



University  
of Glasgow

Barron, Richard (2014) *Composition portfolio*. MMus(R) thesis.

<http://theses.gla.ac.uk/5241/>

Copyright and moral rights for this thesis are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

# 4. Natural phenomena

**Agitato** ♩ = 110

*pp* *mf* *f*

Soprano 1  
v(v)en — ti v(v)en — ti v(v)en — ti vis

Soprano 2  
v(v)en ti — ven - ti — ven - ti — vis

Alto 1

Alto 2  
*pp* *port.* *mf* *f*  
V(v)en — ti v(v)en — ti vis

Tenor 1

Tenor 2

Bass 1

Bass 2

Organ  
*pp*

4. Natural phenomena

9

S 1 *pp* *pp ff* *pp*  
vis vis vis

S 2 *pp* *pp ff* *pp* *pp*  
vis vis vis ver-berat

A 1 *mf* *f* *pp* *ppp*  
verberat verbe-rat verberat ver-berat verberat ver-be-rat-t-t

A 2 *pp* *pp ff* *pp* *ppp*  
vis vis vis verberat verberat

T 1 *mf* *f*  
verberat ver-be-rat

T 2 *mf* *f* *pp*  
verberat verberat ver-berat

B 1

B 2

Org.

4. Natural phenomena

46

14

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Org.

3 3

*p*

3 3

*subito pp*

3 3

verberat verberat ver-be - rat-t-t-t

verbe-rat verberat ver-be rat t-t-t

*p* 3 3

3 3

*pp* 3 3

verberat verberat ver-be - rat-t-t-t

ver-be - rat ver-be - rat-t-t-t

verberat verberat

ver-be - rat-t-t-t

*p* 3 3

3 3

*subito pp*

3 3

verberat ver - be - rat ver-be - rat-t-t-t

verbe-rat verberat ver-be - rat-t-t-t

8

*p*

3 3

3 3

*subito pp*

3 3

verberat verberat ver-be - rat-t-t-t

ver - be - rat ver-be - rat-t-t-t

verberat verberat ver-be - rat-t-t-t

*p*

3 3

3 3

*pp*

3 3

verberat verberat ver-be - rat-t-t-t

verberat verberat ver-be - ver-be - rat-t-t-t

verberat verberat

*mp*

3 3

3 3

*subito pp*

3 3

verberat verberat ver-be - rat-t-t-t

verberat verberat ver-be - rat-t-t-t

14

Org.

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

7/4

4. Natural phenomena

18

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Org.

*molto cresc.*  
3 3  
ver-be-rat ver-be-rat ver-be - - - rat-t-t-t

*f*  
3  
ver-be-rat ver-be-rat ver-be - ver-be - rat-t-t-t

*molto cresc.*  
3 3  
ver-be - rat-t-t-t ver-be-rat ver-be-rat ver-be - rat-t-t-t

*molto cresc.*  
3 3  
ver-be-rat ver-be-rat ver-be - - - rat-t-t-t ver-be-rat ver-be-rat ver-be - rat-t-t-t

8

*molto cresc.*  
3 3  
ver-be-rat ver-be-rat ver-be - rat-t-t-t *f*  
3 3  
ver-be-rat ver-be-rat ver-be - rat-t-t-t

*molto cresc.*  
3 3  
ver-be - rat-t-t-t *f*  
3 3  
ver-be-rat ver-be-rat ver-be - rat-t-t-t ver-be-rat ver-be-rat

*molto cresc.*  
3 3  
ver-be-rat ver-be-rat ver-be - rat-t-t-t *f*  
3 3  
ver-be-rat ver-be-rat ver-be - rat-t-t-t

18

Org.

4

4. Natural phenomena

48

21

S 1  
verberat incita pontum \_\_\_\_\_ verberat pontum \_\_\_\_\_

S 2  
verberat verberat ver-be - rat-t-t-t in - ci-ta

A 1  
in - ci-ta

A 2  
ver - berat in-ci-ta pon - tum \_\_\_\_\_ pon - tum \_\_\_\_\_ pon-tum

T 1  
8 ver - be-rat in - ci-ta pontum pon-tum \_\_\_\_\_

T 2  
inci - ta

B 1  
ver-be - rat-t-t-t in - ci-ta

B 2  
ver - berat verberat verbe - ratt-t-t in - ci - ta

Org.

