

NĀ KAU ‘ELUA | THE TWO SEASONS

Concerto for solo oboe, string quartet, piano, Western and Hawaiian percussion and natural sounds

by Jon Magnussen (2019)

Funded in part through a Grant In Aid from the
City and County of Honolulu and by private donors.

NĀ KAU 'ELUA | THE TWO SEASONS

Concerto for solo oboe, string quartet, piano, marimba
and Hawaiian and western percussion instruments

By Jon Magnussen (2019)

Commissioned by J. Scott Janusch and Live Music Awareness in celebration of the new legacy oboe constructed by Howarth of London with wood from a *kauila* tree (*alphitonia ponderosa*) native to Kōke'e, Kaua'i.

KAU HO'OILO (Wet season)

- I. *Ka 'Ō'ō a Kane* – Kane's Digging Stick
- II. *Ka Papa Hōlua o Kamapua'a* – Kamapua'a's Hōlua Sled
- III. *Na Līloa Ka Lā'au Pālau* – Līloa's War Club
- IV. *He Mele No Kālā'au* – The Song of Kālā'au
- V. *Ka Ihe a Kāwelu* – Kāwelu's Spear
- VI. *Ka Lā'au a Ke Kia Manu* – The Bird Catcher's Pole

KAU WELA (Dry season)

- VII. *Ka Puhī o Laumeki* – The Eel of the 'Anae-Holo
- VIII. *I Ka 'Auamo 'Ia o Kamapua'a* – As Kamapua'a is Carried Away
- IX. *Ka I'e Kuku* – The Kapa Beater
with special guest, Reni A'ia'i Bello, *kapa* artist
- X. *Ka Lā'au Pālau a Kawelo* – Kawelo's War Club
- XI. *Ka Hi'a Kā 'Upena* – The Netting Needle
- XII. *Kā Kekuhaupī'o Pāhoa* – Kekuhaupī'o's Dagger

The composer writes:

NĀ KAU 'ELUA | THE TWO SEASONS was composed for my friend, oboist J. Scott Janusch and his Hawaiian Oboe Legacy Project, to welcome home a very special new instrument: the world's first and only oboe made of Hawaiian *kauila* wood. This special oboe, handcrafted by the preeminent oboe maker, Howarth of London, was envisioned by Scott to be a legacy gift for the people of Hawai'i, so Scott asked that my new work be specially made with the people of Hawai'i in mind, and that it be performable in a chamber version as well as a full orchestral version. This chamber version features the sounds of western instruments—the *kauila* oboe, piano, marimba, percussion, and string quartet—along with the sounds of Hawaiian *kauila* wood percussion instruments: *i'e kuku* (kapa beater), *kua* (anvil for kapa beating), and *kālā'au* (dancing sticks), as well as *pū'ili* (split bamboo sticks). In the performance, you'll also hear a recent recording of the sounds of the Kōke'e forest where the tree itself grew to maturity.

The *po'e kahiko* (people of old Hawai'i) were well known to use their natural resources in sustainable ways. *NĀ KAU 'ELUA | THE TWO SEASONS* celebrates the

slow-growing *kauila* wood, a resource used year-round by the *po'e kahiko*. The 12-movement design reflects the 12 lunar months of the Hawaiian year, which is divided into two seasons, *kau ho'oilo* (wet season) and *kau wela* (dry season). The words "rare" and "endangered" are often used in connection with *kauila* wood, but in a not-too-distant past, *kauila* wood was an everyday companion to the *po'e kahiko*, well-known for its excellent durability and heft, and for making a wide variety of durable and useful objects, from kapa beaters (*i'e kuku*) and war clubs (*lā'au pālau*) to netting needles (*hi'a kā 'upena*) and bowl repairing pegs (*kui lā'au*). To honor this relationship between the *po'e kahiko* and *kauila* wood, each of the 12 movements of *NĀ KAU 'ELUA | THE TWO SEASONS* is inspired by a *mo'olelo* (story) featuring a concept or object traditionally made of *kauila* wood.

The wood of the *kauila* legacy oboe came from a tree native to Kōke'e, Kaua'i, damaged by a hurricane in the 1980s and reclaimed by Ed Ka'iwi of Anahola. Ed gifted it to noted luthier Mickey Sussman, who in turn gave it to Scott for this project. In recognition of the significant age of the wood—the tree is estimated to have been 200-300 years of age—*NĀ KAU 'ELUA | THE TWO SEASONS* was composed using 'reclaimed' musical materials from Antonio Vivaldi's "The Four Seasons" (1721), a concerto from roughly the same time as when the Kōke'e *kauila* seedling began to grow.

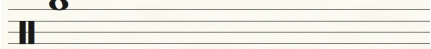
While the Hawaiian Oboe Legacy Project extends the life and voice of a beautiful old *kauila* tree, it also reminds us of the fragility of our planet. Change is a constant, and changes to our world are inevitable. But to many of our native species like the *kauila*, devastating change is occurring now in the form of losses of habitat from the invasive presence of non-native, habitat-modifying plants, animals and diseases. When a species disappears, our planet's biodiversity weakens, negatively affecting our planet's health as well as our own. The *po'e kahiko* practiced *aloha 'āina* – literally 'love of the land' – which recognized the reciprocal relationship between the land and its people and required sustainable stewardship of the 'āina, land and sea. We in the 21st century have much to learn from the *po'e kahiko* as we navigate our present and our future.

I thank my family for helping create space for this work to be realized. I also thank the following individuals who have helped bring this project to life (a growing list): Maile Andrade, Roselle Bailey, Colin Belisle, Reni A'ia'i Bello, Maenette Ah Nee-Benham, B.K. Cabigon, Sung Chan Chang, Sam 'Ohu Gon III, Wu Hung, J. Scott Janusch, Lynne Johnson, Umi Kai, Ed Ka'iwi, Sabra Kauka, Mae Klein, Helen Liu, Jackie Mahi-Erickson, James Moffitt, Jeffery Moniz, Amy Nishimura, Susan Spangler, Mickey Sussman, Krista Ruchaber, Marsha Schweitzer, Jordan Schifino, Alika Sing, Chipper Wichman, Ken Wood, and Tommy Yee.

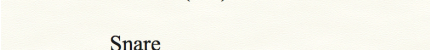
Duration: 40 minutes approx.

Percussion:

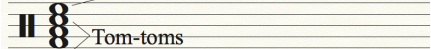
4.5 octave Marimba
Large Suspended Cymbal (Sus. Cym.)



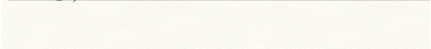
Bass Drum (BD)



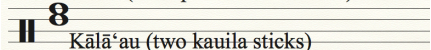
Snare



Tom-toms



Pū'ili (two split bamboo sticks)



Kālā'au (two kauila sticks)



NĀ KAU 'ELUA | THE TWO SEASONS

–Kau Ho'oilō–

I. Introduction | Ka 'Ō'ō a Kane – Kane's Digging Stick

'Ō'ō kū: a digging stick three or four *anana* [meters] long, or longer, and about eight inches in circumference at the middle. It was made of *kauila*, *o'a*, *koai'e*, *hame*, or some other suitable wood, peeled of its bark and rubbed smooth. The top was rounded to a knob and the bottom was flattened out like the bill of a duck.

– Samuel Kamakau,
"Nā Hana a ka Po'e Kahiko".

Kane and Kanaloa are described in legend as cultivators, awa drinkers, and water finders, who migrated from Kahiki and traveled about the islands. One account says that they lived at Alakahi in Waipio valley on Hawaii with some of the lesser gods, Maliu, Kaekae, Ouli (Uli), where they cultivated bananas and led a simple life. Kanaloa was tall and fair, Kane was dark, with curly hair and thick lips. According to Lyons,¹⁸ "Kane and Kanaloa were from Kahiki (foreign gods). They came traveling on the surface of the sea and first caused plants for the food of man to grow." Kamakau says that they "came from Kahiki in the shape of human beings," were sighted off Keei, landed on Maui. The time was that of "Wakalana, father of the Maui brothers." Their coming was coincident with that of Haumea, and she "gave birth to strange noisy creatures," perhaps with reference to the introduction of pigs to Hawaii, an animal sacred to the Kane worship.

