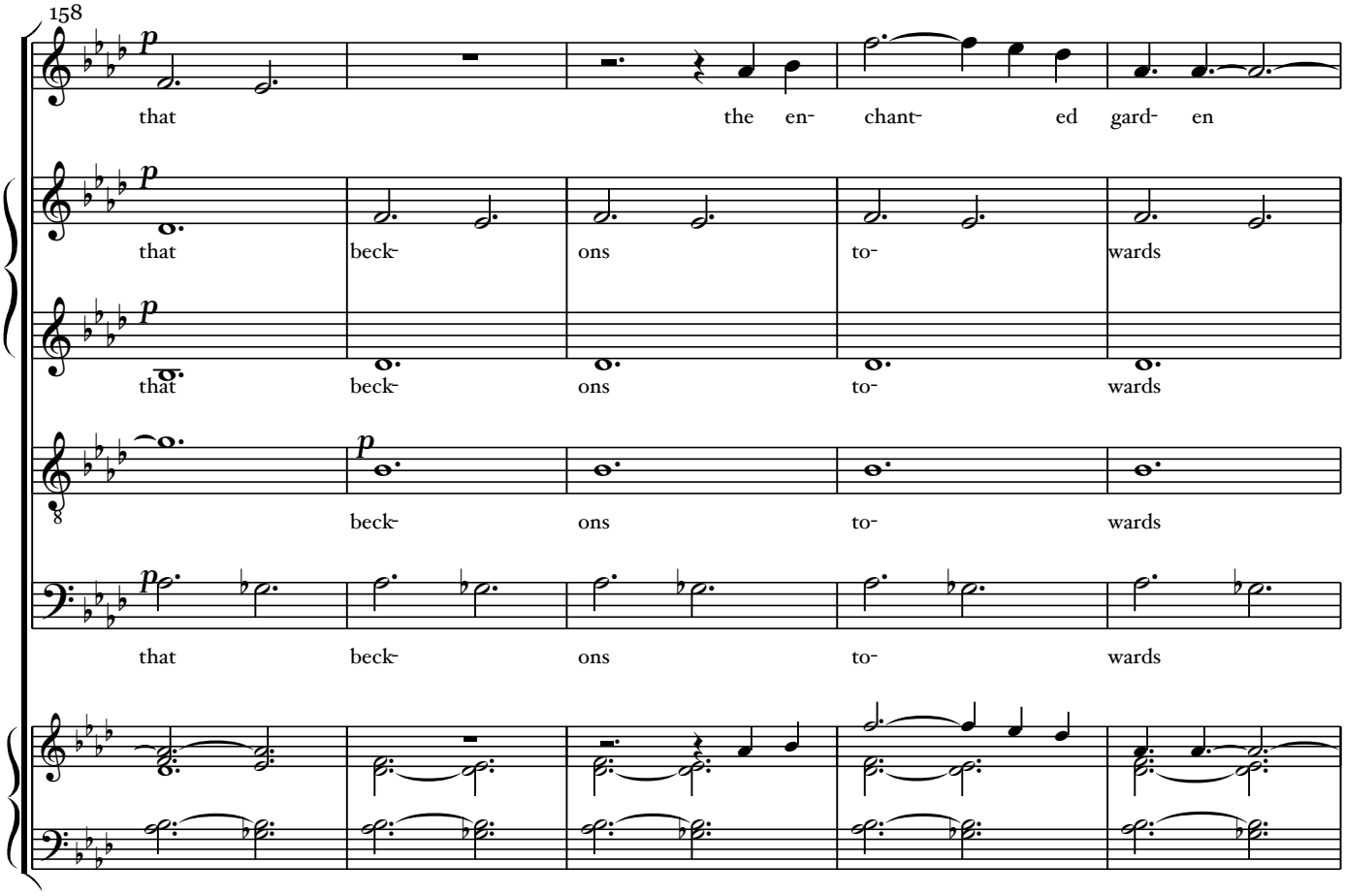

135
cresc
Be at one with what- ev- er as- pects of transc-
cresc
choose Be at one with
cresc
choose Be at one with
cresc
choose Be at one with
cresc
Be at one with what- ev- er as- pects of transc-

