

<b>Title</b>	<b>Voices</b>	<b>Date</b>	<b>Lyrics</b>	<b>Length : Description</b>
<b>Alleluia</b>	SsAaTB	1976(R)96	Sue Porteous	Anthem
<b>Angelus ad virginem</b>	SsATtBb(+Org)	2000	trad	3' Christmas anthem
<b>Beguine Motets</b>	SsAaTtBb	2003	Hadewijch von Brabant /Mechtild von Magdeburg	10' acappella concert piece
<i>/Beatrijs von Nazareth 13<sup>th</sup> C poems expressing feminist spirituality</i>				
<b>By the Waters of Babylon</b>	SSAA	2009	Psalms (BCP)	3½' acappella anthem
<b>Can it be true?</b>	SATB+Pno	2014	Susan Hill	4½' choral carol
<b>Chakra Music for Singers</b>		1993		flexible improvisation map for ensemble
<b>The Death of Absalom</b>	SAaTtB+Org	1981(R)96	KJV	6½' Anthem
<b>Dream Prayer</b>	SsAaTtBb	1991	MMS	4' acappella anthem
<b>Dylan Thomas Poems</b>	SSAATTBB	1969/83	DylanThomas	13' Concert piece
<i>There was a Saviour :: Why East Wind Chills :: A stranger has come</i>				
<b>Easter Dawn – Canticle 1</b>	SsAaTtBb+Pno	2004	MMS	23' Motet
<b>Easter Hymn</b>	Unis+Pno/Org	1970	Bill Champion	Anthem p.Novello
<b>Epithalamium</b>	SATB+Org+StrQ	2008	MMS	10' Wedding Anthem
<b>Goodwill Hymns</b>	Unis /SATB	1998–2014	MMS	
1. A soul that's sincere (SATB+StrQ		1998)		
2. We love, we trust (Unis+Pno/Org		2009)		
3. Wedding Hymn (Unis+kb		2009)		
4. Another day (SATB+fl+kb+gtr		2009)		
5. Glory Glory (SATB+kb		2009)		
6. Carol: We hymn (SATB+kb		2010)		
7. Trust (Unis+kb		2014)		
8. While we praise (SATB		2009)		
9. I sing (SATB		2008)		
10. Psalm 150 (SATB		2014)		infinite canon for unlimited voices
<b>John Clare Poems</b>	SATB+StrQ	2016	John Clare	12' Concert piece
<b>Lord's Prayer</b>	SATB	1995	BCP	2' liturgical setting
<b>Lord's Prayer</b> (in other words) SATB+Org		1998	MMS	Modern language version
<b>Nature &amp; Transcendence</b>	SSAA+harp	2009	MMS	5½' Lyrical poem
<b>Pater Noster</b>	SATB+Org	2014	trad. latin	6' anthem
<b>Prophets – Canticle 3</b>	SSAATTBB+tpt+org	2011	Bible texts in modern language	21' motet
<b>The Quiet Spaces</b>	SATbarB	2012	Sally Purcell	13'acappella concert piece
<i>Eternal Image :: First Mystery :: Poem for Lent or Advent :: Magi :: I see them walking in an air of glory :: Rilke</i>				
<b>The Quip</b>	SATB+Org	2009	George Herbert	3' Anthem
<b>Remember my bonds</b>	SSAATTBB	1976 (R)96	anon	Prayer from E Europe
<b>Salve Regina</b>	SSSAATTBB	2013	trad. latin	6' Motet
<b>Silent Witness</b>	SAATB	2013	MMS	25'acappella concert piece
<i>Hawk in the Open Air :: Golden Melody :: The Trackway :: The Tempest :: Nature &amp; Transcendence</i>				
<b>Soul Voyaging</b>	ATBarB	1978	MMS	Concert piece (for Hilliard Ens)
<b>Temenos</b>	SATB choirs (20 voices)	2012	Sally Purcell	9' acappella anthem, complementing <i>Spem in Alium</i>
<b>They – Canticle 2</b>	SATB---SATB	2006	MMS	17' concert motet
<b>The Voice of the Martyrs</b>	SSATTBB	1976(R)96	T Klassen	4' Prayer from E Europe

# Summer Moods

John Clare

Michael Maxwell Steer

28/6/16

**I**  $\text{♩} = 40$  *Contrasted moods of bluster and warm stillness*

**VI**  $\text{♩} = 40$  *mf* *f* *rf* *p* *sim* *dolce* *quasi f*

**VI** *mp* *pp* *f*

**VI** *Qf* *p* *Qf*

**VI** *trattenuto* *f* *forte plus* *sp*

**VI** *Qf* *mp*

**VI** *mp legg*

**VI** *f* *come prima* *p*

21 *sub mf legg*

VI

24

VI

27

VI

30

VI

33

VI

36

VI

39

VI

42

VI

The musical score for Violin I (VI) consists of eight staves, each representing a system of measures. The notation includes various musical symbols such as treble clefs, key signatures (one flat and two sharps), time signatures (9/8, 6/8, 4/4, 5/8), and dynamic markings. Specific markings include 'sub mf legg' at measure 21, 'f' at measure 24, 'pp' at measure 30, 'mp' at measure 30, 'mfzpp' at measure 30, 'mfzpp' at measure 33, 'pp' at measure 36, 'quasi f' at measure 36, and 'pp' at measure 39. The score also features numerous triplets, slurs, and other musical notations typical of a violin part.

