

Composition Portfolio

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Third 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 Kpiti College** *Op. 6 - Approx 5m*

This composition takes the motto of Kpiti 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 - Dance in Eb Major

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

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 marking *f* in 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 markings *mp* and *f*. Tempo marking *poco rit.* above the staff.

Mass in Ab Major - *Opus 2*

4 Opus 2 - Mass in Ab Major

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,
 receive 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



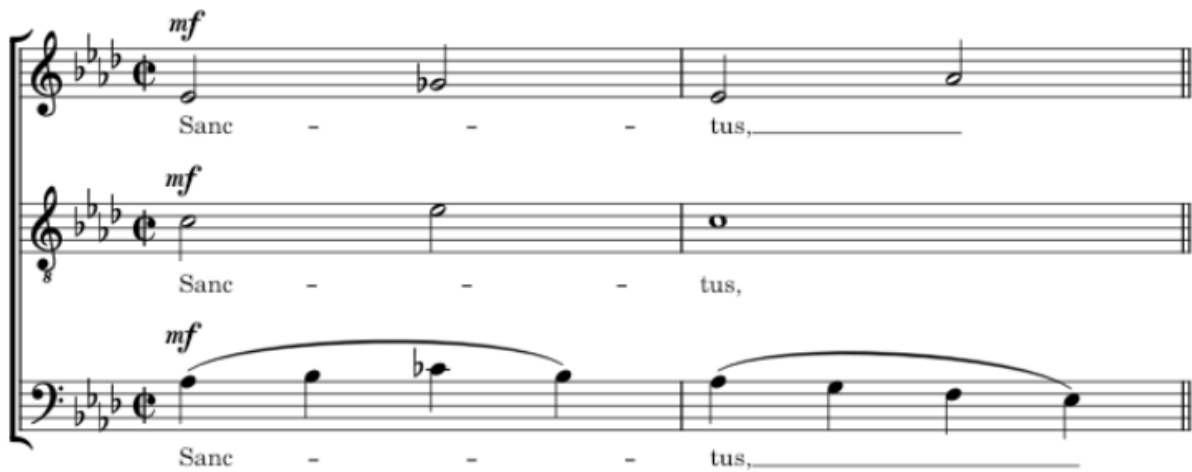
4.4 Sanctus and Benedictus

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. 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. 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. 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. 8 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. 8 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. 8 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 - God so Loved the World

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.

5.2 Dedication

In this piece, the dedication is dedicated to the person who, at the time it was composed, was my partner. Although now, even though they are not my partner, to me it is important to acknowledge *who* was writing the piece and in what context. Under this perspective, one can view the score not just as a way for the composer to communicate with the performers (- and by extension, the audience), but it is also a historical document of sorts that encapsulates who I was when I wrote the piece. And so, were I to change the dedication, it would not only be a disservice to the person dedicated, but also to who I was at the time.

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

be - got - ten Son, *mf* 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 - Wie in Adam alle sterben

*Denn nachdem der Tod kam durch einen Menschen,
kommt auch die Auferstehung von den Toten
durch einen Menschen.
Wie in Adam alle sterben,
so werden auch in Christus alle zum Leben kommen.*

For since by man came death,
by man came also the resurrection of the dead.
For as in Adam all die,
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 piano accompaniment with a crescendo and the vocal line. The third system (measures 11-16) features a piano accompaniment with a forte (f) section and a mezzo-piano (mp) vocal line. The fourth system (measures 17-20) is marked 'Agitato' and features a piano accompaniment and a vocal line. The lyrics are in German and correspond to 1 Corinthians 15:21-22.

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. 

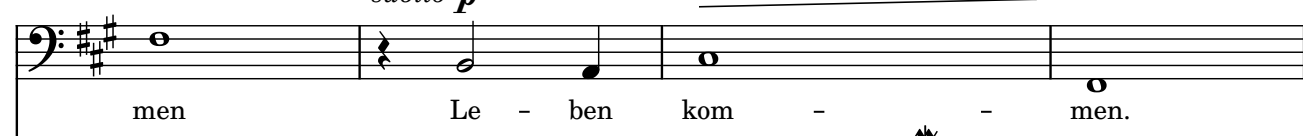
al - le zum Le - ben kom - men Le - ben kom -

a tempo *mp* *mf* *sffz*

K. 

