

Composition Portfolio

Keawe Murphy Leilani
Aaron Roderick Woodmore

Second Edition

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1 Foreword

1.1 Editions

The following table shows the following information: Edition Number Date published, number of compositions, page number.

Edition Number	Date Published	Number of Compositions	Number of Pages
First	9th August 2023	6	32
Second	10th August 2023	6	36
Third*	19th August 2023	7	40

1.2 About the portfolio

This composition portfolio is a personal project. I am using this to document my growth in my compositional skills but also in my musical philosophy.

1.3 About the composer

I was born - 27th January 2007. Through my years I have been raised both as a Cathedral Chorister and a classical pianist. My musical training, although primarily "church" music vocally, still spans from the centuries all the way from the early 1300s to the current day. My piano works also span similar times but, again, times relevant to the piano.

Music for me has been a way to communicate to audiences but also as a way for me to express my own thoughts, actions, and emotions to myself. Processing my life via words or writing or physical art to me has never truly encapsulated the extra spark that comes with the raw feelings.

1.4 My Musical Philosophy

1.5 Changes made per edition

1.5.1 Third from Second

- Added Opus 7
- Put analyses before the pieces

1.5.2 Second from First

- Fixed page numbers
 - Removed page numbers from cover page and back page
 - Changed numbers prior to content to roman numerals
 - Added proper numbers to music
- Edited place of dynamics in Opus 3 and added melismatic slur
- Added "Movement" numbers in Opus 2
- Added context to all works
- Added About + Preamble
- Changed presentation of name
- Added table of contents
- Added approx time of the works (not official)
- Added text
- Fixed error with which number appeared where with sections
- Added this list (meta)

2 Descriptions of the works

1. **Dance in Eb Major** *Op. 1 - Approx 3m*

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 - Approx 8m*

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 - Approx 2m 30s*

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 - Approx 2m*

Wie in Adam alle sterben is a Basso Lied written for a solo bass voice with a klavier accompaniment. 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 - Approx 2m*

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 - Approx 5m*

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

7. **Fluide** *Op. 7 - Approx 3m*

Piano

Dance in Eb Major - *Opus 1*

3 Opus 1

3.1 Overview

This piece originally was an idea I had played around with in an improv session and I elaborated on it further. This was then later submitted for a school composition assignment. 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. The piece explores different elaborations on the idea following the phrase and very rarely differs from the I-V pattern (with the exception being at b.42)

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

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 marking *f* is present in the bass clef.

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 markings *mp* and *f* are present. Tempo marking *poco rit.* is above the staff.

Mass in Ab Major - *Opus 2*

4 Opus 2

4.1 Overview

The mass is comprised of four parts: Kyrie, Gloria, Sanctus and Benedictus, Agnus Dei. This mass was composed for me, my mother, and my godfather (tenor) to sing whilst the choir was on holiday. It was written with our three voices in mind specifically.

4.2 Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy
Christ have mercy
Lord have mercy

The Kyrie's text asks for mercy from both the Lord and Christ, this is reflected by the harmony with the Kyrie being the only part of the mass in F minor (the relative minor).

4.2.1 Harmonic Interest

In many places in the Kyrie, the final chord in a cadence will be an open fifth. The two Kyrie's both sit in an F minor territory. In the piece there are two places that explore the harmony, this being the very end of the piece and the Christe. In the Christe, after a forte section comes our first piano, on top of that it goes to an E major chord, completely out of the blue and briefly for a couple of chords explores an A minor sound, but then returns back to an F minor sound. This is representative of the unease one feels when in a place where one is pleading for mercy.

4.2.2 The final Kyrie

The final Kyrie starts with polyphony starting with the bass with the main idea — a descending phrase moving with a rhythm of dotted-minim crotchet.

Figure 1: Main idea of the polyphonic section



The tenor voice comes in the second idea.