LEGENDS OF KANE AND KANALOA AS WATER FINDERS --- Kane and Kanaloa go into the precipitous mountains back of Keanae on Maui and lack water. They discuss whether it can be obtained at this height. "Oi-ana (Let it be seen)!" says Kanaloa; so Kane thrusts in his staff made of heavy, close-grained **kauila** wood (*Alphitonia excelsa*) and water gushes forth.

– Martha Beckwith, "Hawaiian Mythology"

21

Ob. *diminuendo* *p*

Vln. I *diminuendo* *p*

Vln. II *diminuendo* *p*

Vla. *diminuendo* *p*

Vc. *mp*

Mrb.

Perc.

21

21

B

Ob. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pizz.* *mf*

Mrb. *p*

Perc.

24

24

Senza misura

44

Ob. *mf*

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

44

45 (♩ = 55 ca) *tempo flessibile*

Ob. *pp*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Mrb. Marimba: *ppp* *f* niente

Perc.

45

Pia.

45 *pp* *mf* niente L.V.

[Forest sounds of Kōke'e fade.]

NĀ KAU 'ELUA | THE TWO SEASONS
–Kau Ho 'oilo–

II. *Ka Papa Hōlua o Kamapua 'a – Kamapua 'a's Hōlua Sled*

"Hōlua was a sport for young male and female ali'i. The term hōlua was applied to the sport, to the sled itself, and to the sled course. The sled was sometimes called papa hōlua...The runners were made from the hard native wood **kauiā**."

From "Plants in Hawaiian Culture", Krauss (1993)

"As for the people of the gentle sex, they pulled at him, at this one who brought so much delight to the hōlua sledding contest. And he was admired profusely by the spectators crowding at the bottom of the hill. At the finish of this one's hōlua sledding, this one knew that the time was soon coming when his body would be taken by his opponent. The woman of the pit was quickly descending upon him. She was very near. Upon her appearance among the crowd of people, they began to shout loudly. But Pele saw her opponent run into the distant forest. Therefore, Pele sent her fire onwards with great force. It went until this little pig was very close to the water's edge. There was no hope for life. This one jumped into the sea, changing his body into the humuhunukunukuapua'a fish."

From "A Legendary Tradition of Kamapua'a – The Hawaiian Pig-God", Lilikalā Dorton (1982)

II. *Ka Papa Hōlua o Kamapua‘a* – Kamapua‘a’s Hōlua Sled

Agitato ♩ = 148

The musical score is arranged in two systems. The first system includes Oboe, Violin I, Violin II, Viola, Cello, Marimba, Percussion, and Piano. The second system includes Oboe, Violin I, Violin II, Viola, Cello, Marimba, Percussion, and Piano. The score is in 8/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Agitato' with a quarter note equal to 148 beats per minute. The first system features a marimba and piano accompaniment with a cello and viola playing pizzicato. The second system features a full string section playing arco, a marimba, and piano accompaniment. A dynamic marking of *f* is present in both systems. A rehearsal mark 'D' is located at the end of the first system. The score concludes with a *détaché* marking in the cello part.

This musical score is for the second movement, "Ka Papa Hōlua o Kāmapua'a – Kāmapua'a's Hōlua Sled". It is arranged for a symphony orchestra and piano. The score is divided into two systems, each starting at measure 12 and 17 respectively. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The instrumentation includes Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Mrb. (Mandolin), Percussion (Perc.), and Piano (P).

System 1 (Measures 12-16):

- Ob.:** Measures 12-16. Measure 12 features a glissando (gliss.) over a half note. Measures 13-16 contain a melodic line with slurs and a fermata over the final measure.
- Vln. I & II:** Measures 12-16. Both parts play a melodic line with slurs and a fermata over the final measure. The Vln. I part is marked *détaché*.
- Vla. & Vc.:** Measures 12-16. Both parts play a rhythmic accompaniment of eighth notes.
- Mrb. & Perc.:** Measures 12-16. Both parts are silent.
- Piano:** Measures 12-16. The piano part features a rhythmic accompaniment with dynamic markings *p* and *f* and slurs.

System 2 (Measures 17-21):

- Ob.:** Measures 17-21. Measure 17 features a glissando (gliss.) over a half note. Measures 18-21 contain a melodic line with slurs and a fermata over the final measure.
- Vln. I & II:** Measures 17-21. Both parts play a melodic line with slurs and a fermata over the final measure.
- Vla. & Vc.:** Measures 17-21. Both parts play a rhythmic accompaniment of eighth notes.
- Mrb. & Perc.:** Measures 17-21. Both parts are silent.
- Piano:** Measures 17-21. The piano part features a rhythmic accompaniment with dynamic markings *p* and *f* and slurs.

22

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

22

27

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

27

27

Detailed description of the musical score: The score is for a piece titled 'Ka Papa Hōlua o Kamapua'a – Kamapua'a's Hōlua Sled'. It features a full orchestral ensemble including Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Maracas (Mrb.), Percussion (Perc.), and Piano. The score is divided into two systems. The first system covers measures 22 to 26. The second system covers measures 27 to 31. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of triplets. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include glissandos and accents. A rehearsal mark 'E' is placed above the Oboe staff at measure 27. The Percussion part is mostly silent, with some rhythmic notation in the Maracas part.

This musical score is for the second movement, "Ka Papa Hōlua o Kamapua'a – Kamapua'a's Hōlua Sled". It is a full orchestral score with the following instruments: Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Mallet Percussion (Mrb.), and Percussion (Perc.). The score is divided into two systems, each starting at measure 31. The first system features a melodic line in the Oboe, with Violin I and II providing harmonic support. The Viola and Violoncello play a rhythmic accompaniment, while the Mallet Percussion and Piano provide a steady bass line. The second system continues the melodic development in the Oboe and Violin I, with the Violin II and Viola playing more active parts. The Percussion and Piano continue their rhythmic accompaniment. The score includes various dynamic markings such as *mf*, *mp*, *fp*, *f*, and *cresc.*, as well as articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

42

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

F

42

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

47

Tom-toms:

mf

BD: >

mp

cresc.

II. Ka Papa Hōlua o Kamapua'a – Kamapua'a's Hōlua Sled

50

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

50

cresc.

f

53

Ob.

pp

niente

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

53

Crotales: (hard beater)
L.V.

mp

53

ff

*

Detailed description: This is a page of a musical score for a symphony. The score is in the key of D major (one sharp) and 4/4 time. It features a woodwind section (Oboe), a string section (Violins I and II, Viola, Violoncello), a mallet percussion section (Maracas), and a percussion section (Percussion). The piano part is written in the bass clef. The score is divided into two systems. The first system starts at measure 50 and ends at measure 52. The second system starts at measure 53 and ends at measure 55. The oboe part in the second system has a dynamic marking of *pp* and a hairpin indicating a *niente* (fading) effect. The percussion part in the second system includes a section for crotales (hard beater) marked *mp*. The piano part in the second system has a dynamic marking of *ff*. There is an asterisk at the bottom of the page.

