

Jon Magnussen

Suite from

NĀ KAU ‘ELUA | THE TWO SEASONS

Concerto for Kauila Oboe and Orchestra

with natural sounds and sounds of hana no ‘eau (Hawaiian arts)

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

INTRUMENTATION:

3 Flutes (3rd doubling Piccolo)
2 Oboes (2nd doubling Cor Anglais)
2 Clarinets in B-flat
2 Bassoons (2nd doubling Contrabassoon)

3 Horns in F
3 Trumpets in C (optional Piccolo Trumpet for high passages)
2 Trombones
Bass Trombone
Tuba

Timpani

Percussion (3 Players + 3 *kapa* makers):

Western Percussion
4.5 octave Marimba
Vibraphone
Xylophone
Glockenspiel
Crotales
Triangle
Large Suspended Cymbal
4 Woodblocks

Hawaiian Percussion:
2 Pū‘ili (split bamboo)
2 Kalā‘au (*kauila* wood sticks for dancing)
3 i‘e kuku (*kapa* beaters), played by 3
cultural practitioners

Two setups, on opposing sides of percussion section, of the following:
Bass Drum
4 Tom-toms

Harp

Piano

Solo Oboe

Strings (8.8.6.6.4)

Tape (nature sounds)

Duration: 42 min. ca.

Performance Notes:

Playback of the Kōke‘e *kauila* forest nature sounds in Movements I and XII should be (as much as possible) from speakers overhead and surrounding the listeners. Care must be taken to test this sound so that it is audible such as a natural forest is audible, from different parts of the house.

Depending on the performance venue, it is preferred that the soloist play the first gesture from the back of the house, progressively moving to the stage position by m. 16. A side entrance is also possible.

In Movement V (*Ka Ihe a Kāwelu* – Kāwelu’s Spear), desks 1 and 2 of the Violin 1, Violin 2, and Viola sections will need heavy practice mutes (metal is highly preferred). If these players do not have practice mutes, they should be provided.

The *kapa* beater personnel in Movement IX (*Ka I‘e Kuku* – The Kapa Beater) should preset their anvils (*kua*) in the downstage right area, in full sight of the audience and preferably within close distance to the piano, which should help keep the ensemble together.

Movement X (*Ka Lā‘au Pālau a Kawelo* – Kawelo’s War Club) features two dueling, antiphonal percussion players which gradually overtake the orchestra. The two players should be set up on opposite sides of the stage, left and right, so that their sound is effectively heard as antiphonal, and takes prominence nearing the end of the movement. For a shorter duration in Movement III. (*Na Līloa Ka Lā‘au Pālau* – Līloa’s War Club, mm. 154-161), the antiphonal percussion setups are also featured.

NĀ KAU ‘ELUA | THE TWO SEASONS

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. The resulting oboe concerto features the sounds of conventional western orchestral instruments along with the sounds of the *kauila* oboe and 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 up.

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 and its year-round use 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.

This project extends the life and voice of a beautiful old *kauila* tree, connecting our past with our present and our future. It also raises our awareness of the fragility of our planet, which needs our care now more than ever. 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. In recognition of the significant age of the wood—the tree is estimated to have been approximately 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 when the Kōke‘e *kauila* seedling began to grow.

– Jon Magnussen

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 Puhi 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
- X. *Ka Lā ‘au Pālau a Kawelo* – Kawelo’s War Club
- XI. **Ka Hi ‘a Kā ‘Upena* – The Netting Needle
- XII. **Kā Kekuhaupi ‘o Pāhoa* – Kekuhaupi‘o’s Dagger

* denotes Suite movement

‘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".

I. INTRODUCTION | *Ka ‘Ō‘ō a Kane* – Kane’s Digging Stick

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"

*This movement uses reclaimed musical materials from the first movement (I. Allegro) of Antonio Vivaldi's Violin Concerto in E major, RV 269 'La primavera' ("Spring") from "The Four Seasons" (1721)

Jon Magnussen (2019)

Senza misura $\text{♩} = 110 \text{ c.}$

4/4

Flute/Piccolo 3

Flute 1

Flute 2

Oboe 1

Oboe/Cor Anglais 2

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Bassoon 1

Bassoon/Cbn 2

Horn 1 in F

Horns 2-3 in F

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Mallets 1

Mallets 2

Percussion 1

Percussion 2

Harp

Piano

Solo Oboe

(div.) I

Violin I

(div.) II

Violin II

(div.)

Viola

(div.)

Cello

Contrabass

1 2 3 4 5 6 7 8 9 10 11 12 13

121280

NĀ KAU ‘ELUA | THE TWO SEASONS

FL/Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

14

15

16

17

18

19

20

21

22

23

24

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A musical staff with two systems. The first system is marked 4/4 and contains a whole rest. The second system is marked 3/4 and contains a quarter rest. A vertical bar line separates the two systems, indicating the time signature change.

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[illegible]

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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 **kaula**."

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 humuhumunukunukuapua‘a fish."

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

*This movement uses reclaimed musical materials from the third movement (III. Allegro) of Antonio Vivaldi's Violin Concerto in G minor, RV 315 'L'estate' ("Summer") from "The Four Seasons" (1721)

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

Agitato ♩ = 148

Picc.

FL./Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hr. 1
(in F)

Hrs. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vcl.