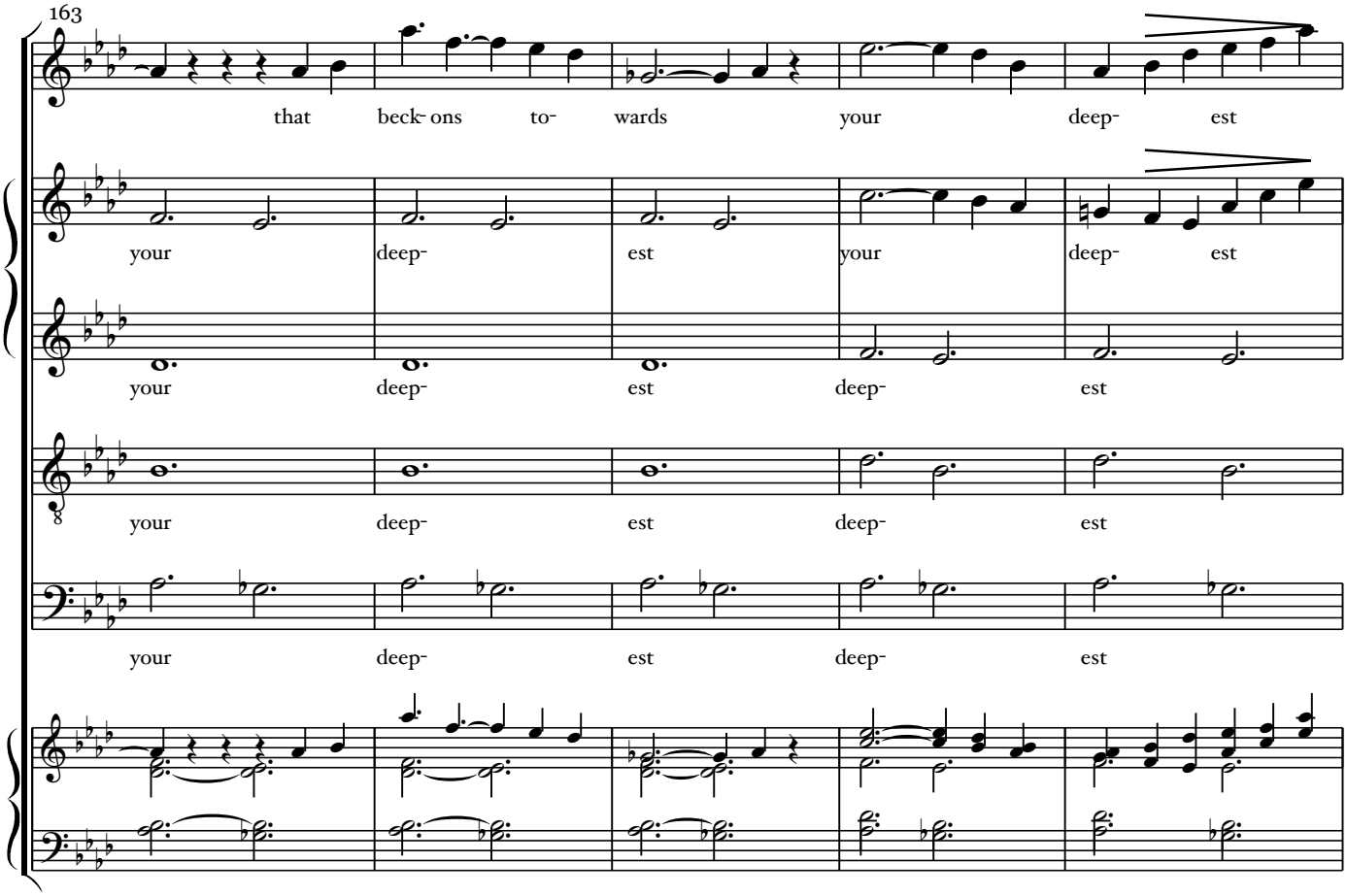

139
Exuberantly
end- ence beck- ons. O my heart –
transc- end- ence O my heart –
transc- end- ence O my heart –
transc- end- ence O my heart –
end- ence beck- ons. O my heart –