NĀ KAU 'ELUA | THE TWO SEASONS
–Kau Ho 'oilo–

III. Na Līloa Ka Lā'au Pālau (Līloa's War Club)

Some time after the birth of Hakau, the first son of Liloa by his wife Piena, Liloa started out from Waipio and journeyed to Koholalele, a place at the east end of Hamakua, close on to Hilo. The cause of this journey by Liloa was to dedicate a temple which was at this place. The name of the temple was Maniui. After the ceremonies pertaining to the dedication of the temple were ended he journeyed over to Kaawikiwiki, where he stayed for some days. The cause of the delay at this place was the games that were being held, for it was the place where people from all the neighboring districts gathered to partake in the game of pahee, especially, although other games were also held there. While at the place, he one day went out to bathe in the Hoesa stream, which is located next to Kealakaha. When he arrived at the place he saw a very beautiful woman, Akahiakuleana, coming out of the stream, without clothing. Her maid servant was sitting on the bank of the stream with her mistress's garment. When Liloa saw Akahiakuleana his desire to possess her became so great that they laid together, resulting in the birth of Umi, the subject of this story, for Akahiakuleana was just over her days of defilement, hence her quick conception.

After living with Akahiakuleana for a short time, Liloa saw that she was with child, so he asked her: "Who is your father?" Akahiakuleana answered: "Kuleanakupiko." Liloa said: "Then you are a cousin of mine." She replied: "May be so." At the close of the above conversation Liloa instructed Akahiakuleana as follows: "You live on, and should you give birth to a boy, give him the name of Umi, but if you should give birth to a girl name her on your side." Akahiakuleana then said to Liloa: "What tokens are you to leave behind in order that you may know that the child belongs to the king?" When Liloa heard this he gave her his loin cloth, his necklace of whale's tooth and his war club, and then said: "Here are the tokens for our child. When it is full grown give these things to the child as his." Akahiakuleana assented to this, took them from the king and passed them over to her maid servant who would take charge of them. Liloa then went out and tied together some dried ti-leaf and girded them around his loin as a loin cloth; and returned to his house. When Liloa arrived at the house, his attendants said to him: "You had on a real loin cloth when you went away, and here at this time you have on a ti-leaf loin cloth."

(Fornander Collection of Hawaiian Antiquities and Folklore. Vol. 4)

III. Na Līloa Ka Lā'au Pālau (Līloa's War Club)

Andante molto cantabile $\text{♩} = 60$

The musical score is arranged in systems. The first system includes Oboe, Violin I, Violin II, Viola, Cello, Marimba, Percussion, and Piano. The Oboe part begins with a melodic line in 4/4 time, marked *mp*. The Piano part provides harmonic support with chords, marked *p*. The second system continues the Oboe part, which becomes more active, marked *mf*. The Violin I and II parts enter with melodic lines, marked *mf* and *f* respectively, with the instruction "with feeling". The Viola and Cello parts also have melodic lines, marked *mp* and *mf*. The Piano part continues with chords, marked *mp*. The score includes dynamic markings such as *mp*, *p*, *mf*, and *f*, and performance instructions like "with feeling". A box labeled "G" is placed above the Oboe staff at measure 7. The score concludes with a final chord in the Piano part.

This musical score is for the piece "Na Līloa Ka Lā'au Pālau (Līloa's War Club)". It is arranged for a symphony orchestra and piano. The score is divided into two systems, with measures 12-16 in the first system and measures 17-21 in the second. The key signature changes from three sharps (F#, C#, G#) to two flats (Bb, Eb) between measures 16 and 17. The instruments are: Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Mallet Percussion (Mrb.), Percussion (Perc.), and Piano. The piano part features a complex harmonic texture with many chords and a melodic line in the right hand. The woodwinds and strings play melodic and rhythmic parts. The percussion is mostly silent, with some light effects indicated by a 'P' in the first system. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'pizz'.

H

23 *accel.*

Ob. *f*

Vln. I *mf* *f*

Vln. II

Vla.

Vc.

Mrb. *mf* *p*

Perc. *p*

Sus. Cym. L.V.

Marimba:

mf *p*

23 *p*

mf *mf* *secco*

gwa *

Agitato (♩ = 148 c.)

28

Ob.

Vln. I *mf* *f* *solo*

Vln. II *f* *pp* *sfz* (close to bridge)

Vla. *mf* *f* *pp* *sfz* (close to bridge)

Vc. *pp* *sfz* (close to bridge)

Mrb. *f*

Perc.

28

28

31

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

31

35

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

35

35

B.D.

mf

f *passionato*

f

38

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

38 Tom-toms: B.D. Tom-toms:

38 *mf*

41

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

41 B.D. Tom-toms: B.D. Tom-toms:

41 *mf p*

III. Na Līloa Ka Lā'au Pālau (Līloa's War Club)

I

gradually in tempo

45

Ob. *mp*

Vln. I *pp* *sfz* *mf*

Vln. II *pp* *sfz*

Vla. *pp* *sfz*

Vc. *pp* *sfz*

Mrb.

Perc. 45 B.D. Tom-toms: *mf*

45 *mf*

Oboc: *mp*

'Cello: *mf*

Oboc: repeat box gesture out of time (in dialogue with 'cello) at least 3x, finally proceeding in tempo for pickup to m. 49.

'Cello: repeat box gesture out of time (responding to oboe) at least 3x, finally proceeding in tempo to m. 49.

50 $\text{♩} = 60$

Ob. *pp*

Vln. I *with feeling* *pp*

Vln. II *with feeling* *pp*

Vla. *mf* *with feeling* *pp*

Vc. *mf* *with feeling* *pp*

Mrb.

Perc. 50

50 *mp* *pp* L.V.

NĀ KAU 'ELUA | THE TWO SEASONS
–Kau Ho'oilō–

IV. He Mele No Kālā'au – The Song of Kālā'au

Kālā'au : The striking of one stick upon another, as a part of the music in a hula; he kalaau ka hula nui a na 'lii e hana ai.

–Andrews Dictionary
(Hawaiian to English)

Resource Units in Hawaiian Culture (Mitchell) describes *kālā'au* as “hula rhythm sticks (kā - to strike, lā'au - wood). Traditionally a kauila rod a yard or more in length was held in the left hand close to the body and struck with a short rod of the same wood but usually less than a foot long. Modern dancers most often use two identical *kālā'au*, usually a foot or less in length.”

This meditation on a well known *kālā'au* mele is inspired by the quiet beauty of a special place.

IV. He Mele No Kālā'au – The Song of Kālā'au

Calmly, Serenely ♩ = 102

Oboe

mp 'O Kona kai 'ōpua i ka la'i; 'Ōpua hīnano i ka malie
Kona, sea and 'ōpua clouds in the calm; Hīnano-like clouds in the stillness

Violin I

Violin II

Viola

Cello

Marimba

Percussion

Kālā'au (kauila wood)

mf

ppp

ppp

ppp

10

Ob.

p

Vln. I

mp sempre legato

Vln. II

mp sempre legato

Vla.

mp sempre legato

Vc.

mp sempre legato

Mrb.

10

Perc.

10

p

p

p

p

J

Hioho nā wai a ke Kēhau; Ke nā'ū lā nā kamali'i
The waters of the Kēhau mist fall The children are chanting "nā'ū"

Ob. *mp* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Mrb.

Perc. 17

17 *mp* *sempre legato*

leg.

K

Ke kāohi lā i ke kūkuna lā; Ku'u lā koili i ka 'ili kai
Holding back the sun's rays; My sun resting on the surface of the sea

Ob. *mp*

Vln. I *sempre p*

Vln. II *sempre p*

Vla. *sempre p*
pizz.

Vc. *sempre p*

Mrb.

Perc. 25

25 *p* *delicato*

leg.

leg.

leg.

leg.

IV. He Mele No Kālā'au – The Song of Kālā'au

33

Ob. *p* (timbral trill)

Vln. I *mp* (timbral trill)

Vln. II *mp* *mf* *p*

Vla. *arco*

Vc.

Mrb.

33

Perc.

Piano (Grand Staff): *sempre p*

Sea

L

Pumehana wale ho'i ia 'āina; Aloha nā kini a'o Ho'olulu
 So comfortable is this land; Loved are the people of Ho'olulu

33

Ob. *mp*

Vln. I *sempre p*

Vln. II *sempre p*

Vla. *sempre p* *mp*

Vc. *sempre p* *mp*

Mrb.