Figure 2: Second idea of the polyphonic section



Finally the Soprano voice comes in with the final idea, rhythmically the slowest of the three to contrast with the other voices.

Figure 3: Third idea of the polyphonic section



At the end, the Kyrie has a Neapolitan chord leading into a perfect cadence. The final chord also uses the Picardy third.

4.3 Gloria

*Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens*

Glory to God in the highest,
and on earth peace to people of good will
We praise you,
We bless you
We adore you,
We glorify you,
We give you thanks for your great glory,
Lord God, heavenly King,
O God almighty Father

*Domine Fili Unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem
nostram
Qui sedes ad dexteram Patris, miserere nobis*

Lord Jesus Christ, Only Begotten Son,
 Lord God, Lamb of God, Son of The Father,
 you take away the sins of the world,
 have mercy on us;
 you take away the sins of the world,
 recieve our prayer
 you are seated at the right hand of the Father
 have mercy on us

*Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus
Jesu Christe, cum Sancto Spiritu: in gloria Dei
Patris.
Amen.*

For you alone are the Holy One,
you alone are the Lord
you alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father.
Amen.

The Gloria starts with the bass singing the first line (in a priestly fashion). The Gloria doesn't often stray away from Ab major and is the longest part of the mass.

Figure 4: Priestly Opening



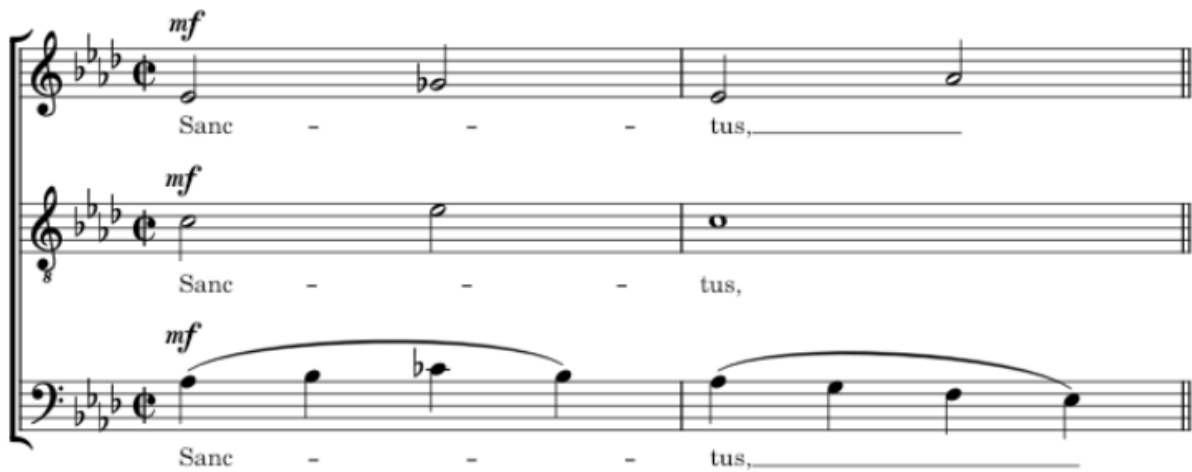
4.4 Sanctus and Benedictus

*Sanctus Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua
Hosanna in excelsis
Benedictus qui venit in nomine Domini
Hosanna in excelsis*

Holy Lord God of hosts,
 heaven and earth are full of your glory
 Hosanna in the highest
 Blessed is he who comes in the name of the Lord
 Hosanna in the highest

The Sanctus starts with a massive shift going from Ab major to Cb major and back within the first two bars. In between the Benedictus and Sanctus is the first Hosanna, the music is then repeated with the different words.

