

Composition Portfolio

Aaron Woodmore

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1. **Dance in Eb Major** *Op. 1*

The ideas contained in this piece came about from cherry-picking ideas from improvisation sessions at the piano. The piece was submitted as a school assignment, however, it was intended to be played within grander atmospheres.

2. **Mass in Ab Major** *Op. 2*

This mass in Ab major was written for a vocal trio of solo voices. A bass, tenor and a mezzo-soprano (written as soprano in the score for simplicity's sake). The mass is split into 4 sections: Kyrie, Gloria, Sanctus and Benedictus, and Agnus Dei. Each section's text is reflected in the mood of the piece, both harmonically and melodically.

3. **God so Loved the World** *Op. 3*

God so Loved the World was written for the 2023 SOUNZ choral competition (27th of June). The piece was dedicated to my partner (at the time). The piece was written for unaccompanied SATB (with splits in all parts except the Sops).

4. **Wie in Adam alle sterben** *Op. 4*

Wie in Adam alle sterben is a Basso Liede written for a solo bass voice and an accompanying piano. The text is from 1 Corinthians 22-23, this text spoke strongly to me as it speaks about one's faith allowing us to follow in Christ's resurrection. To me, this text reminded me strongly of a family figure who died in 2022 and his constant faith in Christ.

5. **Yearning** *Op. 5*

Yearning is a piece written from a time and place of grief. To deal with the recent breakup, I stumbled upon the text as if it were a divine gift. I set some of the words in their English translation as the words spoke to me and I felt I would do a disservice to Danish without knowing it further.

The slurs in this piece are being used moreso to indicate lines in the text, as opposed to general phrase marks. Having said that, the general phrases tend to follow the text anyway.

6. **Ode to Kāpiti College** *Op. 6*

This composition takes the motto of Kāpiti College and interweaves it into one of Horace's poems.

Dance in Eb Major

in the style of a Waltz

K M Aaron R W

Andante
Dolce e espressivo

mp

5

9

13

17 *leggiero*

22

25

2

30

33

subito pp

37

p *molto cresc*

41

ff *molto rit.* *mf*

45

a tempo

49

Measures 49-52. Treble clef: Melodic line with accents and a slur. Bass clef: Steady eighth-note accompaniment.

53

Measures 53-56. Treble clef: Melodic line with accents and a slur. Bass clef: Steady eighth-note accompaniment. Dynamic *f* is marked at measure 53.

57

Measures 57-60. Treble clef: Melodic line with accents and a slur. Bass clef: Steady eighth-note accompaniment.

60

Measures 61-64. Treble clef: Melodic line with a slur. Bass clef: Steady eighth-note accompaniment.

65

Measures 65-68. Treble clef: Melodic line with a slur. Bass clef: Steady eighth-note accompaniment. Dynamic *mp* is marked at measure 65, and *poco rit.* is marked above the staff. Dynamic *f* is marked at measure 67.

Dance in Eb Major - *Opus 1*

1 Overview

The Dance follows the pattern of having the main idea and then exploring ideas around it. The main theme is:



The theme follows the I-V chord pattern, with a harmonic shift every two bars. The idea is a four bar phrase.

