

# Composition Portfolio

Aaron Woodmore

August 2023

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 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*

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

# Dance in Eb Major - *Opus 1*

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## 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. 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)

# 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. 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**



# 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. 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.

# 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. <sub>8</sub> 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. <sub>8</sub> 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. <sub>8</sub> 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. *f* Ag - nus *mf*

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

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

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.



# Mass in Ab Major - *Opus 2*

## 2 Overview

The mass is comprised of four parts: Kyrie, Gloria, Sanctus and Benedictus, Agnus Dei.

## 3 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).

### 3.1 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.

### 3.2 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 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*

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

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  
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  
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



## 6 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



# 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

*a tempo*  
*dolce* ***p***

30

God so loved the world, so loved the world,

***pp*** *rit. al fine*

# God so Loved the World - *Opus 3*

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## 7 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.

# 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 three sharps (F#, C#, G#). 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 (cresc.) and the vocal line. The third system (measures 11-16) shows the piano accompaniment with a forte (f) section and a mezzo-piano (mp) section, with the vocal line continuing. The fourth system (measures 17-20) is marked 'Agitato' and features a more active piano accompaniment and vocal line. The lyrics are in German, based on 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*

K.

30 *a tempo* *mp* *mf* *sffz*

B. *al - le zum Le - ben kom - men Le - ben kom -*

K. *a tempo* *mp* *mf* *sffz*

35 *subito p*

B. *men Le - ben kom - men.*

K. *subito p*



# Wie in Adam alle sterben - *Opus 4*

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*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.

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## 8 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

# 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 in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into four systems. The first system (measures 1-4) begins with a piano (*p*) dynamic and features a long melodic line spanning the entire system. The second system (measures 5-8) starts with a mezzo-piano (*pp*) dynamic and continues the melodic line. The third system (measures 9-12) begins with a mezzo-forte (*mp*) dynamic and includes a 'molto rit.' (molto ritardando) marking. The fourth system (measures 13-16) starts with a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic, then a mezzo-piano (*pp*) dynamic, and finally a 'niente' (diminuendo) marking. The lyrics are: 'My heart yearns for you which for you, for \_\_\_\_\_ you is whol - ly up - lift - ed I bow to your ap - proach To em - brace, to em - brace, to em - brace you my Dear Love My heart yearns for you. For you.'

# Yearning - *Opus 5*

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## 9 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.

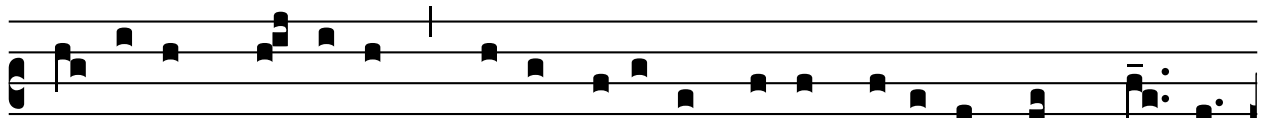
# Ode to Kāpiti College

*à l'école de ma femme*


Horace: Odes.1.3

Leilani Woodmore

S  
emper 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



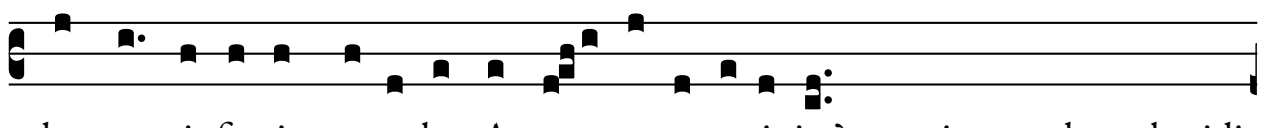
ar-bi-ter Ha-dri-ae ma-ior, tolle-re se-u pone-re volt fre-ta;



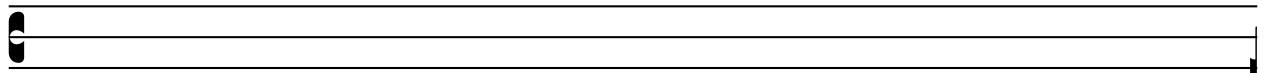
Semper fi-de-lis. quem mortis timu-it



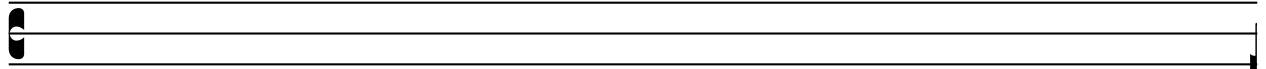
gradum qui siccis ocul-is monstra-na-tan-ti-a-, qui vi-dit ma-re turbi-



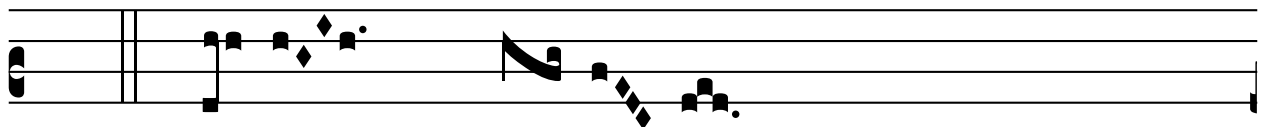
dum et infamis scopu-los Acro-ce-ra-uni-ia? nequiquam dens abscidit