21

4. Natural phenomena

25

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Org.

*whispered*

*ppp* *cresc.* *ppp* *cresc.*

in-ci-ta ver-be-rat.

3 3 3 3

8 8

3

4. Natural phenomena

50

31

Vocal staves for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). Each staff contains a fermata at the end of the line.

Organ accompaniment section. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. It includes dynamic markings like *f* and *3* (triplets).



4. Natural phenomena

Agitato e minaccioso

36

S 1 *pp* *f*<sub>3</sub>  
s(ss)ae - vit-que mi - na-ci mur-mu-re ven-tus—(ss) mur -

S 2 *pp* *f*<sub>3</sub>  
s(ss)ae - vit-que mi - na-ci mur-mu-re ven-tus (ss) mur -

A 1 *pp*  
s(ss)ae-vit que mi na ci mur mu re ven tus mur - mu-re ven - tus mur-mu-re v(vv)en -

A 2 *pp*  
s(ss)ae-vit-que mi - na-ci mur - mu-re ven-tus mur - mu-re ven - tus mur-mu-re v(vv)en -

T 1 *f*  
s(ss)ae - vit-que mi - na-ci mur-mu-re ven-tus—(ss) fr(rr)e -

T 2 *f*  
cum (m) fr(r)e - mi-tu fr(rr)e -

B 1 *f* *port.*  
per - fu-rit ac - ri cum fre - mi-tu cum fr(r)e - mi-tu fr(rr)e -

B 2 *f*  
per - fu-rit ac - ri cum (m) fr(r)e - mi-tu fr(rr)e -

Org. *p* *f*

36

4. Natural phenomena

52

39

S 1

(rr) mur

Musical staff for Soprano 1 (S 1) in 4/4 time. The staff contains a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "(rr) mur" are written below the staff.

S 2

mur mi - na - ci

Musical staff for Soprano 2 (S 2) in 4/4 time. The staff contains a quarter note (F4), a quarter note (A4), a quarter note (C5), and a whole rest. The lyrics "mur mi - na - ci" are written below the staff.

A 1

gliss. - tus

Musical staff for Alto 1 (A 1) in 4/4 time. The staff contains a glissando (gliss.) leading to a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "gliss. - tus" are written below the staff.

A 2

gliss. - tus

Musical staff for Alto 2 (A 2) in 4/4 time. The staff contains a glissando (gliss.) leading to a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "gliss. - tus" are written below the staff.

T 1

8 mi - tu

Musical staff for Tenor 1 (T 1) in 4/4 time. The staff contains an octave sign (8) and a glissando (gliss.) leading to a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "mi - tu" are written below the staff.

T 2

gliss. mi - tu

Musical staff for Tenor 2 (T 2) in 4/4 time. The staff contains a glissando (gliss.) leading to a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "mi - tu" are written below the staff.

B 1

gliss. mi - tu

Musical staff for Bass 1 (B 1) in 4/4 time. The staff contains a glissando (gliss.) leading to a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "mi - tu" are written below the staff.

B 2

gliss. mi - tu

Musical staff for Bass 2 (B 2) in 4/4 time. The staff contains a glissando (gliss.) leading to a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "mi - tu" are written below the staff.

Org.

ff

Musical staff for Organ (Org.) in 4/4 time. The staff contains a fortissimo (ff) dynamic marking and a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "ff" are written below the staff.

ff

Musical staff for Organ (Org.) in 4/4 time. The staff contains a fortissimo (ff) dynamic marking and a whole note chord (F4, A4, C5) with a fermata, followed by a whole rest. The lyrics "ff" are written below the staff.

4. Natural phenomena

This musical score is for the piece "4. Natural phenomena" on page 53. It features a vocal ensemble and an organ. The vocal parts are arranged in a SATB format with two sopranos (S1, S2), two altos (A1, A2), two tenors (T1, T2), and two basses (B1, B2). The organ part is written for a grand staff (treble and bass clefs). The score begins at measure 43, marked with a "43" above the first staff. The time signature is 5/4. The organ part includes several triplet markings (indicated by a "3" above or below the notes) and a slur over a triplet in the bass line. The vocal parts are currently silent, indicated by horizontal lines with a bar line at the end of each staff.