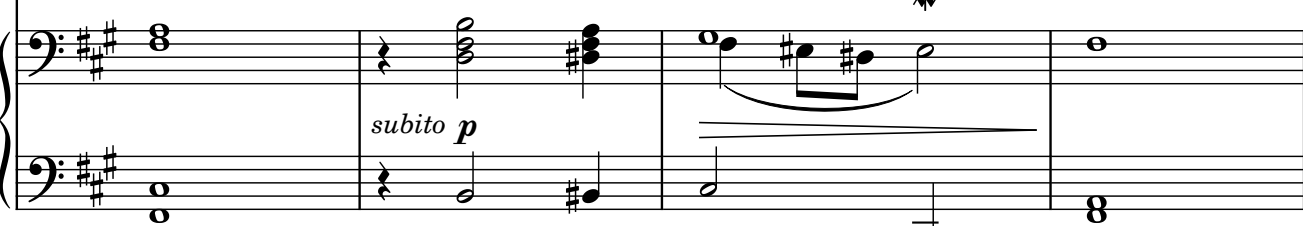
35

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 Tilkomst jeg mig bukker
For at favne dig min Skat.*

7 Opus 5 - Yearning

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 Lverdag" (Evensong on Saturday) which is from Inger Jens-Datter Snberg's (1648-1728) *Sielens Daglige Rg Offer, For Herren optndt* (The Soul's Daily Incense Offering, ignited to the Lord).

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 Kpiti College - *Opus 6*

8 Opus 6 - Ode to Kpiti College

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
conmisit pelago ratem
primus: nec timuit praecipitem Africum*

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

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

*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 ≥ sbrothers, thoses shining stars, and the patriarch of the winds, tyin,
easter,

soguide your course, that you bring him
back safe to 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
contending with the north lies, the north stormy stars
of the Hyades, the rage of the south wind,
than which none is more potent either to rouse or to calm the sea 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 racer rushes on through the forbidden

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

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 thunderbolt of his

8.1 Overview

Ode to Kpiti College was the first work written specifically for something other than a person. This piece, in terms of its score, is unique for a myriad of reasons. For one, it is the first piece to be

written (by me) in Gregorian Chant [Notation], the first piece where the language of the title and the text do not match, and its dedication changed meaning while it was being written.

8.2 Dedication

The dedication is as states: " *l'cole de ma femme*", the school of my wife (partner). This was inspired from the dedication seen at the top of Duruff's '*Notre pre*'.

When I first began writing this, my partner at the time went to KC (Kpiti College). Over time, I made most of my close friends there too. However, before the piece was finished, me and my partner broke up, yet the school to me was now representative more than just an extension of my partner, but also as an extension of the people I cared most about.

For a similar reason that I discussed in God So Loved the World [5.2], the score to me serves also as a capture of the past. And for such reason I will leave the dedication unchanged to acknowledge that past. However I only do so with the comfort that the story has been recounted here.

8.3 Specific Use of individual neumes

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

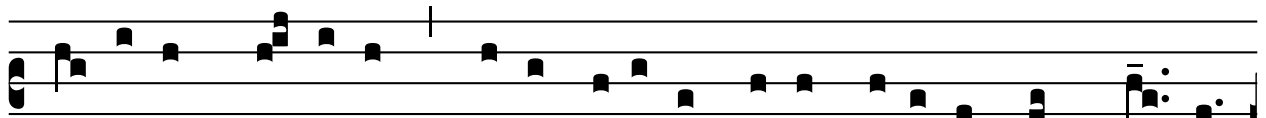
Ode to Kāpiti College

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



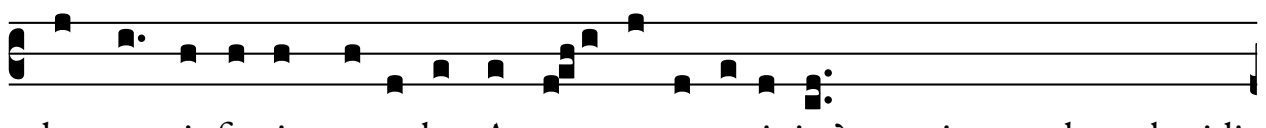
ar-bi-ter Ha-dri-ae ma-ior, tolle-re se-u pone-re volt fre-ta;