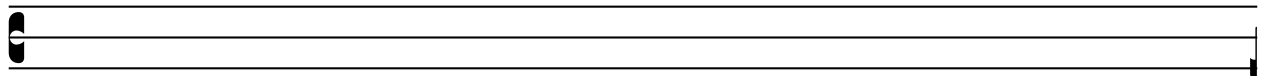
prudens oceano dissociabili terras, si tamen inopiae



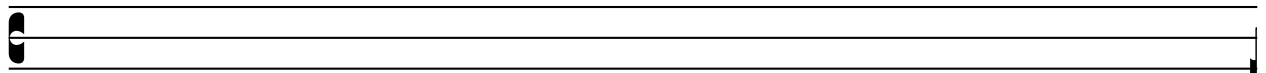
non tangenda rates transilient vada.



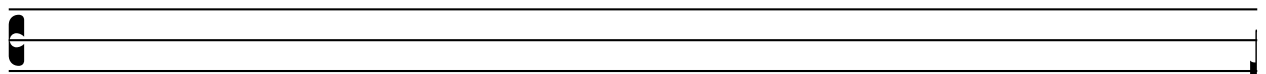
Semper fi-de-lis. audax omnia perpeti



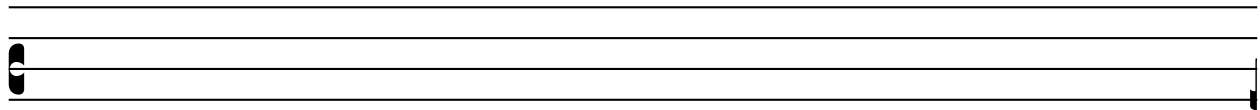
gens humana ruit per vetitum nefas: audax Iapeti genus



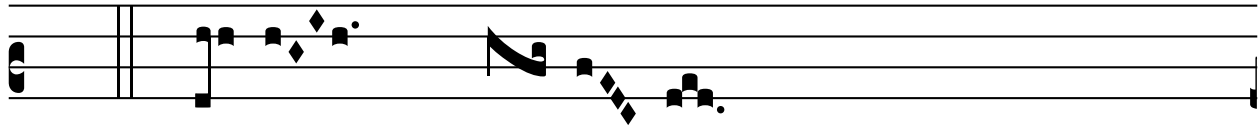
ignem fraude mala gentibus intulit; post ignem aetheria domo



subductum macies et nova febrium terris incubit cohors



semotique prius tarda necessitas



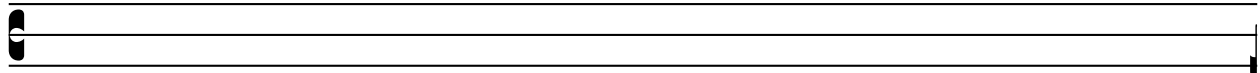
Semper

fi-

de-

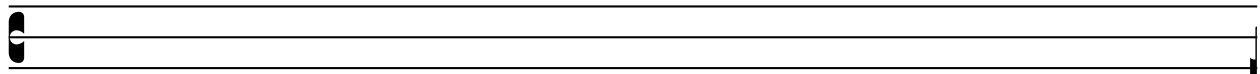
lis.

Leti corripuit gradum;



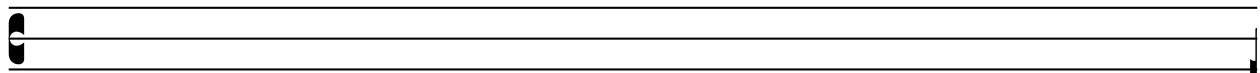
expertus vacuum Daedalus aera

pennis non homini datis;



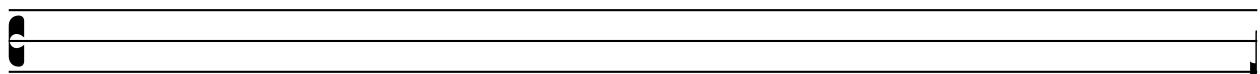
perrupit Acheronta Herculeus labor.

nil mortabilus ardui est:

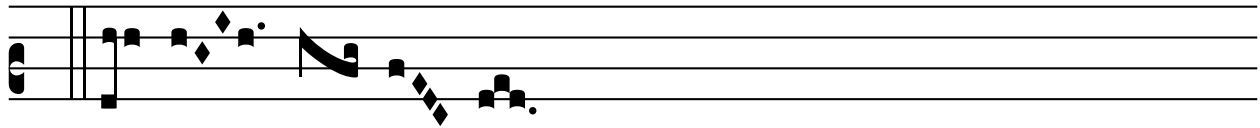


caelum ipsum petimus stultitia neque

per nostrum patimur scelus



iracunda Iovem ponere fulmina.



Semper

fi-

de-

lis.

# Ode to Kāpiti College - *Opus 6*

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## ***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 arbiter 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'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.

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## 10 Overview

Ode to Kāpiti College was the first work written specifically for something other than a person. This work is also the first piece I've ever written using Neumes

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