4. Natural phenomena

54

S 1 *ff* 3  
per-fu-rit per - fu-rit ac-ri - ac-ri - - - - -

S 2 *ff* 3  
per-fu-rit per - fu-rit ac-ri ac-ri

A 1 *ff* 3  
per-fu-rit per - fu-rit ac-ri ac-ri

A 2 *ff* 3  
per-fu-rit per - fu-rit ac-ri ac-ri

T 1 *ff* 3 8  
per-fu-rit per - fu-rit ac-ri ac-ri per - fu-rit

T 2 *ff* 3 8  
per-fu-rit per - fu-rit ac-ri ac-ri per - fu-rit

B 1 *ff* 3 *f port. 3* *p* *f*  
per-fu-rit per - fu-rit ac-ri ac-ri per - fu-rit ac-ri cum fre-mi-tu sae - vitque mi-naci mur-mu-re ven-tus.

B 2 *ff* 3 *f* *p* *f*  
per-fu-rit per - fu-rit ac-ri ac-ri per - fu-rit ac-ri cum fre-mi-tu sae - vitque mi-naci mur-mu-re ven-tus.

Org. 47  
[Musical notation for Organ]

Bombard *f* 3  
[Musical notation for Bombard]

4. Natural phenomena

51

S 1 *f* *p* per - fu - rit ac - ri cum fre - mi - tu sae - vit - que mi - na - ci

S 2 *f* *p* per - fu - rit ac - ri cum fre - mi - tu sae - vit - que mi - na - ci

A 1 *f* *p* per - fu - rit ac - ri cum fre - mi - tu sae - vit - que mi - na - ci mur - mu - re ven - tus.

A 2 *f* *p* per - fu - rit ac - ri cum fre - mi - tu sae - vit - que mi - na - ci mur - mu - re ven - tus.

T 1 *p* *f* ac - ri cum fre - mi - tu sae - vit - que mi - na - ci mur - mu - re ven - tus. por - - - tus

T 2 *p* *f* ac - ri cum fre - mi - tu sae - vit - que mi - na - ci mur - mu - re ven - tus. por - tus in - ci - ta

B 1 *p* *port.* ver - be - rat in - ci - ta por - tus por - - - tus ver - be - rat in - ci - ta por - tus

B 2 ver - be - rat in - ci - ta por - tus por - tus in - ci - ta ver - be - rat in - ci - ta por - tus

Org. *p*

*p*

4. Natural phenomena

56

54

S 1  
 mur-mu - re ven-tus. per - - - fu - rit ac - ri cum \_\_\_\_\_ fre - mi - tu sae - vit - que mi - na - ci

S 2  
 mur-mu - re ven-tus. per - - - fu - rit ac - ri cum \_\_\_\_\_ fre - mi - tu sae - vit - que mi - na - ci

A 1  
 por - - - tus per - fu - rit ac - ri cum \_\_\_\_\_ fre - mi - tu sae - vit - que mi - na - ci

A 2  
 por-tus \_\_\_\_\_ in-ci-ta per - fu - rit ac - ri cum \_\_\_\_\_ fre - mi - tu sae - vit - que mi - na - ci

T 1  
 8 ver-be-rat in - ci - ta por - tus cum \_\_\_\_\_ fre - mi - tu fre - mi - tu

T 2  
 8 ver-be-rat in - ci - ta por - tus cum \_\_\_\_\_ fre - mi - tu fre - mi - tu

B 1  
 por - - - tus per - fu - rit ac - ri cum \_\_\_\_\_ fre - mi - tu sae - vit - que mi - na - ci

B 2  
 por-tus \_\_\_\_\_ in-ci-ta per - fu - rit ac - ri cum \_\_\_\_\_ fre - mi - tu sae - vit - que mi - na - ci