Figure 5: Beginning of Sanctus



4.5 Agnus Dei

Agnus dei, qui tolis peccata mundi
Agnus dei, qui tolis peccata mundi
Miserere nobis
Agnus dei, qui tolis peccata mundi, dona nobis
pacem

Lamb of god, who takes away the sins of the
world
Lamb of god, who takes away the sins of the
world
Have mercy upon us
Lamb of god, who takes away the sins of the
world, grant us peace

The Agnus Dei in comparison to the rest of the mass is supposed to be the sweetest, with the expression *dolce* right at the beginning.

Figure 6: Beginning of Agnus Dei



I. Kyrie

K M Aaron R W

$\text{♩} = \text{c.120}$

f *Marcato*

Soprano

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

Tenor

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

Bass

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

7 *subito p*

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

T. *subito p*

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

B. *subito p*

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

13 ***f***

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

T. ***f***

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

B. ***f***

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**

II. Gloria

K M Aaron R W

$\text{♩} = \text{c.120}$

Soprano

Tenor

Bass

f

et in ter - ra

f

et in ter - ra

f

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

5

S.

T.

B.

mp

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

mp

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

mp

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

9

S.

T.

B.

f Marcato

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

f Marcato

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

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.

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

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

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

40

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

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

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

IV. 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 *f* *mf*

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 - *Opus 3*

5 Opus 3

For God so loved the world,
that he gave his only begotten Son,
that whosoever believeth in him should not perish,
but have everlasting life.

5.1 Overview

This piece was the first work I ever had dedicated to someone. Originally it wasn't written with them in mind, yet as I continued to polish the piece, I couldn't associate anyone more with it.

God so loved the world

dedicated to my partner, Kayla Wilson

John 3:16

Keawe M Aaron R Woodmore

♩ = c.72

S
A

mp For God so loved the world, so loved the world, *mf* that he

T
B

6

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

mf

be - got - ten Son, that

11 *accel.* **♩ = 100 *mf***

that

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

17

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

21 **Marcato**

f 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. *p* For

30 *rit. al fine*

God so loved the world, *pp* so loved the world,

Wie in Adam alle sterben - *Opus 4*

6 Opus 4

<i>Denn nachdem der Tod kam durch einen Menschen,</i>	For since by man came death,
<i>kommt auch die Auferstehung von den Toten durch einen Menschen.</i>	by man came also the resurrection of the dead.
<i>Wie in Adam alle sterben,</i>	For as in Adam all die,
<i>so werden auch in Christus alle zum Leben kommen.</i>	even so in Christ shall all be made alive.

6.1 Overview

This work is written for a basso profundo voice, the range is 2 octaves from a high C# to a low C#.
This piece stays in F# minor for the entire piece

Wie in Adam alle sterben

gewidmet Grandad Brian

K M Aaron R Woodmore

1 Korinther 15:21-22

♩ = 112

Basso

Klavier

f **p**

Denn nach - dem der Tod kam durch

cresc.

B.

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

K.

11 **(cresc.)** **f** **mp**

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

K.

17 **Agitato**

B.

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

K.

The musical score is written for Bass and Piano. It begins with a tempo marking of 112 beats per minute. The key signature has two sharps (F# and C#). The score is divided into four systems. The first system (measures 1-6) features a piano introduction with a forte (f) piano accompaniment and a piano (p) vocal line. The second system (measures 7-10) continues the vocal line with a crescendo. The third system (measures 11-16) includes a forte (f) piano accompaniment and a mezzo-piano (mp) vocal line. The fourth system (measures 17-20) is marked 'Agitato' and features a more active piano accompaniment and vocal line.

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. 