CB

61

62

63

64

65

66

67

68

69

70

71

121280

FL/Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal.1

Mal.2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

81

82

83

84

85

86

87

E

121280

121280

F

15
8

15
8

F

15
8

FL/Picc. 3

FL 1

FL 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal.1

Mal.2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

104

105

106

107

108

109

121280

[illegible]

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)

IV. *He Mele No Kālā‘au* – The Song of *Kālā‘au*

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.

*This movement employs the same reclaimed musical materials as the beginning movement of *Nā Kau ‘Elua | The Two Seasons* employs, from the first movement (I. Allegro) of Antonio Vivaldi's Violin Concerto in E major, RV 269 'La primavera' ("Spring") from "The Four Seasons" (1721)

Calmly, Serenely ♩ = 102

121280

J

K

121280

L

Picc.

Fl./Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hr. 1
(in F)

Hrs. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

p

pp

mp

f

arco

sempre p

div.

timbral trill

Cor Anglais (in C).

8va

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

202 203 204 205 206 207 208 209 210 211 212 213 214 215

121280

[illegible]

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 *kauila*, *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

*This movement uses reclaimed musical materials from the first movement (I. Allegro non molto) of Antonio Vivaldi's Violin Concerto in G minor, RV 315 'L'estate' ("Summer") from "The Four Seasons" (1721).

IX. *Ka I'e Kuku* – The Kapa Beater

Briskly ♩ = 126

[illegible]

HH

FL/Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

(div.)
(gli altri) I

Vln. I

(div.)
(gli altri) II

Vln. II

(div.)
(gli altri)

Vla.

Vc.

CB

489 490 491 492 493 494 495 496 497 498

121280

121280

JJ

JJ

KK

Fl./Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

(div.)
(gli altri) I

Vln. I

(div.)
(gli altri) II

Vln. II

(div.)
(gli altri)

Vla.

(div.)
(gli altri)

Vc.

CB

525

526

527

528

121280 529

530

531

532

533

534

121280

Perusal score

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.

*This movement uses reclaimed musical materials from the first movement (I. Allegro non molto) of Antonio Vivaldi's Violin Concerto in G minor, RV 315 'L'estate' ("Summer"), and from the first movement (I. Allegro) of Vivaldi's Violin Concerto in E major, RV 269 'La primavera' ("Spring") from "The Four Seasons" (1721).

(attacca)

XII. *Kā Kekūhaupi ‘o Pāhoa* – Kekuhaupi ‘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, Kekuhaupi ‘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 o Kuhaupio ke koa kaulana o ke au o Kamehameha ka Nui) © 2000, 2019 by Kamehameha Schools

*This movement uses reclaimed musical materials from the first movement (I. Allegro non molto) of Antonio Vivaldi's Violin Concerto in G minor, RV 315 'L'estate' ("Summer"), and from the first movement (I. Allegro) of Vivaldi's Violin Concerto in E major, RV 269 'La primavera' ("Spring") from "The Four Seasons" (1721).

Quick, Efficient ♩ = 116

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121280

FL./Picc. 3

Fl. 1

mf *3*

Fl. 2

mf *3*

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

mp *3*

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

p *3*

C Tpt. 2

p *3*

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal.1

Mal.2

WB *3*

Perc. 1

Perc. 2

Tom-toms

Hp.

Pno.

p

Solo Ob.

3

Vln. I

p *mf* *sim.*

Vln. II

p *mf* *sim.*

Vla.

p *mf* *sim.*

Vc.

p *sim.*

CB

p

6

8

6

8

6

8

6

8

6

8

600

601

602

603

604

605

PP

121280

Fl./Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal.1

Mal.2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

24

38

54

64

Picc.

mf

p

mf

p

mf

p

QQ

Vibes (motor on, slow)

p

mf molto legato

p

QQ

Desk 1°:
pizz.

mf dolce

p

mf dolce

p

mf dolce

p

616

617

618

619

620

621

622

623

624

625

121280

121280

SS

SS

121280

121280

121280

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

Broadly ♩. = 60 c.

Fl./Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA (in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1 (in F)

Hns. 2-3 (in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

f

mf

mp

poco a poco diminuendo

diminuendo

700 701 702 703 704 705 706 707

121280

FL/Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

716

717

718

719

720

721

722

723

121280

121280

[illegible]

121280

121280

accel.

(echo)

Solo Ob.

sub.

f

9

11

p

accel.

3

3

3

f

pp (echo)

766

767

768

769

770

121280

YY

FL/Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

mf

cuivré

mp

poco

3°

2°

senza sord.

poco

via sord.

senza sord.

poco

p

crescendo

mp

crescendo

mp

α

YY

with increasing passion...

f

senza sord.

crescendo

mp

p

pp

mp

mp

mp

121280

ZZ

FL/Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

791

792

793

794

795

796

121280

Picc

121280

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

BBB

Fl./Picc. 3

Fl. 1

Fl. 2

Ob. 1

Ob./CA
(in C) 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn./Cbn. 2

Hn. 1
(in F)

Hns. 2-3
(in F)

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Hp.

Pno.

BBB

Solo Ob.

Vln. I

Vln. II

Vla.

Vc.

CB

rit.

[Forest sounds of Kōke'e fade out]

Crotales L.V.
p (hard beater)

Crotales L.V.
(bowed)

Tom-toms:
pp *p* *pp*

BD *pp* *mp* niente

L.V.
p

15^{ma} *pp*

[Forest sounds of Kōke'e fade out]

p *mp* niente

pp *mp* niente

pp *mp* niente

pp *mp* niente

pp *mp* niente

819

820

821

822

823

824

825

826