Kyrie

K M Aaron R W

$\text{♩} = \text{c.120}$

f *Marcato*

Soprano

Tenor

Bass

Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

7

S. *subito p*

T. *subito p*

B. *subito p*

Ky - ri-e e - le - i - son, Chris - te e - le - i - son,

Ky - ri-e e - le - i - son, Chris - te e - le - i - son,

Ky - ri-e e - le - i - son, Chris - te e - le - i - son,

13

S. ***f***

T. ***f***

B. ***f***

Chris - te e - le - i - son, Chris - te e - le - i - son,

Chris - te e - le - i - son, Chris - te e - le - i - son,

Chris - ste e - le - i - son, Chris - te e - le - i - son,

18

S. Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son,

T. 8 Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri -

B. Ky - ri-e e - le - i - son, Ky - ri-e e - le - i - son, Ky - ri -

25

S. Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e,

T. 8 e, Ky - ri - e. Ky - ri - e, Ky - ri - e e - le - i -

B. e - le - i - son, Ky - ri - e, Ky - ri - e,

31

S. Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son. **ff**

T. 8 son, Ky - ri - e, Ky - ri - e e - le - i - son. **ff**

B. Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son. **ff**

Gloria

K M Aaron R W

$\text{♩} = \text{c.120}$

Soprano

Tenor

Bass

f

f

f

Glo - ri - a in ex - cel - sis De - o et in ter - ra

5

S.

T.

B.

mp

mp

mp

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus

9

S.

T.

B.