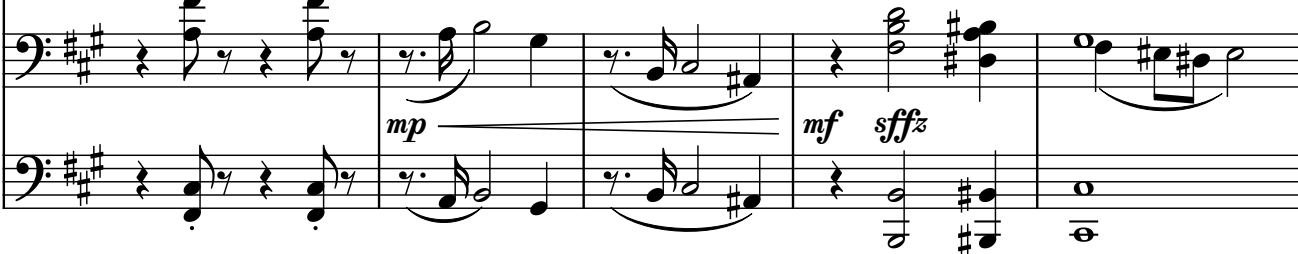
30

a tempo *mp* *mf* *sffz*

B. 

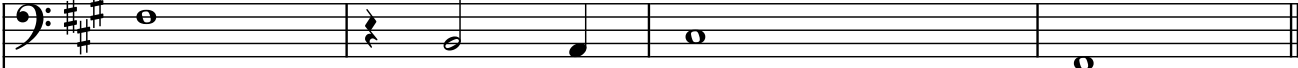
al - le zum Le - ben kom - men Le - ben kom -

a tempo

K. 

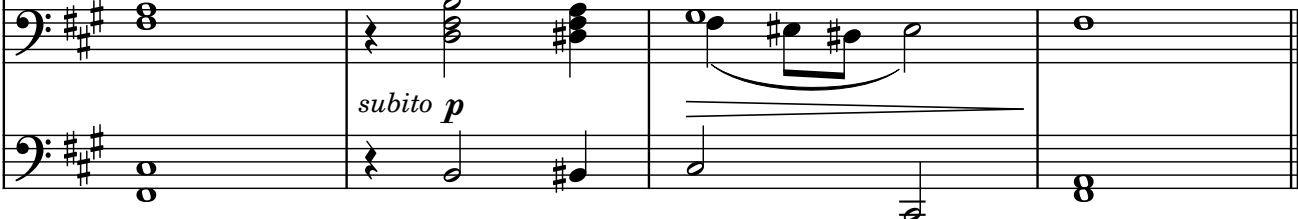
35

subito p

B. 

men Le - ben kom - men.

subito p

K. 

Yearning - *Opus 5*

My heart yearns for you
Which for you is wholly uplifted
I bow to your approach
To embrace you my Dear Love.

*Efter dig mit Hierte sukker
Som for dig er vidt oplat
Mod din Tilkømt jeg mig bukker
For at favne dig min Skat.*

7 Opus 5

7.1 Overview

Yearning is the first work written for solo voice with no accompaniment. It was written shortly after the breakup and was just written to try to convey how I was feeling and experiencing life via the only way I could, music. Every part of the piece means something very intentional and special to me.

7.2 The text

The text is taken from "*Aften-Sang om Løverdage*" (Evensong on Saturday) which is from Inger Jens-Datter Sønberg's (1648-1728) *Sielens Daglige Røg Offer, For Herren optændt* (The Soul's Daily Incense Offering, ignited to the Lord). I cannot find the original source as of writing, however I have managed to locate the (hopefully) original Danish (as see above)

Yearning

Text from: "Aften-Sang om Løverdagen"
from Inger Jens-Datter Sønberg's (1648-1728),
"Sielens Daglige Røg Offer, For Herren optændt"

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.