41

Perc.

Piano (Grand Staff): *sempre p*

Sea

M Ha'ina ka inoa o ku'u lani; No Liholiho nō lā he inoa.
The summary is told; For Liholiho, indeed, a name song.

48

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

48

48

55

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

55

55

The musical score is arranged in systems. The first system (measures 48-54) includes parts for Oboe, Violin I, Violin II, Viola, and Violoncello. The Oboe part begins at measure 48 with a melodic line. The Violin I and II parts play chords and single notes. The Viola and Violoncello parts play a rhythmic accompaniment. The Viola part is marked *p sempre* and the Violoncello part is marked *mp*. The Percussion part is marked *mp*. The Piano part is marked *mp* and includes the word *Lea* under the bass line. The second system (measures 55-61) includes parts for Oboe, Violin I, Violin II, Viola, and Violoncello. The Oboe part continues its melodic line. The Violin I and II parts play chords and single notes. The Viola and Violoncello parts play a rhythmic accompaniment. The Viola part is marked *mp* and the Violoncello part is marked *mp*. The Percussion part is marked *mp*. The Piano part is marked *mp* and includes the word *Lea* under the bass line. The score includes various performance instructions such as *mp*, *p sempre*, and *con sord. (normal mute)*.

62

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

62

62

pp

pp

pp

p

niente

niente

Bowed Marimba: L.V. L.V.

mf

pp

Detailed description: This page of a musical score, numbered 33, is for the piece 'IV. He Mele No Kālā'au – The Song of Kālā'au'. It features a multi-staff arrangement. The top staff is for Oboe (Ob.), which is mostly silent with a final note at the end. The Violin I (Vln. I) and Violin II (Vln. II) staves play a melodic line starting at measure 62, marked *pp*. The Viola (Vla.) and Violoncello (Vc.) staves play a similar line, with the Vc. part marked *pp* and *p*, and including a section marked *niente*. The Marimba (Mrb.) part, labeled 'Bowed Marimba', is marked *mf* and includes 'L.V.' (Left Voice) markings. The Percussion (Perc.) part has a steady rhythmic pattern. The Piano (Piano) part at the bottom features a complex accompaniment with chords and arpeggios, marked *pp*. The score is in a key with one sharp (F#) and a common time signature.

NĀ KAU 'ELUA | THE TWO SEASONS
–*Kau Ho 'oilo*–

V. Ka Ihe a Kāwelu – Kāwelu's Spear

In a Pacific storytelling tradition similar to that of Orpheus and Eurydice, the story of Hiku and Kāwelu features a chance meeting between Kāwelu, a young chiefess from the seaside, and Hiku, a young chief from the uplands of Kaua'i (Pu'ukāpele, famous for its Kauila groves). In this love-at-first-sight meeting during a spear-throwing game, Kāwelu playfully holds Hiku's ihe (spear) hostage.

—See More Kaua'i Tales by Frederick B. Wichman (Bamboo Ridge Press, 1997)

Musical score for measures 16-22. The score includes parts for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Maracas (Mrb.), Percussion (Perc.), and Piano (P).
- Ob.: Measures 16-22, starting with a triplet of eighth notes. Dynamic *mp*.
- Vln. I: Measures 16-22, arco. Dynamic *mp*.
- Vln. II: Measures 16-22, arco. Dynamic *mf* then *pp*.
- Vla.: Measures 16-22, arco. Dynamic *mf* then *pp*.
- Vc.: Measures 16-22, pizz. Dynamic *p* then *mf*.
- Mrb.: Measures 16-22, *niente* then *mp*.
- Perc.: Measures 16-22, *niente*.
- Piano: Measures 16-22, *pp* then *sempre mf* then *p*.
- A box labeled 'N' is present in the upper right area of the score.

[New harmony fades in to become equally present, creating a cloud of harmonies, from which emerges the new harmony, once the old has faded out.]

Musical score for measures 23-29. The score includes parts for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Maracas (Mrb.), Percussion (Perc.), and Piano (P).
- Ob.: Measures 23-29, starting with a triplet of eighth notes. Dynamic *pp*.
- Vln. I: Measures 23-29, arco. Dynamic *mf* then *pp*.
- Vln. II: Measures 23-29, arco. Dynamic *mf* then *pp*.
- Vla.: Measures 23-29, arco. Dynamic *p*.
- Vc.: Measures 23-29, arco. Dynamic *p* then *arco dolce*.
- Mrb.: Measures 23-29, *niente*.
- Perc.: Measures 23-29, *niente*.
- Piano: Measures 23-29, *pp* then *mf* then *sempre mf* then *p*.

39

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

mf *pp*

con sord. [heavy practice mute] *mf* *pp*

pizz. *p* *mp* *pp*

senza sord. *pizz.* *p* *mf* *pp*

39

Perc.

39

45

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

mf *pp*

con sord. [heavy practice mute] *arco* *mf* *pp*

pizz. *p*

niente *mp*

45

45

pp *mf* *pp*

sempre *mf* *p*

P

Ob. *mf* *pp* *mf* *pp*

Vln. I *mf* *pp* *mf* *pp*

Vln. II *pp* *mf* *mf* *pp*

Vla. *mf* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp*

Mrb. *mf* *pp* *mf* *pp* niente

Perc. 49

Piano 49 *pp* *mf* *pp* *sempre mf*

Ob. *mf* *pp* *mf* *pp*

Vln. I *mf* *pp* *mf* *pp* niente

Vln. II *mf* *pp* *mf* *pp* niente

Vla. *mf* *pp* *mf* *pp* niente

Vc. *mf* *pp* *mf* *pp* niente

Mrb. niente

Perc. 54

Piano 54 *p* *pp*

59

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

59

59

mf

mf

mf

pp

mf

sempre mf

*

NĀ KAU 'ELUA | THE TWO SEASONS
–Kau Ho 'oilo–

VI. Ka Lā 'au a Ke Kia Manu – The Bird Catcher's Pole

"The most important implements of the hunter's craft were his spears, called *kia*, or *kia-manu*, a name often used to indicate his vocation. They were long, slender, well polished poles, like fishing rods, made sometimes of dark spear wood, *kauila*... The hunter himself must remain concealed beneath the shelter of the foliage, or, if that be too scanty, under a covert extemporized from material at hand, fern leaves, or *i-e-i-e* fronds. If the day is a good one and the charm of his prayer works well, the birds will presently make their appearance, singly, or by twos and threes. Anon a struggling and a fluttering of wings announces to the watchful hunter that the little creatures have alighted on his poles and are held fast by the sticky gum. ... At the right time the hunter cautiously withdraws one pole after another, and using care that no bird escapes, transfers the captured birds to the bag that hangs at his side, or to a cage of wicker work that is kept at hand. ... The plumage-birds, like everything else in Hawaii, were the property of the *alii* of the land, and as such were protected by *tabu*; at least that was the case in the reign of Kamehameha I, and for some time before. The choicest of the feathers found their way into the possession of the kings and chiefs, being largely used in payment of the annual tribute, or land tax, that was levied on each *ahupuaa*. ... As prerequisites of royalty, they were made up into full length cloaks to be worn only by the kings and highest chiefs. Besides these there were capes, *kipuka*, to adorn the shoulders of the lesser chiefs and the king's chosen warriors, called *hulumanu*, not to mention helmets, *mahiolo*, a most showy head-covering. The supply needed to meet this demand was great, without reckoning the number consumed in the fabrication of *lei* and the numerous imposing *kahili* that surrounded Hawaiian royalty on every occasion of state. ... While the plumage-birds were of such diminutive size and so difficult of capture that it would not have been profitable to hunt them for food, they were in reality such delicacies for the table, that the hunters were quite willing to use them in that way. ... Kamehameha I is said to have reproved his bird-catchers for taking the life of the birds. "The feathers belong to me, but the birds themselves belong to my heirs," said the considerate monarch.