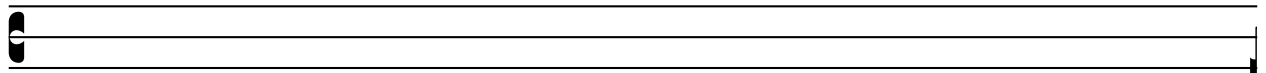
Semper fi-de-lis. quem mortis timu-it



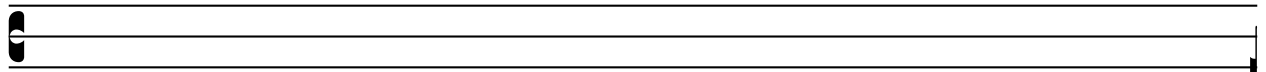
gradum qui siccis ocul-is monstra-na-tan-ti-a-, qui vi-dit ma-re turbi-



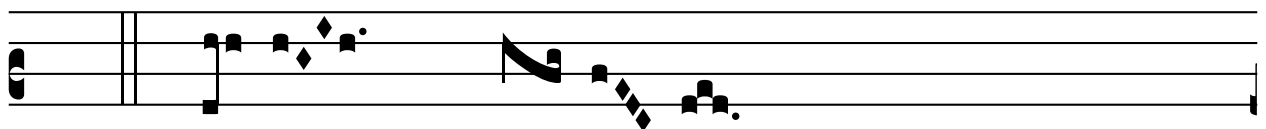
dum et infamis scopu-los Acro-ce-ra-uni-ia? nequiquam dens abscidit



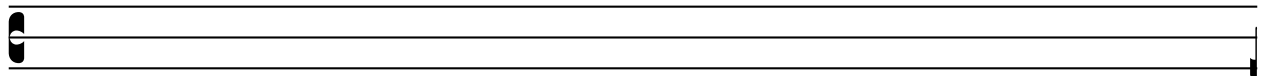
prudens oceano dissociabili terras, si tamen inopiae



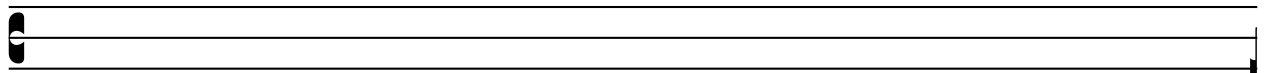
non tangenda rates transilient vada.



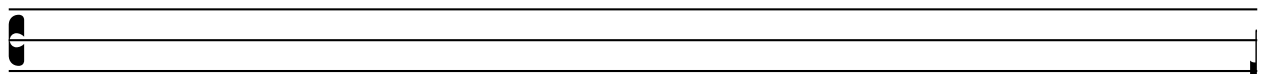
Semper fi-de-lis. audax omnia perpeti



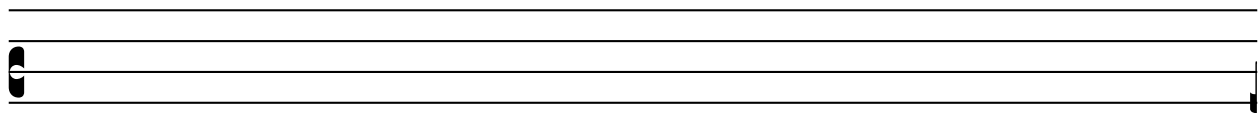
gens humana ruit per vetitum nefas: audax Iapeti genus



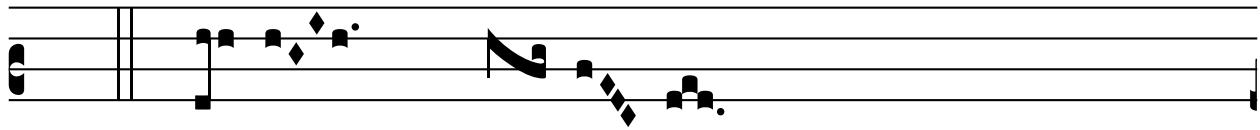
ignem fraude mala gentibus intulit; post ignem aetheria domo



subductum macies et nova febrium terris incubit cohors



semotique prius tarda necessitas



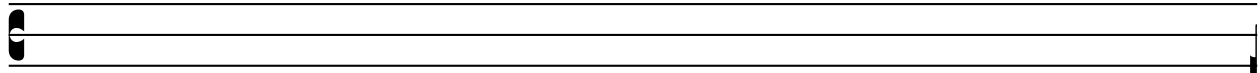
Semper

fi-

de-

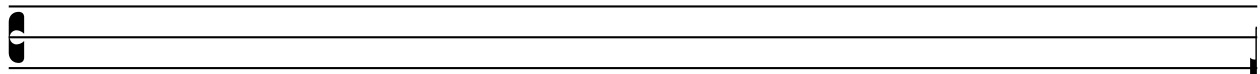
lis.