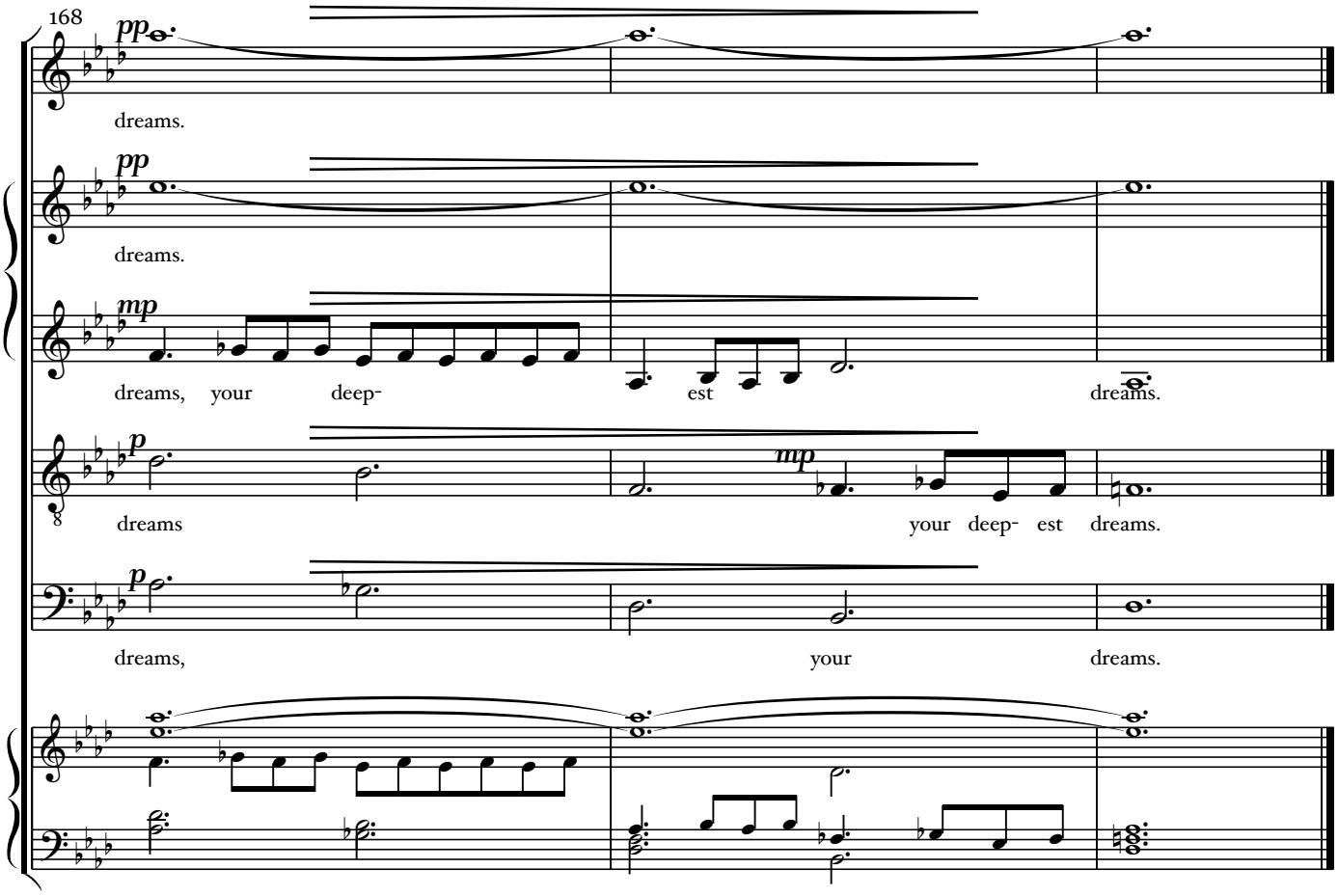

143
be at one with the great heart, & so
be at one with the great heart, & so
be at one with the great heart, & so
be at one with the great heart, & so
be at one with the great heart, & so


147
dim
find the great key that o-
find the great key that o-
find the great key that o-
find the great key that o-
find the great key that o- pens


152
cresc
pens
the
door
cresc
pens
o-
pens
the
door
cresc
pens
door
cresc
pens
door
cresc
o-
pens
the
door
155
to th'en- chant- ted gard- en
to th'en- chant- ted gard- en
to th'en- chant- ted gard- en
dolciss
to the en- chant- ted gard- en
to to th'en- chant- ted gard- en


158
p
that the en- chant- ed gard- en
that beck- ons to- wards
that beck- ons to- wards
beck- ons to- wards
that beck- ons to- wards


163
that beck- ons to- wards your deep- est
your deep- est your deep- est
your deep- est deep- est
your deep- est deep- est
your deep- est deep- est


168
pp
dreams.
pp
dreams.
mp
dreams, your deep- est dreams.
p
dreams
mp
your deep- est dreams.
p
dreams, your dreams.