Org.  
 54 *ff*  
*ff* cresc. 3

4. Natural phenomena

57

S 1  
 mur-mu-re ven - tus. per - fu - rit ac - ri cum — fre - mi - - - tu

S 2  
 mur-mu-re ven - tus. per - fu - rit ac - ri cum fre - mi - - - tu

A 1  
 mur-mu-re ven - tus. per - fu - rit ac - ri cum — fre - mi - - - tu

A 2  
 mur-mu-re ven - tus. per - fu - rit ac - ri cum fre - mi - - - tu

T 1  
 8 per - fu - rit ac - ri cum — fre - mi - - - tu

T 2  
 8 per - fu - rit ac - ri cum fre - mi - - - tu

B 1  
 mur-mu-re ven - tus. per - fu - rit ac - ri cum fre - mi - - - tu

B 2  
 mur-mu-re ven - tus. per - fu - rit ac - ri cum — fre - mi - - - tu

Org.

57

*fff* *port.* *subito pp*

4. Natural phenomena

58

61

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Org.

*p* *pp* *f*



4. Natural phenomena

65

S 1 *p* ven-tus (ss) ven-tus

S 2 *p* ven-tus - (ss) ven-tus

A 1 *p* > ven(nn) - tus

A 2 *p* > ven(nn) tus

T 1 8

T 2 8

B 1 *f* to-ni - tru qua-ti - un-tur cae - ru - la

B 2 *f* to-ni - tru qua-ti - un-tur cae - ru - la

Org. 65

#### 4. Natural phenomena

60

69

Solo *port.* *senza misura*

S 1

ven(n)-tus fer-vi-dus - (ss) quae faci-unt nic - tan<sup>3</sup> - ti-a<sup>5</sup> ful - gu-ra flam - mae

S 2

ven - tus fer-vi-dus

A 1

ven - tus fer-vi-dus

A 2

ven - tus fer-vi-dus

T 1

ven - tus fer-vi-dus

T 2

ven - tus fer-vi-dus

B 1

cae - li

B 2

cae - li

Org.

69

*p*

4. Natural phenomena

Musical score for "4. Natural phenomena" on page 61. The score includes eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and an Organ part (Org.).

The vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) are currently blank, indicating that the vocal parts are not yet written or are to be filled in later.

The Organ part (Org.) begins at measure 73. The upper staff (treble clef) features a melodic line with a dynamic marking of *mf* and includes a triplet of eighth notes. The lower staff (bass clef) provides a bass line with a dynamic marking of *f*. The Organ part includes several measures of complex rhythmic patterns, including a quintuplet of eighth notes in the upper staff.

4. Natural phenomena

62

76

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Org.

76

The Organ part begins at measure 76. The right hand (treble clef) features a melodic line with a triplet of eighth notes and a quintuplet of eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with quintuplets of eighth notes and a triplet of eighth notes. The piece concludes at measure 83.

4. Natural phenomena

79

*Tutti p* *f*

S 1 Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

S 2 Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

A 1 *p* *f* Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

A 2 *p* *f* Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

T 1 *p* *f* Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

T 2 *p* *f* Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

B 1 *p* *f* Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

B 2 *p* *f* Moe - ni-a mun - di\_\_\_ moe - ni-a Moe - ni-a mun - di\_\_\_

Org. *f*

#### 4. Natural phenomena

64

84

S 1 *p* *f* *port. ff*  
mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta \_\_\_

S 2 *p* *f* *port. ff*  
mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta \_\_\_

A 1 *p* *f* *ff*  
mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta

A 2 *p* *f* *ff*  
mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta

T 1 *p* *f* *ff*  
8 mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta

T 2 *p* *f* *ff*  
8 mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta

B 1 *p* *f* *port. ff*  
mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta

B 2 *p* *f* *port. ff*  
mag - ni cir - cum moe - ni - a mun - di \_\_\_ moe - ni - a mun - di \_\_\_ ex - pug - na - ta ex - pug - na - ta

Org.