Ode to Kāpiti College - *Opus 6*

8 Opus 6

Semper Fidelis

*Sic te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga,*

*navis, quae tibi creditum
debes Vergilium; finibus Atticis
reddas incolumem precor
et serves animae dimidium meae.*

*illi robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus: nec timuit praecipitem Africum*

*decertantem Aquilonibus
nec tristis Hyadas nec rabiem Noti,
quo non arbiter Hadriae
maior, tollere seu ponere volt freta;*

*quem mortis timuit gradum
qui siccis oculis monstra natantia,
qui vidit mare turbidum et
infamis scopulos Acroceraunia?*

*nequiquam deus abscidit
prudens oceano dissociabili
terras, si tamen inopiae
non tangenda rates transiliunt vada.*

*audax omnia perpeti
gens humana ruit per vetitum nefas:
audax Iapeti genus
ignem fraude mala gentibus intulit;*

*post ignem aethera domo
subductum macies et nova febrium
terris incubuit cohors
semotique prius tarda necessitas*

*Leti corripuit gradum;
expertus vacuum Daedalus aera
pennis non homini datis;
perrupit Acheronta Hercules labor.*

*nil mortalibus ardui est:
caelum ipsum petimus stultitia neque
per nostrum patimur scelus
iracunda Iovem ponere fulmina.*

Always Faithful

Ship, you that owe us Virgil, entrusted to your care, may the mighty Goddess of Cyprus, and Helen's brothers, those shining stars, and the patriarch of the winds, tying off all others except the south-easter,

so guide your course, that you bring him back safe to us from the borders of Athens, I pray, and save half of my own soul.

That man had solid oak and three layers of brass around his breast, whoever first committed a fragile vessel to the savage ocean. He did not fear the headlong wind from Africa,

contending with the northerlies, nor the stormy stars of the Hyades, nor the rage of the south wind, than which none is more potent either to rouse or to calm the seas of the Adriatic.

In what form could approaching death daunt him, if he could look dry-eyed on the monsters of the waters and the rocks of Epirus?

A prudent God separated the lands with an estranging ocean in vain, if sacrilegious ships still sail the sea-roads that should stay untouched.

Bold enough to dare anything, the human race rushes on through the forbidden and unholy; boldly, Prometheus, the son of Iapetus, brought fire to mankind through a wicked fraud.

After fire was brought down from the halls of heaven, starvation and a new troop of sicknesses lay upon the lands, and the doom of a death once distant

hastened its slow approach. Daedalus ventured on the empty air with wings not meant for man, Hercules by his labour burst through Acheron.

For mortals, nothing is too hard: we seek the heavens themselves in our stupidity, and because of our crimes will not allow Jove to lay down the thunderbolts of his wrath.

8.1 Overview

Ode to Kāpiti College was the first work written specifically for something other than a person.

8.2 Specific Use of individual neumes

This work is also the first piece I've ever written using Neumes

Ode to Kāpiti College

à l'école de ma femme

Horace: Odes.1.3

Leilani Woodmore

Semper fi- de- lis. Sic te di- va po-tens Cy-pri ,
Sic fratres He-lenæ, lu-ci- da si-de- ra , ven- tor- umque re-gat pa-ter
obstrictis a-liis praeter I- apy- ga , na-vis , quae ti-bi cre-di- tum
debes Vergi- li- um ; fi-nibus At-ti- cus reddas in- co-lumen
pre-cor et serves a-nimae dimi-di- um meae
Semper fi- de- lis. il-li robur et aes
tri- plex circa pectus e-rat, qui fra-gi- lem tru-ci conmi- sit
pe-la-go ra- tem primus: nec timu- it praeci-pi- tem Afri-cum de-certantem
Aqui-lonibus nec tri-stis Hyndas nec ra-bi- em No- ti , quo non

ar-bi-ter Ha-dri-ae ma-ior, tolle-re se-u pone-re volt fre-ta;

Semper fi-de-lis. quem mortis timu-it

gradum qui siccis ocul-is monstra-na-tan-ti-a-, qui vi-dit ma-re turbi-

dum et infamis scopu-los Acro-ce-ra-uni-ia? nequiquam dens abscidit

prudens oceano dissociabili terras, si tamen inopiae

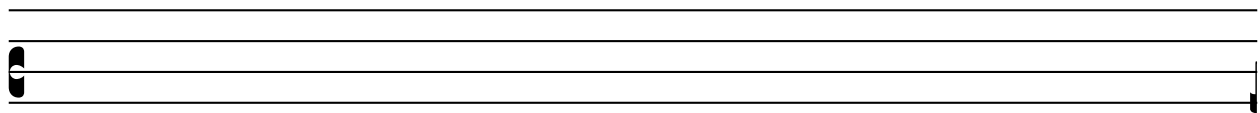
non tangenda rates transilient vada.

