NĀ KAU ʻELUA | THE TWO SEASONS

Concerto for Kauila Oboe and Small Ensemble with natural sounds and sounds of hana noʻeau (kapa makers)

by Jon Magnussen (2019)

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

Perusal score

NĀ KAU ʻELUA | THE TWO SEASONS

Concerto for Kauila Oboe and Small Ensemble
with natural sounds and sounds of hana noʻeau (kapa makers)

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 Kōkeʻe, Kauaʻi.

Perusal Score

KAU HOʻOILO (Wet season)

I. *Ka ʻŌʻō a Kane* – Kane's Digging Stick
II. *Ka Papa Hōlua o Kamapuaʻa* – Kamapuaʻa's Hōlua Sled
III. *Na Līloa Ka Lāʻau Pālau* – Līloa's War Club
IV. *He Mele No Kālāʻau* – The Song of *Kālāʻau*
V. *Ka Ihe a Kāwelu* – Kāwelu's Spear
VI. *Ka Lāʻau a Ke Kia Manu* – The Bird Catcher's Pole

KAU WELA (Dry season)

VII. *Ka Puhi o Laumeki* – The Eel of the ʻAnae-Holo
VIII. *I Ka ʻAuamo ʻIa o Kamapuaʻa* – As Kamapuaʻa is Carried Away
IX. *Ka Iʻe Kuku* – The Kapa Beater
with special guest, Reni Aʻiaʻi Bello, *kapa* artist
X. *Ka Lāʻau Pālau a Kawelo* – Kawelo's War Club
XI. *Ka Hiʻa Kā ʻUpena* – The Netting Needle
XII. *Kā Kekuhaupiʻo Pāhoa* – Kekuhaupiʻo's Dagger

The composer writes:

NĀ KAU ʻELUA | 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 Hawaiʻi, so Scott asked that my new work be specially made with the people of Hawaiʻi 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: *iʻe kuku* (kapa beater), *kua* (anvil for kapa beating), and *kālāʻau* (dancing sticks), as well as *pūʻili* (split bamboo sticks). In the performance, you'll also hear a recent recording of the sounds of the Kōkeʻe forest where the tree itself grew to maturity.

The *poʻe kahiko* (people of old Hawaiʻi) were well known to use their natural resources in sustainable ways. *NĀ KAU ʻELUA* | THE TWO SEASONS celebrates the

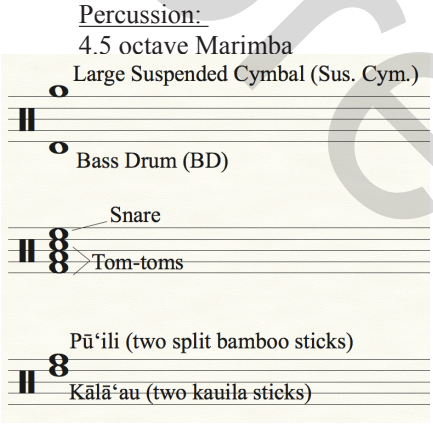
slow-growing *kauila* wood, a resource used year-round by the *poʻe kahiko*. The 12-movement design reflects the 12 lunar months of the Hawaiian year, which is divided into two seasons, *kau hoʻoilo* (wet season) and *kau wela* (dry season). The words "rare" and "endangered" are often used in connection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

The wood of the *kauila* legacy oboe came from a tree native to Kōkeʻe, Kauaʻi, damaged by a hurricane in the 1980s and reclaimed by Ed Kaʻiwi 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 ʻELUA* | 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 Kōkeʻe *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 *poʻe kahiko* practiced *aloha ʻāina* – literally 'love of the land' – which recognized the reciprocal relationship between the land and its people and required sustainable stewardship of the *ʻāina,* land and sea. We in the 21st century have much to learn from the *poʻe 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 Aʻiaʻi Bello, Maenette Ah Nee-Benham, B.K. Cabigon, Sung Chan Chang, Sam ʻOhu Gon III, Wu Hung, J. Scott Janusch, Lynne Johnson, Umi Kai, Ed Kaʻiwi, 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.



Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Hoʻoilo–

Perusal Score

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

ʻŌʻō 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, oʻa, koaiʻe, 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 Poʻe 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"

Score

Dedicated to J. Scott Janusch and the Hawaiian Oboe Legacy Project

NĀ KAU ʻELUA | THE TWO SEASONS

Concerto for Kauila Oboe and Small Ensemble
with natural sounds and sounds of hana noʻeau (kapa makers)

I. Introduction | *Ka ʻŌʻō a Kane* – Kane's Digging Stick

Jon Magnussen (2019)

[Forest sounds of Kōkeʻe enter, thru m. 16.]

Senza misura

(♩ = 55 ca) *tempo flessibile*

Oboe

(NOTE: Depending on performance venue, it is preferred that soloist play the first gesture from the back of the house, progressively moving to the stage position by m. 16.)

Violin I

Violin II

Viola

Cello

Marimba

Percussion

L.V.

Ob.

Vln. I

Vln. II

Vla.

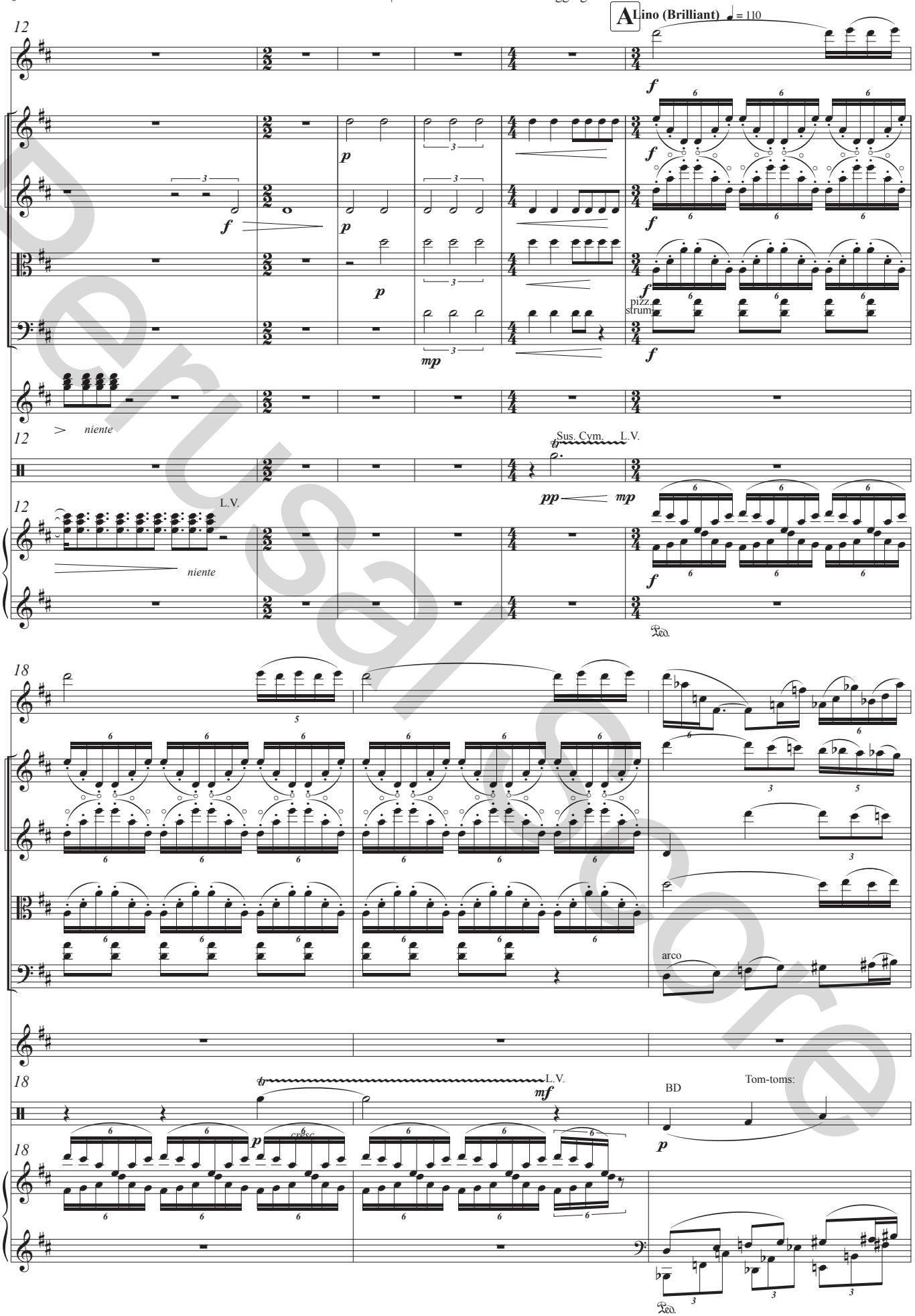
Vc.