f Marcato

f Marcato

f Marcato

te, be - ne - di - ci - mus te, a - dor - a - mus te, glo - ri - fi -

14

S. ca - mus te, gra - ti-as a - gi-mus ti - bi

T. ca - mus te, gra - ti-as a - gi-mus ti - bi

B. ca - mus te, gra - ti-as a - gi-mus ti - bi

20

S. prop - ter mag-nam glo - ri-am tu - am, Do - mi-ne *mf*

T. prop - ter mag-nam glo - ri-am tu - am, Do - mi-ne De - *mf*

B. prop - ter mag-nam glo - ri-am tu - am, Do - mi - ne *mf*

24

S. De - us, Rex cae - les - tis, De - us Pa - ter om - *ff*

T. us, Rex cae-les - tis, De - us Pa - ter om - *ff*

B. De - us, Rex, De - us Pa - ter om - *ff*

29

S. ni - po-tens Do - mi-ne Fi - li un - i - ge-ni-te, Je - su Chr -

T. ni - po-tens Do - mi-ne Fi - li un - i - ge-ni-te, Je - su Chr -

B. ni - po-tens Do - mi-ne Fi - li un - i - ge-ni-te, Je - su Chr -

33 *mf*

S. ste Do-mi-ne De - us, Ag-nus De - i, Fi-li-us, Pa - tris, qui

T. ste Do-mi-ne De - us, Ag - nus De - i, Fi-li-us, Pa - tris, qui

B. ste Do-mi-ne De - us, Ag - nus De - i, Fi-li-us, Pa - tris, qui

38

S. tol - lis pec-ca - ta mun - di, mi - se-re - re no - bis; qui

T. tol - lis pec-ca - ta mun - di, mi - se-re - re no - bis; qui

B. tol - lis pec-ca - ta mun - di, mi - se-re - re no - bis; qui

42

S. tol - lis pec-ca - ta mun - di, sus - ci-pe de - pre-ca - ti - o - nem nos -

T. tol - lis pec-ca - ta mun - di, sus - ci-pe de - pre-ca - ti - o - nem nos -

B. tol - lis pec-ca - ta mun - di, sus - ci-pe de - pre-ca - ti - o - nem nos -

47

S. tram Qui se-des ad dex - tram Pa-tris, mi - se-re-re no - bis.

T. 8 tram Qui se-des ad dex - tram Pa-tris, mi - se-re-re no - bis.

B. tram Qui se-des ad dex - tram Pa-tris, mi - se-re-re no - bis.

53

S. Quo - ni-am tu so - lus Sanc-tus,

T. 8 Quo - ni-am tu so - lus Sanc-tus, tu so - lus Do - mi-nus,

B. Quo - ni-am tu so - lus Sanc-tus, tu so - lus Do - mi-nus,

57

S. Do-mi-nus, tu so-lus al-tis-si-mus, tis-si-mus, Je - su Chris - te, cum

T. 8 Do-mi-nus, tu so-lus al-tis-si-mus, tis-si-mus, Je - su Chris - te, cum

B. Je - su Chris - te, cum

62

S. *f* Sanc-to Spi-ri tu: in glo - ri-a De - i Pa-tris. A - men. *rit.*

T. 8 *f* Sanc-to Spi-ri tu: in glo - ri-a De - i Pa-tris. A - men.

B. *f* Spi - ri - tu: in glo - ri-a De - i Pa-tris. A - men.

Sanctus & Benedictus

K M Aaron R W

$\text{♩} = \text{c.72}$
mf

Soprano

Tenor

Bass

Sanc - tus, — Sanc - tus, — Sanc - tus Do - mi-nus

Sanc - tus, — Sanc - tus, — Sanc - tus Do - mi-nus

Sanc - tus, — Sanc - tus, — Sanc - tus Do - mi-nus

8

S.

T.

B.

De - us Sa-bo-oth, Do - mi-nus De - us Sa-bo-oth. Ple - ni sunt

De - us Sa-bo-oth, Do - mi-nus De - us Sa-bo-oth. Ple - ni sunt

De - us Sa-bo-oth, Do - mi-nus De - us Sa-bo-oth. Ple - ni sunt

14

f

S.

T.

B.

cae - li et ter - ra glo - ri-a tu - a. Ho-san-na in ex - cel - sis,

cae - li et ter - ra glo - ri-a tu - a. Ho-san-na in ex - cel - sis,

cae - li et ter - ra glo - ri-a tu - a. Ho-san-na in ex - cel - sis,

24 *mf*

S. Ho - san-na in ex - cel - sis. Be - ne - dic - tus qui

T. ₈ Ho - san-na in ex - cel - sis. Be - ne - dic - tus qui

B. *mf* Ho - san-na in ex - cel - sis. Be - ne - dic - tus_ qui

32 *f*

S. ve - nit in no - mi-ne Do - mi-ni Ho - san-na in ex - cel - sis

T. ₈ ve - nit in no - mi-ne Do - mi-ni *f* Ho - san-na in ex - cel - sis

B. *f* ve - nit in no - mi-ne Do - mi-ni *f* Ho - san-na in ex - cel - sis

40

S. Ho - san - na in ex - cel - sis

T. ₈ Ho - san - na in ex - cel - sis

B. Ho - san - na in ex - cel - sis

Agnus Dei

K M Aaron R W

$\text{♩} = \text{c.}100$
mf dolce

Soprano
Ag - nus De - i, qui to - lis, Ag - nus De - i, qui to - lis

Tenor
Ag - nus De - i, qui to - lis, Ag - nus De - i, qui to - lis

Bass
Ag - nus De - i, qui to - lis, Ag - nus De - i, qui to - lis

9

S.
pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus

T.
pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus

B.
pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus

18

S.
De - i, qui to - lis pec - ca - ta mun - di, mi - se - re - re

T.
De - i, qui to - lis pec - ca - ta mun - di, mi - se - re - re

B.
De - i, qui to - lis pec - ca - ta mun - di, mi - se - re - re

27

S. no - bis. Ag - nus De - i, qui to - lis pec - ca - ta

T. 8 no - bis. Ag - nus De - i, qui to - lis pec - ca - ta

B. no - bis. Ag - nus De - i, qui to - lis pec - ca - ta

35

S. mun - di, do - na no - bis pa - cem.

T. 8 mun - di, do - na no - bis pa - cem.

B. mun - di, do - na pa - cem.

God so loved the world

dedicated to my partner, Kayla Wilson

John 3:16

Keawe M Aaron R Woodmore

♩ = c.72
mp the world, ***mf***

S A For God so loved the world, so loved the world, that he

mp ***mf***

T B

6 gave his on - ly be - got - ten Son, his Son

be - got - ten Son, that

accel. ***mf*** **♩ = 100** that

who - so - ev - er be - liev - eth in him, should not per - ish

17 who - so - ev - er be - liev - eth in him

2

Marcato***f***

21

should not pe-rish should not pe-rish, but have ev-er-

should not pe-rish should not pe-rish,

26

last-ing, ev-er-last-ing life. For

30

God so loved the world, so loved the world,

pp *rit. al fine*

Wie in Adam alle sterben

gewidmet Grandad Brian

K M Aaron R Woodmore

1 Korinther 15:21-22

$\text{♩} = 112$

Basso

p

Denn nach - dem der Tod kam durch

Klavier

f

p

7

cresc. -----

B.

ein - en Mensch-en, kommt auch die Auf - er-steh-ung

K.