Semper fi-de-lis. audax omnia perpeti

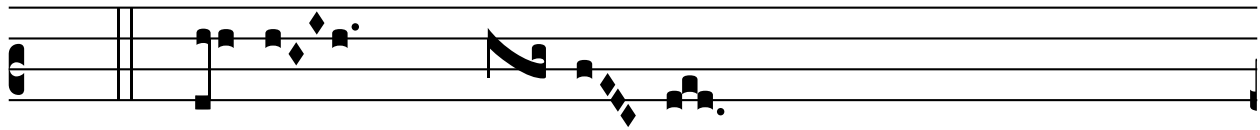
gens humana ruit per vetitum nefas: audax Iapeti genus

ignem fraude mala gentibus intulit; post ignem aetheria domo

subductum macies et nova febrium terris incubit cohors



semotique prius tarda necessitas



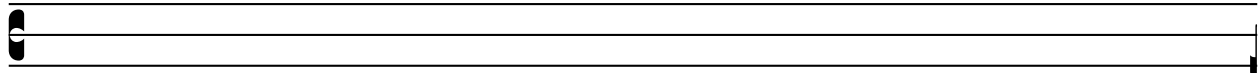
Semper

fi-

de-

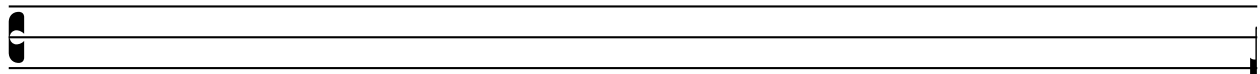
lis.

Leti corripuit gradum;



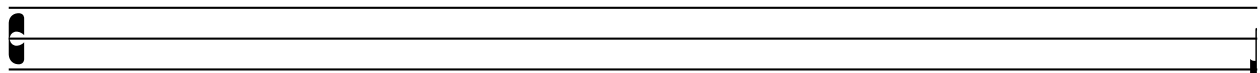
expertus vacuum Daedalus aera

pennis non homini datis;



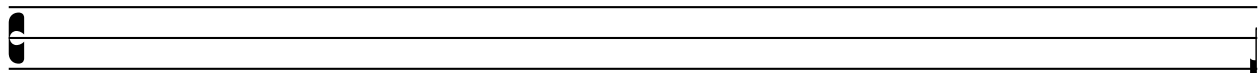
perrupit Acheronta Herculeus labor.

nil mortabilus ardui est:

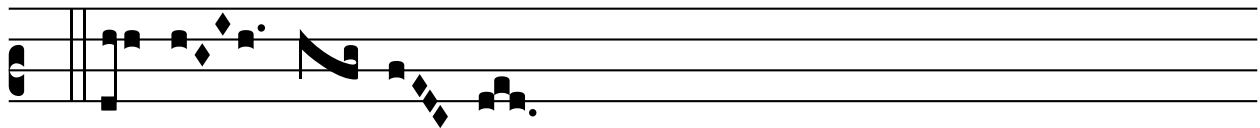


caelum ipsum petimus stultitia neque

per nostrum patimur scelus



iracunda Iovem ponere fulmina.



Semper

fi-

de-

lis.

Fluide - *Opus 7*

9 Opus 7

9.1 Overview

This is for the piano.