4. Natural phenomena

90 *Adagio* *f* 3 *> port.*

S 1  
moe-ni - a ex-pug - na - ta pu - tris - que

S 2  
pu - tris - que

A 1  
*f* 3 *>* *p* *mp* *f*  
moe-ni - a ex-pug - na - ta da-bunt la - bem ru - in as (ss)

A 2  
*p* *mp* *f*  
da-bunt la - bem ru - i - - - nas (ss)

T 1  
*f* 3 *>* *p* *mp* *f*  
8 moe-ni - a ex-pug - na - ta da-bunt la - bem ru - i - - - nas (ss)

T 2  
*p* *mp* *f*  
8 da-bunt la - bem ru - i - - - nas (ss)

B 1  
*f* 3 *>* *p* *mp* *mp* *f*  
moe-ni - a ex-pug - na - ta da-bunt la - bem ru - i - - - nas (ss)

B 2  
*p* *mp* *mp* *f*  
da-bunt la - bem ru - i - - - nas (ss)

Org.

90

# 4. Natural phenomena

66

96

S 1

pu - tris - que

Detailed description: This staff shows the vocal line for Soprano 1. It begins with a whole rest in 7/4 time, followed by a whole rest in 5/4 time, and then a melodic phrase in 4/4 time consisting of a quarter note G4, a quarter note A4, and a half note B4. The lyrics 'pu - tris - que' are aligned with the notes. A fermata is placed over the final note.

S 2

pu - tris - que

Detailed description: This staff shows the vocal line for Soprano 2. It follows the same structure as S 1, with rests in 7/4 and 5/4 time, and a melodic phrase in 4/4 time. The lyrics 'pu - tris - que' are aligned with the notes. A fermata is placed over the final note.

A 1

Solo *mf* *affettuoso* *p* *Tutti* *mp* *ppp*

mag - ni moe - ni - a mun - di da - bunt la - bem ru - in as (ss)

Detailed description: This staff shows the vocal line for Alto 1. It starts with a melodic phrase in 7/4 time, followed by a triplet of eighth notes in 5/4 time, and then a melodic phrase in 4/4 time. The lyrics 'mag - ni moe - ni - a mun - di da - bunt la - bem ru - in as (ss)' are aligned with the notes. Dynamics range from *mf* to *ppp*. A fermata is placed over the final note.

A 2

da - bunt la - bem ru - i - - - nas (ss)

Detailed description: This staff shows the vocal line for Alto 2. It begins with a whole rest in 7/4 time, followed by a whole rest in 5/4 time, and then a melodic phrase in 4/4 time. The lyrics 'da - bunt la - bem ru - i - - - nas (ss)' are aligned with the notes. Dynamics range from *p* to *ppp*. A fermata is placed over the final note.

T 1

da - bunt la - bem ru - i - - - nas (ss)

Detailed description: This staff shows the vocal line for Tenor 1. It begins with a whole rest in 7/4 time, followed by a whole rest in 5/4 time, and then a melodic phrase in 4/4 time. The lyrics 'da - bunt la - bem ru - i - - - nas (ss)' are aligned with the notes. Dynamics range from *p* to *ppp*. A fermata is placed over the final note.

T 2

da - bunt la - bem ru - i - - - nas (ss)

Detailed description: This staff shows the vocal line for Tenor 2. It follows the same structure as T 1, with rests in 7/4 and 5/4 time, and a melodic phrase in 4/4 time. The lyrics 'da - bunt la - bem ru - i - - - nas (ss)' are aligned with the notes. Dynamics range from *p* to *ppp*. A fermata is placed over the final note.

B 1

da - bunt la - bem ru - i - - - nas (ss)

Detailed description: This staff shows the vocal line for Bass 1. It begins with a whole rest in 7/4 time, followed by a whole rest in 5/4 time, and then a melodic phrase in 4/4 time. The lyrics 'da - bunt la - bem ru - i - - - nas (ss)' are aligned with the notes. Dynamics range from *p* to *ppp*. A fermata is placed over the final note.

B 2

da - bunt la - bem ru - i - - - nas (ss)

Detailed description: This staff shows the vocal line for Bass 2. It follows the same structure as B 1, with rests in 7/4 and 5/4 time, and a melodic phrase in 4/4 time. The lyrics 'da - bunt la - bem ru - i - - - nas (ss)' are aligned with the notes. Dynamics range from *p* to *ppp*. A fermata is placed over the final note.

Org.

Detailed description: This section contains three staves for the organ. The top two staves are for the right hand and the bottom staff is for the left hand. All three staves contain whole rests in 7/4, 5/4, and 4/4 time signatures. A page number '96' is written above the first staff.