# Summer Moods

John Clare

Michael Maxwell Steer

28/6/16

I

V2 *light trem* *mp* *mfp* *mfp* *p*

4

V2 *f* *mf*

7

V2 *quasi f* *mf*

10

V2 *mp* *sp*

13

V2 *mp*

16

V2 *1<sup>st</sup> legg*

19

V2 *mp* *p* *tr* *tr* *tr* *tr*

*sub<sup>2</sup> mf legg* 3 3 3 6 6 3

V2

25

V2

28

V2

31<sup>I</sup>

V2

34

V2

37

V2

40

V2

43

mp

mfzpp

mfzpp

pp

pp

mp

# Summer Moods

John Clare

Michael Maxwell Steer

28/6/16

I

Va 

4

Va 

7

Va 

10

Va 

13

Va 

16

Va 

19

Va 

*sub<sup>3</sup>mf legg*

**Va**

**Va**

**Va**

**Va**

**Va**

**Va**

**Va**

**Va**

# Summer Moods

John Clare

Michael Maxwell Steer

28/6/16

I

Vc

7/8 *mp* *pizz* *quasi f* *dolce*

4

Vc

*arco* *mp* *pizz* *Qf* *arco* *mf*

7

Vc

*pizz* *Qf* *arco*

10

Vc

*ff* *sp*

13

Vc

16

Vc

*pizz* *tr*

19

Vc

*pizz*



Vc *Q<sup>2</sup> canto*

Vc 25 *ff*

Vc 28 *mp*

Vc 31 *mp*

Vc 34

Vc 37 *pizz* *quasi f* *arco* *mp*

Vc 40 *pizz* *Qf*

Vc 43 *arco*

The musical score for Violoncello (Vc) in 'Summer Moods 2' consists of eight staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score begins with a *Q<sup>2</sup> canto* marking. The first staff (measures 1-4) features triplet eighth notes. The second staff (measures 5-8) continues with triplet eighth notes and includes a *ff* dynamic marking. The third staff (measures 9-12) shows a melodic line with a *mp* dynamic. The fourth staff (measures 13-16) contains rests followed by a melodic phrase with a *mp* dynamic. The fifth staff (measures 17-20) continues the melodic development. The sixth staff (measures 21-24) includes a *pizz* (pizzicato) section marked *quasi f*, followed by an *arco* (arco) section marked *mp*. The seventh staff (measures 25-28) features a *pizz* section marked *Qf*. The eighth staff (measures 29-32) concludes with an *arco* section.