It was the practice of some hunters to release the first bird caught, unplucked, as an offering to the gods."

– From "Mauna Kea, ka piko kaulana o ka 'āina (Mauna Kea, the famous summit of the land)", Kuleana kope © 2005, 2019 na ke Kumu Pono Associates LLC.

VI. *Ka Lā'au a Ke Kia Manu* – The Bird Catcher's Pole

Patiently ♩ = 48

Oboe

Violin I

Violin II

Viola

Cello

Marimba:

Marimba

Percussion

Piano

Q

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

Piano

T

31

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

31

31

Lea

Lea

Lea

U

37

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

37

37

Lea

Lea

Lea

Lea

V

44

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

Sc.

Sc.

W

53

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

Sc.

Sc.

59

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

59

pp

(modo normale)

pp

(modo normale)

Lea Lea Lea Lea

X

66

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

66

pp

Lea Lea Lea

(see sound and lights
note below)

72

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

72

72

Y

ppp

pizz.

arco

mf

pp

pizz.

arco

mf

pp

pizz.

arco

mf

pp

mf

pp

L.V.

L.V.

Rea.

Rea.

Rea.

***Before the final chord fades, ocean sounds of Pu'uloa fade in over 3 sec., stay for 15 sec., then fade out over 8 sec. Also, onstage light fades to 25% and back, with same timing as ocean sounds.

NĀ KAU ‘ELUA | THE TWO SEASONS
–Kau Wela–

VII. Ka Puhi o Laumeki – The Eel of the ‘Anae-Holo

The *‘anae* fish traveled with Laumeki [the eel of the *kauila* body form] at the front, leading the fish at Mamala. They continued on around Kawaihoa, Makapu‘u, and traveled passed Ko‘olaupoko, and on past Laniloa at Lā‘iemalo‘o, Ko‘olauloa. This is how the mullet came to regularly travel between the place called Kaihuku‘una at Lā‘iemalo‘o and Honouliuli at Ewa.

– From "Ka hana lawai‘a a me nā ko‘a o na kai ‘ewalu (A history of fishing practices and marine fisheries of the Hawaiian Islands)". © 2019 na ka Nature Conservancy.

VII. *Ka Pūhi o Laumeki* (The Eel of the 'Anae-Holo)

Expansively ♩ = 80

System 1:

- Oboe: *pp*
- Violin I: *p*, *cresc.*
- Violin II: *p*, *cresc.*
- Viola: *mp* (solo)
- Cello: *pp*
- Marimba: *p*
- Percussion: *p* (Sus. Cym. L.V.)
- Piano: *pp*, *niente*, *cresc.*

System 2:

- Oboe: *mp*, *mf*
- Violin I: *mp*, *p*, *mp*
- Violin II: *mp*, *p*, *mp*
- Viola: *p*, *mp*
- Cello: *mp*, *mp*
- Marimba: *pp* (Sus. Cym.)
- Piano: *mp*, *molto legato*

Additional markings include *pp*, *mp*, *mf*, *p*, *cresc.*, *niente*, *molto legato*, and dynamic hairpins. A boxed 'Z' is present in the Oboe staff of the second system.

9

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

p *pp* *pp* *mp* *p* *mf*

più mp

più mp

più mp

più mp

L.V. L.V.

12

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

BD Tom-toms:

mf

mf

mf

mf

mp

AA

15

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

15

Sus. Cym. L.V.

pp *mp*

15

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

18

18

18

f *dim.* *mp*

f *passionato*

f *passionato*

mf

dim.

dim.

dim.

f *dim.* *mp*

21

Ob. *mp* pizz.

Vln. I *mp* *mf*

Vln. II *mp* pizz. *mf*

Vla. *mp* solo *mf*

Vc. *f* Marimba: *mf*

Mrb. *mp*

Perc. 21

21

24

Ob. *f* arco

Vln. I *mp* *mf* *espressivo* arco

Vln. II *mp* *mf* *espressivo* arco

Vla. *mp* *mf* *espressivo* arco

Vc. *mf*

Mrb.

Perc. 24 Sus. Cym. L.V. BD Tom-toms: *pp* *mp* *mf*

24 *mpiccato* *mf*

27

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

30

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

30

30

mp

f

Marimba:

mf

dim.

dim.

mp

33

Ob. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *pp* *mp*

Mrb.

Perc. 33 Sus. Cym. *pp*

33 *pp* *pp*

36

Ob. *mp*

Vln. I

Vln. II

Vla. solo *mp* *p*

Vc. *mp*

Mrb.

Perc. 36 L.V. *mp*

36 niente *cresc.*

40

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

40

BD

Sus. Cym. L.V.

BD

Sus. Cym. L.V.

40

mp

pp

pp

ppp

mp

ppp

⊖

⊖

*

NĀ KAU ‘ELUA | THE TWO SEASONS
–Kau Wela–

VIII. *I Ka ‘Auamo ‘Ia o Kamapua‘a – As Kamapua‘a is Carried Away*

KAMAPUAA's ... home was at Kaliuwaa, in Kaluanui, Koolauloa. Olopana was the king of Oahu at this time. It was Kamapuaa's custom to go and steal the chickens from Olopana's lands at Kapaka, at Punaluu, and at Kahana. In one night all the chickens in these different places would be taken. On one of these expeditions, just before daylight while on his way home he met Kawauhelemao, a supernatural being who had the form of a chicken, who enticed him on until he was discovered by the guards of Olopana. When Olopana heard that it was Kamapuaa that was robbing the hen roosts he sent word to all the people from Kahana to Kaluanui to go after Kamapuaa and bring him on their backs (*'auamo*) to his presence. The people who were sent on this mission numbered about eight hundred.

–From Fornander Collection of Hawaiian Antiquities and Folklore, Vol. 5

VIII. I Ka 'Auamo 'Ia o Kamapua'a – As Kamapua'a is Carried Away

March ♩ = 60

Oboe
f

Violin I
f pesante sim.

Violin II
f pesante sim.

Viola
f pesante sim.

Cello
f pesante sim.

Marimba

Percussion

Piano
f pesante sim.

DD

Ob.
p sempre

Vln. I
p pizz.

Vln. II
p pizz.

Vla.
p pizz.

Vc.

Mrb.
p delicatamente

Perc.
delicatamente

Piano
sub. p

9

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

BD Tom-toms:

mf

sub. *f* pesante

arco

sub. *f* pesante

arco

sub. *f* pesante

arco

sub. *f* pesante

Lea Lea Lea Lea sim.

13

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

13

13

EE

Ob. *p*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pp*

Mrb. Marimba: *p delicatamente* *secco*

Perc. *delicatamente* *p*

21

Ob. *mf*

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *mf*

Mrb. *mf* *p* *mp* *mf* *p*

Perc. Tom-toms: BD *mf* *p* *mp* *mf* *p*

26 **FF** *molto accelerando*

Ob. *mp cresc.*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Mrb.

Perc. *mf p f p cresc.*

26 *mf p f p cresc.*

♩ = 120

33 *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Mrb. *8va Marimba: mf p*

Perc. *mf*

33 *mf ff p*

NĀ KAU ‘ELUA | THE TWO SEASONS
–Kau Wela–

IX. *Ka I‘e Kuku* – The Kapa Beater

In ancient times the clothing of the Hawaiians was smooth thatching (*‘o ka lole ka ‘a‘ahu kahiko*). They plaited dried banana sheath fibers into garments... (Later), clothing changed to another kind, called *kuku*, "beaten". The origin of this beaten [bark cloth] was in the tie of Kawa‘ama‘ukele, and it was known in the time of Mauiakalani and his mother Hina. She left traces of her beating implements at their dwellings from Hawai‘i to Kaua‘i. Everyone knew about the tapa-beating anvils of Hina, and that is how tapa beating, *kuku kapa*, first spread among *ka po‘e kahiko*...