Leti corripuit gradum;



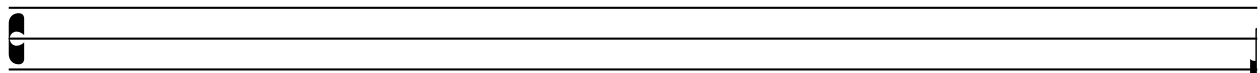
expertus vacuum Daedalus aera

pennis non homini datis;



perrupit Acheronta Herculeus labor.

nil mortabilus ardui est:

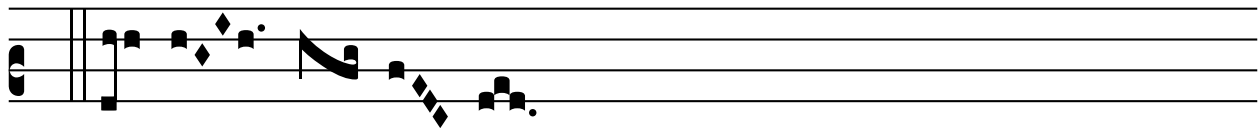


caelum ipsum petimus stultitia neque

per nostrum patimur scelus



iracunda Iovem ponere fulmina.



Semper

fi-

de-

lis.

Fluide - *Opus 7*

9 Opus 7 - Fluide

9.1 Overview

C'est la pice "*Fluide*" a écrit pour la piano. Le score est trs interessant car il y a trois clefs: clef de sol, clef d'ut, et la clef de fa. Cette est un chose trs bizarre pour une pice compos pour les piano comme ils n'ont que deux stave (il n'y a pas une clef alto usuellement).

Fluide

Keawe Murphy Aaron
Leilani Roderick Woodmore

$\text{♩} = 55$

mp
p cantabile
mf

4

7

10

13 *accel.*

13 14 15

16 *(accel.)*

16 17 18 19

cresc.

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

20 21 22

(cresc.)

23 *(molto rit.)*

23 24 25

(cresc.)

26 **a tempo**

Measures 26-28 of a musical score. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'a tempo'. The score is written for piano with three staves: Treble, Bass, and a grand staff (Treble and Bass). The right hand (RH) plays a melody of dotted half notes. The left hand (LH) plays a continuous eighth-note accompaniment. Dynamics include *pp* (pianissimo) in measure 26, *p* (piano) in measure 27, and *mp* (mezzo-piano) in measure 28. A repeat sign is present at the end of measure 27.

29

Measures 29-31 of the musical score. The RH continues with dotted half notes, and the LH continues with eighth-note accompaniment. The dynamics remain consistent with the previous measures.

32

Measures 32-34 of the musical score. The RH melody changes to a sequence of quarter notes. The LH accompaniment remains eighth notes. The dynamic is marked *mf* (mezzo-forte) in measure 32.

35

Measures 35-37 of the musical score. The RH melody continues with quarter notes. The LH accompaniment remains eighth notes. The piece concludes with a double bar line and a key signature change to two flats (Bb and Eb).

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.

■ - *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 the first six measures. The bottom two staves are grand staff notation (treble and bass clefs) and contain whole rests for the entire duration of the system. The time signature changes from 4/4 to 5/4, then 3/4, 5/4, 4/4, and finally 6/4.

The second system begins with a measure rest marked with a '7'. The top staff continues the melodic line with eighth and quarter notes, ending with a half note. The bottom two staves (grand staff) show accompaniment starting in the third measure with chords and single notes. The time signature changes from 6/4 to 5/4 and then remains in 5/4 for the rest of the system.

The third system starts with a measure rest marked with a '19'. The top staff contains whole rests for five measures. The bottom two staves (grand staff) also contain whole rests for the same duration. The system concludes with a double bar line.

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