Fluide

Keawe Murphy Aaron
Leilani Roderick Woodmore

$\text{♩} = 55$

mp *p cantabile* *mf*

4

7

10

13 *accel.*

Measures 13-15: 5/4 time. *accel.*

16 *(accel.)*

Measures 16-19: 4/4 time. *(accel.)*, *cresc.*

20 *(accel.)* *molto rit.*

Measures 20-22: 6/4 time. *(accel.)*, *molto rit.*

23 *(molto rit.)*

Measures 23-25: 6/4 time. *(molto rit.)*, *cresc.*

26 **a tempo**

Measures 26-28 of a musical score. The piece is in G major (one sharp) and 3/4 time. The tempo is marked 'a tempo'. The score is for piano, with three staves: Treble, Bass, and Grand Staff. The right hand (Treble) has a melodic line with dotted half notes and quarter notes. The left hand (Bass) has a rhythmic accompaniment of eighth notes. Dynamics include *pp* (pianissimo) in measure 26, *p* (piano) in measure 27, and *mp* (mezzo-piano) in measure 28. There are also markings for *mp* in the right hand of measure 28 and in the bass line of measure 27.

29

Measures 29-31 of the musical score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamics remain consistent with the previous measures.

32

Measures 32-34 of the musical score. The right hand has a melodic line with a key signature change to A major (two sharps) in measure 33. The left hand continues with the eighth-note accompaniment. The dynamics are marked *mf* (mezzo-forte) in both the right and left hands.

35

Measures 35-37 of the musical score. The right hand has a melodic line, and the left hand continues with the eighth-note accompaniment. The key signature changes to F major (one flat) in measure 36. The piece ends with a double bar line in measure 37.

38

Measures 38-40 of a musical score. The key signature is B-flat major (two flats). The time signature is 12/8. The score is written for piano with a grand staff (treble and bass clefs). The right hand plays a continuous eighth-note pattern in the treble clef. The left hand plays a continuous eighth-note pattern in the bass clef. The music is in 12/8 time. The key signature changes to C major (no sharps or flats) in measure 40.

41

Measures 41-43 of a musical score. The key signature is C major (no sharps or flats). The time signature is 12/8. The score is written for piano with a grand staff (treble and bass clefs). The right hand plays a continuous eighth-note pattern in the treble clef. The left hand plays a continuous eighth-note pattern in the bass clef. The music is in 12/8 time. The key signature changes to B-flat major (two flats) in measure 42.

44

Measures 44-46 of a musical score. The key signature is B-flat major (two flats). The time signature is 12/8. The score is written for piano with a grand staff (treble and bass clefs). The right hand plays a continuous eighth-note pattern in the treble clef. The left hand plays a continuous eighth-note pattern in the bass clef. The music is in 12/8 time.

47

Measures 47-49 of a musical score. The key signature is B-flat major (two flats). The time signature is 12/8. The score is written for piano with a grand staff (treble and bass clefs). The right hand plays a continuous eighth-note pattern in the treble clef. The left hand plays a continuous eighth-note pattern in the bass clef. The music is in 12/8 time.

Дрёма Любви - *Opus 8*

10 Opus 8

10.1 Overview

This is for the piano.

Дрёма Любви́

рассказ для Пиани́но

Къея́ве Мёрфи Лейла́ни Ярон Ро́дерык Уо́дмо

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and quarter notes with a long slur spanning across measures 1 through 7. The bottom two staves are grand staff notation (treble and bass clefs) and contain whole rests for all measures, indicating a piano accompaniment that is silent during this section.

The second system begins at measure 7. The top staff continues the melodic line with eighth and quarter notes. The piano accompaniment, shown in the grand staff below, begins in measure 3 with a series of chords and single notes, primarily in the bass clef, while the treble clef remains mostly silent with occasional notes.

The third system starts at measure 19. The top staff contains whole rests for all five measures. The piano accompaniment in the grand staff below also consists of whole rests for all five measures, suggesting a final, sustained piano texture.

Mahalo nui to all those who kept me afloat but supported me too