When the anvil was ready for the tapa to be beaten and spread to its length and breadth, then a tapa beater, *i‘e kuku*, was procured from an expert who grooved them, a *kahuna hole i‘e kuku*.

The tapa beaters were made of very hard woods, such as *kauiila*, *o‘a*, *uhiuhi*, *koai‘e*, and othersuitable woods.

– From *Nā Hana a ka Po‘e Kahiko*, Kamakau (translated from the Newspaper *Ke Au ‘Oko‘a* by Pukui, 1976)

For the process of beating the kapa these things are prepared: I. The block on which to do the beating; the proper wood from which to obtain this block, *kauwila*... There is a kapu attached to the manner of getting them. The manner of acquiring these trees enumerated above is like that of obtaining the ‘ō‘ō: with prayer offerings to the gods of this industry.

– From Fornander, *Collection of Hawaiian Antiquities and Folklore*, Vol. V

IX. *Ka I'e Kuku* – The Kapa Beater

Briskly ♩ = 126

Oboe *mf*

Violin I

Violin II

Viola

Cello

Marimba: *niente* *mf*

Percussion *mp*

8

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb. *niente*

8

Perc. *niente* *p*

poco ped.

The image shows a page of a musical score for a piece titled "IX. Ka I'e Kuku – The Kapa Beater". The score is for a full orchestra and includes percussion. The tempo is marked "Briskly" with a metronome marking of ♩ = 126. The score is divided into two systems. The first system includes staves for Oboe, Violin I, Violin II, Viola, Cello, Marimba, and Percussion. The Oboe part begins with a melodic line marked *mf*. The Marimba and Percussion parts play a rhythmic accompaniment, with the Marimba marked *niente* and *mf*, and the Percussion marked *mp*. The second system includes staves for Oboe, Violin I, Violin II, Viola, Cello, Marimba, and Percussion. The Oboe part continues with a melodic line marked *niente*. The Marimba and Percussion parts continue with their rhythmic accompaniment, with the Marimba marked *niente* and *p*, and the Percussion marked *poco ped.*

23

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

23

23

Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea

HH

28

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

28

28

Lea Lea Lea Lea Lea Lea Lea Lea

mf dolce

legato

pp *mf* *pp* *mp*

pp *mf* *pp*

pp *mf* *mf*

mp *mf*

pp

33

Ob. *mp* *mf*

Vln. I *détaché* *mp* *mf legato*

Vln. II *détaché*

Vla. *détaché* *mp* *mf*

Vc. *détaché*

Mrb. *mp*

Perc.

Piano

Detailed description: This system covers measures 33 to 37. The Oboe (Ob.) part begins with a rest, then enters in measure 34 with a melodic line marked *mp*, which becomes *mf* in measure 35. Violin I (Vln. I) has a *détaché* line starting in measure 34, marked *mp*, and becomes *mf legato* in measure 35. Violin II (Vln. II) also has a *détaché* line starting in measure 34. Viola (Vla.) and Violoncello (Vc.) parts feature *détaché* lines, with Vln. II and Vla. marked *mp* and Vc. marked *mf* in measure 35. The Maracas (Mrb.) play a steady *mp* accompaniment. The Percussion (Perc.) part has a consistent rhythmic pattern. The Piano part is silent.

38

Ob. **II**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Mrb.

Perc.

Piano

Detailed description: This system covers measures 38 to 42. The Oboe (Ob.) part features a complex melodic line with triplets and a dynamic marking of *f*, marked with a **II** rehearsal mark. Violin I (Vln. I) and Violin II (Vln. II) parts have *f* dynamics. The Viola (Vla.) part also has an *f* dynamic. The Violoncello (Vc.) part continues with a melodic line. The Maracas (Mrb.) and Percussion (Perc.) parts maintain their steady accompaniment. The Piano part is silent.

42

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

42

p *cresc.*

46

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

46

mf *dim.* *p* *niente*

Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea

JJ

51

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

51

Marimba:

I'e-Kapa OR Kālā'au (optional)

f

niente

f

niente

f

niente

mf

mf

Sea

56

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

56

56

mp

Sea

61 KK

Ob.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Mrb.

Perc.

Piano

f *f*

66

Ob.

Vln. I *dolce*

Vln. II *dolce*

Vla. *dolce*

Vc. *dolce* *mp*

Mrb.

Perc.

Piano

pp

f *f*

NĀ KAU ‘ELUA | THE TWO SEASONS
–Kau Wela–

X. Ka Lā‘au Pālau a Kawelo – Kawelo's War Club

“Kauahoa’s height was eight times five yards... or one hundred and twenty feet. He was also compared to the size of eight streams, and his strength was equal to that number of streams or to eight companies of forty men each ... As Kauahoa was raising his club, Kawelo jumped back out of its reach and stood behind Kauahoa, so that the club dropped in front of Kauahoa. Kauahoa then reached down to pick up the club, and, while in a stooping position, Kawelo raised his club and struck Kauahoa a blow, cutting him in two and killing him. As the body was almost severed, Kawelo's club, Kuika‘a, was reluctant [to finish] on account of the bad odor of Kauahoa's body. Thus was Kauahoa killed, the last of Aikanaka's great warriors.”

– From Fornander, Collection of Hawaiian Antiquities and Folklore, Vol. 5

X. Ka Lā'au Pālau a Kawelo – Kawelo's War Club

Mano a mano (slow acceleration, begin at ♩ = 46)

Musical score for measures 1-4. The score includes staves for Oboe, Violin I, Violin II, Viola, Cello, Marimba, Percussion (Snare), and Piano. The Oboe part begins with a melodic line marked *mf* and *accel.*. The Cello part has a rhythmic accompaniment marked *mf*. The Percussion part features a snare drum pattern marked *pp*. The Piano part is silent.

Musical score for measures 5-8. The score includes staves for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Marimba (Mrb.), Percussion (Perc.), and Piano. The Violin II part begins with a melodic line marked *mf*. The Cello part continues with a rhythmic accompaniment. The Percussion part features a snare drum pattern. The Piano part is silent.

This musical score is for the piece "Ka Lā'au Pālau a Kawelo (Kawelo's War Club)". It is arranged for a symphony orchestra and includes a percussion section. The score is divided into two systems, with the first system starting at measure 20 and the second at measure 22.

Instrumentation and Parts:

- Ob. (Oboe):** Features melodic lines with slurs and accents. In the second system, it includes a sixteenth-note triplet and a sixteenth-note triplet.
- Vln. I & II (Violins):** Play melodic lines with various articulations and slurs.
- Vla. (Viola):** Provides harmonic support with eighth-note patterns and slurs.
- Vc. (Violoncello):** Plays a steady eighth-note accompaniment.
- Mrb. (Maracas):** Remains silent throughout the piece.
- Perc. (Percussion):** Includes a Bass Drum (BD) and Tom-toms. The Tom-toms play a rhythmic pattern of eighth notes, starting at *mp* and *cresc.* in the first system. In the second system, the snare drum is turned off, and the pattern continues with *mf* and *mp* dynamics.
- Piano:** Provides harmonic accompaniment with chords and slurs. The left hand includes a *leo* marking.

Measure Numbers and Dynamics:

- System 1 starts at measure 20.
- System 2 starts at measure 22.
- Dynamics include *mp*, *cresc.*, *mf*, and *mp*.