11

(cresc.) -----

B.

f *mp*

von den To - ten durch ein - en Mensch - en.

K.

f

17

Agitato

B.

Wie in A - dam al - le ster - ben,

K.

21

mf

B. 

so wer - den auch in Chri -

K. 

25

rit.-----

B. 


stus so wer - den auch in Chri - stus, Chri - stus

rit.-----

K. 


30

a tempo *mp* *mf* *sffz*

B. 

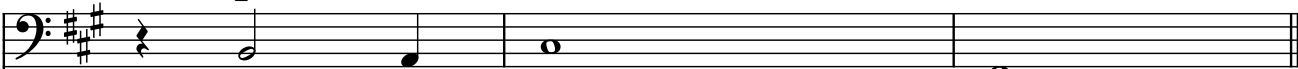
al - le zum Le - ben kom - men Le - ben kom - men

a tempo

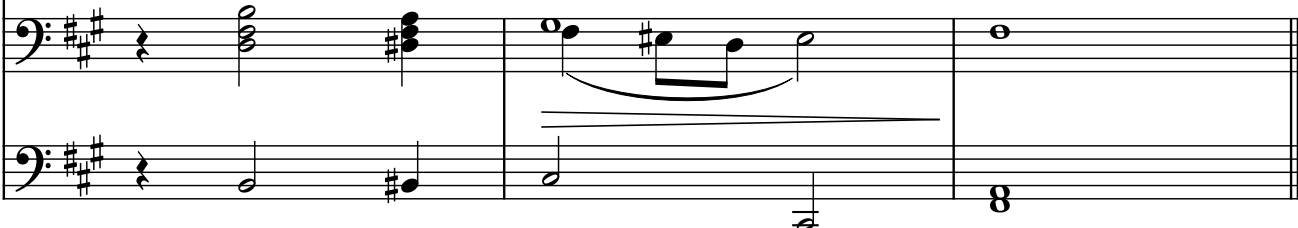
K. 

36

subito p

B. 

Le - ben kom - men.

K. 

Yearning

Anonymous Danish Author

K M Leilani Aaron R Woodmore

p

My heart yearns for you which for you,

5 *pp*

for _____ you is whol - ly up - lift - ed

9 *mp* *molto rit.*

I bow to your ap - proach To em - brace, to em - brace, to em -

14 *(cresc.)* *f* *p* *pp* *niente*

brace you my Dear Love My heart yearns for you. For you.

Detailed description: This is a musical score for a piece titled 'Yearning'. It is written for a single voice part on a bass clef staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The score is divided into four systems. The first system (measures 1-4) begins with a piano (*p*) dynamic and a slur over the notes. The lyrics are 'My heart yearns for you which for you,'. The second system (measures 5-8) starts with a mezzo-piano (*pp*) dynamic and a slur. The lyrics are 'for _____ you is whol - ly up - lift - ed'. The third system (measures 9-12) begins with a mezzo-piano (*mp*) dynamic and a slur. The lyrics are 'I bow to your ap - proach To em - brace, to em - brace, to em -'. The fourth system (measures 13-16) includes a crescendo marking *(cresc.)* and a forte (*f*) dynamic in measure 13, followed by a piano (*p*) dynamic in measure 14, mezzo-piano (*pp*) in measure 15, and a *niente* marking in measure 16. The lyrics for this system are 'brace you my Dear Love My heart yearns for you. For you.'.