# *The Graves of Infants*

John Clare

**Michael Maxwell Steer**

19/7/16

VI I  $\approx 90$

8

15

22 *cr* *< ... trattenuto ... >* *quasi f*

29 *8va* *quasi s. vib*

36 *vib normale* *mf*

43 *mfp* 3 *Dolciss* *8va*

52 *8va*

59 *8va*

The Graves of Infants 1

22 Jul 2016

8va-----

66 **Smorz** **A Tempo** *ppp*

V<sub>I</sub>

8va-----

73

V<sub>I</sub>

80 *mf* *sp* *cr*

V<sub>I</sub>

87 **< ... trattenuto ... >**

V<sub>I</sub>

94 *sord* *ppp trem*

V<sub>I</sub>

IOI *progressively slow trem to 0*

V<sub>I</sub>

IO8 *quasi s. vib* 4 3 **< Trattenuto 5** *f* **Allarg**

V<sub>I</sub> *mfzpp* *mfzp*

**Espansivo**

124 *dim sempre.* *f>mf* *f>mf* *quasi f*

V<sub>I</sub> *fff>f* *fff>f* *ff>f* *ff>f*

131 *mf* *mp* *p* *pp*

V<sub>I</sub>

138 **Molto rit** *ppp* *pppp*

V<sub>I</sub>

# *The Graves of Infants*

John Clare

**Michael Maxwell Steer**

I

V2 *p* 19/7/16

8

V2 *f*

15

V2 *p* *mf* *sp*

22

V2 *cr*

29

V2 *quasi s. vib*

36

V2 *vib normale* *mfp*

43

V2 *mf*

50

V2

57

V2

64  
V2

71  
V2

78  
V2

85  
V2

92  
V2

99  
V2

106  
V2

118  
V2

129  
V2

136  
V2

# *The Graves of Infants*

John Clare

Michael Maxwell Steer

**I**

**Va** 

**Va** 

**Va** 

**Va** 

**Va** 

**Va** 

**Va** 

**Va** 

22 Jul 2016

II3

Va  *mfzpp* *mfzp* **< Trattenuto >**

II21

Va  *f* *ff* *mfzpp*

II27

Va  *f* *mfzpp*

II33

Va 

II39

Va 





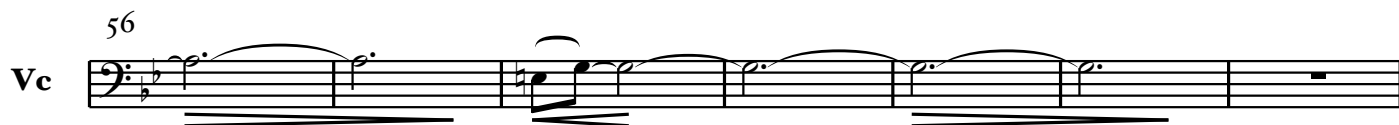
# *The Graves of Infants*

John Clare

Michael Maxwell Steer

I

19/7/16



71 *molto cr sub p*

Vc

78 *mf*

Vc

85 *sp cr*

Vc

92 *sord ppp trem*

Vc

99 *espr*

Vc

106 *quasi s. vib* 4 3 *mfzpp mfzp* **< Trattenuto**

Vc

118 *s. sord f ff*

Vc

125 *f*

Vc

132 *mf*

Vc

139

Vc

# *A Vision*

John Clare

Michael Maxwell Steer

14/7/2016

**VI** **I**  $\text{♩} = 78$  *Exuberantly*

**VI** **4** *mp* *mf cresc*

**VI** **7** *p*

**VI** **10** *p*

**VI** **13** *Qf* *mf cresc molto* *tr*

**VI** **16** *ff*

**VI** **19** *molto dim*

**VI** **22** *Qf*

**VI** **25** *f*

28

V<sub>I</sub>

*ff* *sub p legg*

31

V<sub>I</sub>

*sub p molto cr*

34

V<sub>I</sub>

*ff*

37

V<sub>I</sub>

*Qf*

40

V<sub>I</sub>

43

V<sub>I</sub>

*ff* *fff > f*

46

V<sub>I</sub>

*fff > f*

49

V<sub>I</sub>

**Rit molto**

52

V<sub>I</sub>

55

V<sub>I</sub>

*pizz*

## *A Vision*

John Clare

# Michael Maxwell Steer

**14/7/2016**

1

V2

4

V2

7

V2

10

V2

13

V2

16

V2

19

V2

22

V2

25 *mf*

V2

28

V2

31 *sub p molto cr*

V2

34 *ff*

V2

36 *mf*

V2

39 *mp*

V2

42 *ff* *fff > f*

V2

45 *fff > f*

V2

48

V2

51

V2

54 *pizz*

V2

# *A Vision*

John Clare

Michael Maxwell Steer

14/7/2016

**I**

Va 

**4**

Va 

**7**

Va 

**10**

Va 

**13**

Va 

**16**

Va 

**19**

Va 

**22**

Va 



25 *mf*

28

31 *sub p molto cr*

34 *ff*

37 *mf*

40

43 *ff*

46 *fff*

49

52

55 *pizz*

Va

The musical score for Viola (Va) is written in 9/8 time with a key signature of two flats. It begins at measure 25 with a mezzo-forte (mf) dynamic. Measures 28, 31, 34, 37, 40, 43, 46, 49, 52, and 55 are marked with measure numbers. Dynamics include mf, sub p molto cr (sub piano molto crescendo), ff (fortissimo), and pizz (pizzicato). The score features a variety of note values, including eighth and sixteenth notes, as well as rests and articulation marks.

# *A Vision*

John Clare

**Michael Maxwell Steer**

14/7/2016

I

Vc

4

Vc

7

Vc

10

Vc

13

Vc

16

Vc

19

Vc

22

Vc

*f* *mf* *cresc* *ff* *molto dim* *pp* *Qf* *ff*

25 *mf*

28 *sub p legg*

31 *sub mf molto cr*

33 *ff*

36 *mf*

39

42 *ff* *fff > f*

45 *fff > f*

48

51

54 *pizz*

The musical score is for a Violoncello (Vc) part, spanning measures 25 to 54. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various dynamics and articulations:

- Measure 25: *mf* (mezzo-forte).
- Measure 28: *sub p legg* (subito piano, leggiero).
- Measure 31: *sub mf molto cr* (subito mezzo-forte, molto crescendando).
- Measure 33: *ff* (fortissimo).
- Measure 36: *mf* (mezzo-forte).
- Measure 39: No dynamic marking.
- Measure 42: *ff* (fortissimo) and *fff > f* (fortissimissimo, crescendo to fortissimo).
- Measure 45: *fff > f* (fortissimissimo, crescendo to fortissimo).
- Measure 48: No dynamic marking.
- Measure 51: No dynamic marking.
- Measure 54: *pizz* (pizzicato).

The notation includes slurs, accents, and breath marks throughout the piece.