NN

24

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

BD Tom-toms

mf *p* *mf* *mf* *mp* *f*

7:4 7:4 3 5

Lea

27

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

poco a poco diminuendo

mf *mp* *f* *p* *f*

3 3 3 3 3 3 5 7:4

Lea

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

30 Tom-toms *f*

31 Tom-toms *p* BD *f* Sus. Cym. *f*

32 Tom-toms *f* BD *f* 7:4

30

Lea

Lea

Lea

Lea

Lea

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

niente

niente

niente

niente

niente

33 **PERCUSSION SOLO: Play the gestures in the boxes above, out of time and in any order, increasingly dramatic and dominating the texture. When the others stop playing continue on for the equivalent of about 3 more measures, then finish abruptly.

Perc.

33

33

ppp

NĀ KAU ‘ELUA | THE TWO SEASONS –*Kau Wela*–

XI. Ka Hi‘a Kā ‘Upena – The Netting Needle

Kauila wood was used for many purposes, including spears, daggers (*pāhoa*), war clubs, fishing spears (*kao* or ‘*o*) and netting needle or shuttle (*hi‘a ka ‘upena*).

– (Krauss 1993:34,35,45). – Paraphrased from Hawaiian Ethnobotany Online Database, © Bishop Museum, 2019].

The making of fishnets was an important craft of the po‘e kakiko. Mai‘ai was the originator (kanaka kahiko) of net making, and from him came the kapu lineage of the net maker; it was a kapu lineage inherited from the ancestors. The kapu protected the net maker from being pierced by his own shuttle... Net makers were quick and skillful workers.

– © 2003, 2019 by The Nature Conservancy.

XII. Kā Kekūhaupi‘o Pāhoa – Kekūhaupi‘o’s Dagger

Fishing for the niuhi shark was kapu for the benefit of the chiefs of ancient times and there were persons who were set apart for this by heredity. The method included men at the bow of the canoe pulling on the rope of the men at the stern [who had caught the tail] and also, the men at the stern pulling on the rope which had ensnared the head of the shark... At this moment the [man] with the sharp kauila wood weapons struck the shark at a vulnerable spot.

– From "A collection of historical accounts and oral history interviews with elder kama‘āina fisher-people from the Kapalilua region of South Kona, island of Hawai‘i" (He wahi mo‘olelo no na lawai‘a ma Kapalilua, Kona Hema, Hawai‘i)

The teacher of Kamehameha’s trusty warrior, Kekūhaupi‘o, addressed his student as follows: ‘Auhea ‘oe, e ku‘u ali‘i haumana, in my teaching of the various methods of our ancestors’ lua fighting, all that remains is the ‘ailolo ceremony to confirm you an adept; however, unlike others I have taught to overcome a man, you shall also become adept in fighting that terrifying fish of the wide ocean which people fear—then you shall become a niuhi shark [tiger shark] on the battlefields of the future. Do you dare to become an adept by [overcoming] this terrifying fish of the ocean and eating the eye of the niuhi shark for your ‘ailolo ceremony?

– From “Kamehameha and His Warrior Kekūhaupi‘o” (Moolelo kaa no Kuhaupio ke koa kaulana o ke au o Kamehameha ka Nui) © 2000, 2019 by Kamehameha Schools

XI. Ka Hi 'a Kā 'Upena – The Netting Needle

Quick, Efficient ♩ = 116

Measures 1-6:

- Oboe:** *mp* *leggiero*
- Violin I:** *mp* *leggiero* (straight tone)
- Violin II:** *pp* (straight tone)
- Viola:** *pp* (straight tone), *mp* *leggiero* (normal)
- Cello:** *pp* (straight tone), *pizz.*, *p*
- Percussion:** *mp* *Pū'ili*
- Piano:** *mf* L.V., *mp* *secco* *leggiero*

Measures 7-14:

- Oboe:** (normal) *let ring*
- Violin I:** *mp* (normal) *let ring*
- Violin II:** *pp* (normal) *let ring*
- Viola:** *mp* (normal) *let ring*, *pp* (straight tone)
- Cello:** *mp* *arco* *let ring*, *pizz.*, *p*
- Percussion:** *mp* *Pū'ili*
- Piano:** *mp* *secco* *leggiero*

14

Ob.

Vln. I (straight tone) *pp* (normal) *mp*

Vln. II *mp*

Vla. (normal) *mp* *pp*

Vc.

Mrb.

14

Perc.

14 (loco)

00

Ob.

Vln. I *mp sim.*

Vln. II *mp* *p* *mp sim.* *p*

Vla. *mp arco* *mp* *p* *mp sim.* *p* *mp sim.*

Vc. *mp* *leggiero* *mp* *p* *mp* *p* *sim.*

Mrb.

19

Perc.

19

mp *p* *mp* *p*

PP

This musical score page contains measures 30 through 36. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 30-35 feature a melodic line with a *mf* dynamic. Measure 36 includes a *(timbral trill)* over a sustained note.
- Vln. I (Violin I):** Measures 30-35 feature a melodic line with a *mf* dynamic. Measure 36 features a rhythmic accompaniment.
- Vln. II (Violin II):** Measures 30-35 feature a rhythmic accompaniment. Measure 36 features a rhythmic accompaniment.
- Vla. (Viola):** Measures 30-35 feature a rhythmic accompaniment. Measure 36 features a rhythmic accompaniment.
- Vc. (Violoncello):** Measures 30-35 feature a rhythmic accompaniment. Measure 36 features a rhythmic accompaniment.
- Mrb. (Maracas):** Measures 30-35 feature a rhythmic accompaniment. Measure 36 is silent.
- Perc. (Percussion):** Measures 30-35 are silent. Measure 36 features a rhythmic accompaniment.
- Piano:** Measures 30-35 feature a rhythmic accompaniment. Measure 36 features a rhythmic accompaniment.

Measure 30 includes a *pp* dynamic marking. Measure 36 includes a *mf* dynamic marking. The score is written in a key signature of one sharp (F#) and a time signature of 3/8, which changes to 2/4 at the end of measure 36.

42 **QQ**

Ob. *p*

Vln. I *mf* arco dolce *p*

Vln. II *mf* arco dolce *p*

Vla. *mf* dolce *p*

Vc. *p*

Mrb. *mp* molto legato

Perc.

Piano *p* *mp* molto legato

ppoco

47

Ob.

Vln. I *mf* *p* *mp*

Vln. II *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *espress* *p* *solo* *mf* molto legato

Mrb.

Perc.

Piano *ppoco*

This musical score page contains measures 52 through 57. The instruments and their parts are as follows:

- Ob.**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.
- Vln. I**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.
- Vln. II**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.
- Vla.**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.
- Vc.**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.
- Mrb.**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.
- Perc.**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.
- Piano**: Measures 52-57. Measure 52 has a whole note chord. Measures 53-57 have a melodic line with slurs and accents.

Dynamic markings include *mf*, *p*, *mp*, and *pp*. Performance instructions include *arco* and *scad*. A rehearsal mark **RR** is located above measure 56. The key signature is one sharp (F#).

61

Ob.

Vln. I

Vln. II

Vla.

Vc. arco

Mrb.

Perc.

61

mf

64

Ob.

Vln. I mp

Vln. II sim. mf

Vla. sim. mp

Vc. sim. mp

Mrb.

Perc.

64

mp

64

mp

68

Ob. *p*³

Vln. I

Vln. II *p*³

Vla.

Vc.

Mrb. *p*³ *pp*³

Perc.

Piano *p*³ *pp*³

SS

75

Vln. I *mp* let ring

Vln. II *mp* let ring

Vla. *mp* let ring

Vc. *mp* let ring *p*

Mrb.

Perc. 75 Pū'ili *mp*

Piano *mp*

(Between mm. 84-109, play "riffš" on the basic rhythmic pattern notated. Take care to not overshadow the other musical elements.)

86

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

p

poco a poco cresc.

p

poco a poco cresc.

poco a poco cresc.

mf

mf

mf

poco a poco cresc.

mf

poco a poco cresc.

86

Perc.

86

p

poco a poco cresc.

sim.

(Note: play notes as durationally equal – dotted eighths – and as lyrically as possible between mm. 97-99; but do not be overly concerned if it is not exactly with the ensemble. It's more critical to arrive on the downbeat of m. 103 with the ensemble.)

92

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

p

poco a poco cresc.

p

poco a poco cresc.

poco a poco cresc.

mf

mf

mf

poco a poco cresc.

mf

poco a poco cresc.

92

Perc.

92

p

poco a poco cresc.

98

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

98

TT

103

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

103

103

109 *rallentando*

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

109

109

115 *♩ = 90* *attacca*

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

115

115

pp

p

p

arco

niente

mf

niente

niente

f

f

niente

Sus. Cym.

pp *mf*

XII. Kā Kekūhaupi 'o Pāhoa – Kekuhaupi 'o's Dagger

Broadly ♩ = 60 c.

121

Ob. *f*

Vln. I

Vln. II

Vla. *mf*

Vc.

Mrb.

Perc. 121 BD Tom-toms: *mp*

121 *f* *mf* *f*

123

Ob. *f*

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc. 123

123 LH *p* LH

UU

125

Ob. *mp*

Vln. I *mp*

Vln. II

Vla. *mf*

Vc. *mf*

Mrb. Marimba:

125

Perc.

125 LH *mp* *p* niente

127

Ob.

Vln. I

Vln. II *mp*

Vla.

Vc.

Mrb.

127

Perc.

127 *p* *p*

129

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

p

niente

131

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

mp

crescendo

niente

Grooving ♩ = 90

VV

133

Ob. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *pizz.* *mf*

Mrb. *mf*

Perc.

133 *mp* *8va*

136

Ob.

Vln. I

Vln. II

Vla. *mf*

Vc.

Mrb.

Perc.

136 *8va*

139

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

139 (LH 8va bassa) 8va

139 (8va) 8va

141

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

141 (LH 8va bassa) 8va

141 (8va) 8va

crescendo

crescendo

crescendo

crescendo

crescendo

143

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

143

f (LH 8va basşa)

f (8va)

arco

WW

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

145

f (LH 8va basşa)

f (8va)

arco

147

Ob. *gliss.*

Vln. I

Vln. II *f.*

Vla. *f.*

Vc.

Mrb. Marimba: (loco)

Perc. 147 B.D. Tom-toms: *mf*

147 *mf*

Cadenza

Ob. 149 *f.* *accel.*

Vln. I

Vln. II *f.*

Vla.


Vc.

Mrb.

Perc. 149 *pp* *mf* Sus. Cym. *

149 *


152 *rall.* (timbral trill) *p*

Ob. 

156 *sub. f* 9 11

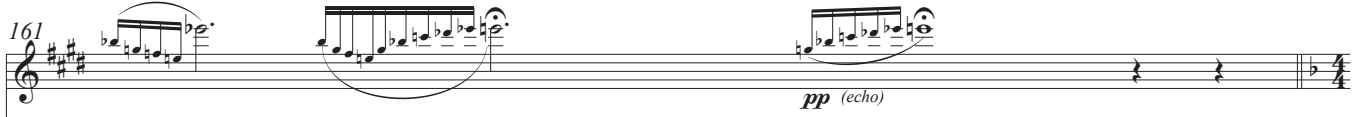
Ob. 

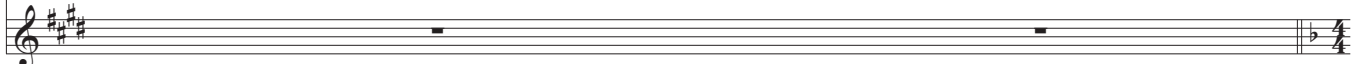
159 *accel.* 3 3 *f*

Ob. 

pp

161 *pp (echo)*

Ob. 

Vln. I 

XX

♩ = 60 *poco a poco accel.*

Grooving ♩ = 90

Ob. *mf* *mf* *poco* *poco*

Vln. I *mf* *poco*

Vln. II *mf* *poco*

Vla. 

Vc. 

Mrb. 

163 Perc. 

163 

168

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

168

172

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

172

176

YY with increasing passion...

f with increasing passion...

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

176

f with increasing passion...

let ring

Perc.

179

p *f*

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

179

Perc.

This musical score is for the piece "Kā Kekūhaupi'o Pāhoa – Kekūhaupi'o's Dagger". It is arranged for a symphony orchestra and piano. The score is divided into two systems, each containing staves for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Maracas (Mrb.), Percussion (Perc.), and Piano.

System 1 (Measures 182-184):
- **Ob.:** Starts at measure 182 with a melodic line featuring sixteenth-note runs and slurs. Includes a sixteenth-note triplet and a sixteenth-note sextuplet.
- **Vln. I & II:** Violin I has a melodic line with slurs and accents. Violin II plays a rhythmic accompaniment of eighth notes.
- **Vla.:** Plays a steady eighth-note accompaniment.
- **Vc.:** Provides a bass line with eighth notes and slurs.
- **Mrb.:** Features a sixteenth-note sextuplet followed by a dynamic marking change from *p* to *f*.
- **Perc.:** Remains silent.
- **Piano:** Accompanies with chords and eighth-note patterns.

System 2 (Measures 185-187):
- **Ob.:** Starts at measure 185 with a melodic line, including a sixteenth-note triplet and a sixteenth-note sextuplet. Ends with a dynamic marking of *f*.
- **Vln. I & II:** Violin I has a melodic line with slurs and accents, including a sixteenth-note triplet and a sixteenth-note sextuplet. Violin II plays a rhythmic accompaniment of eighth notes.
- **Vla.:** Continues with eighth-note accompaniment.
- **Vc.:** Provides a bass line with eighth notes and slurs.
- **Mrb.:** Features a sixteenth-note sextuplet followed by a dynamic marking of *ff*.
- **Perc.:** Remains silent.
- **Piano:** Accompanies with chords and eighth-note patterns.

A **ZZ** rehearsal mark is present in the piano part at the beginning of measure 185.

AAA

194

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

194

(play top note, optional octave)

(snares on)

f *cresc.*

198

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

Perc.

198

ff

ff

ff

ff

ff

[Forest sounds of Kōke'e re-enter, fade out completely after approx. 10 seconds of piano's final note.]

201 *ossia* *lunga* **Almost Unmeasured** ♩ = 60

Ob. *pp*

Vln. I *niente* *f* *niente* *f*

Vln. II *niente* *f* *niente* *f*

Vla. *niente* *f* (straight tone) *niente* *f*

Vc. *mp* *niente* *f*

Mrb. *mp* *ossia* L.V.

Perc. Triangle E.V. Snare: (coperto) L.V. Triangle L.V. *mf* *pp* *mp* *pp* *mf*

201 *p* *mp* *pp* *f*

And. sempre

BBB

207

Ob. *p* *pp*

Vln. I *niente* *mf* *let ring* *niente* *mp* *solo* *mp*

Vln. II *niente* *mf* *let ring* *niente* *mp* *niente* *mp*

Vla. *niente* *mf* *let ring* *niente* *mp* *niente* *mp*

Vc. *niente* *mf* *let ring* *niente* *mp* *niente* *mp*

Mrb. *mf* *mp* *pp* *mp*

Perc. (coperto) Tom-toms: L.V. Triangle L.V. L.V. Tom-toms: B.D. *pp* *mp* *pp* *pp* *mp* *pp*

207 *p* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

213

Ob. *p* *rit.* *niente*

Vln. I *pp* *pp* *mp* *niente*

Vln. II *pp* *mp* *niente*

Vla. *pp* *mp* *niente*

Vc. *pp* *mp* *niente*

Mrb. Crotales L.V. *p* (hard beater) Crotales L.V. (bowed)

Perc. Tom-toms: *pp* *p* *pp* *pp* *mp* *niente*

213 L.V. *pp* *pp* *p* *pp* *15^{ma}*

3 *3* *3*

8va
4ed.
2ed.