Mrb.

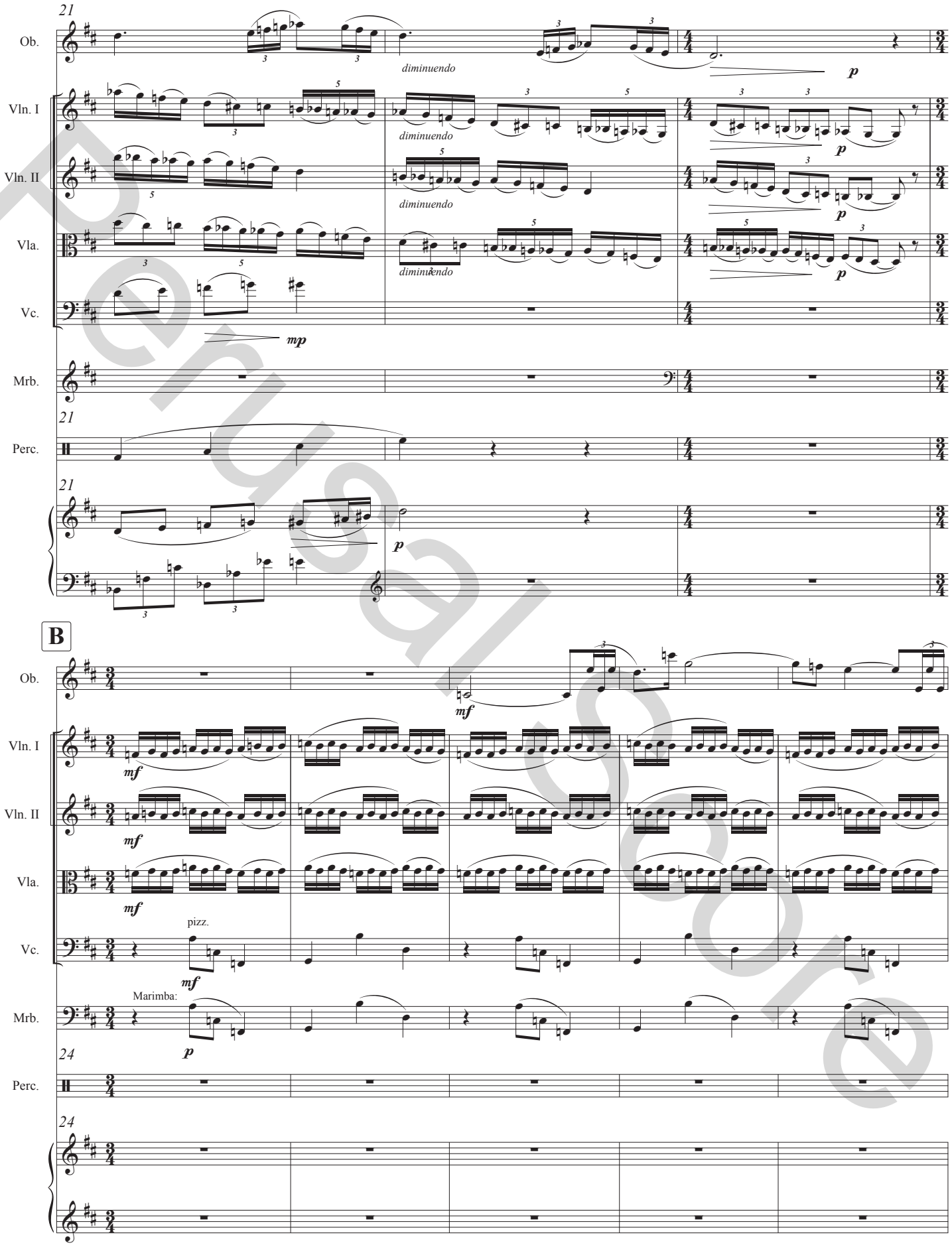
Perc.

Perusal Score

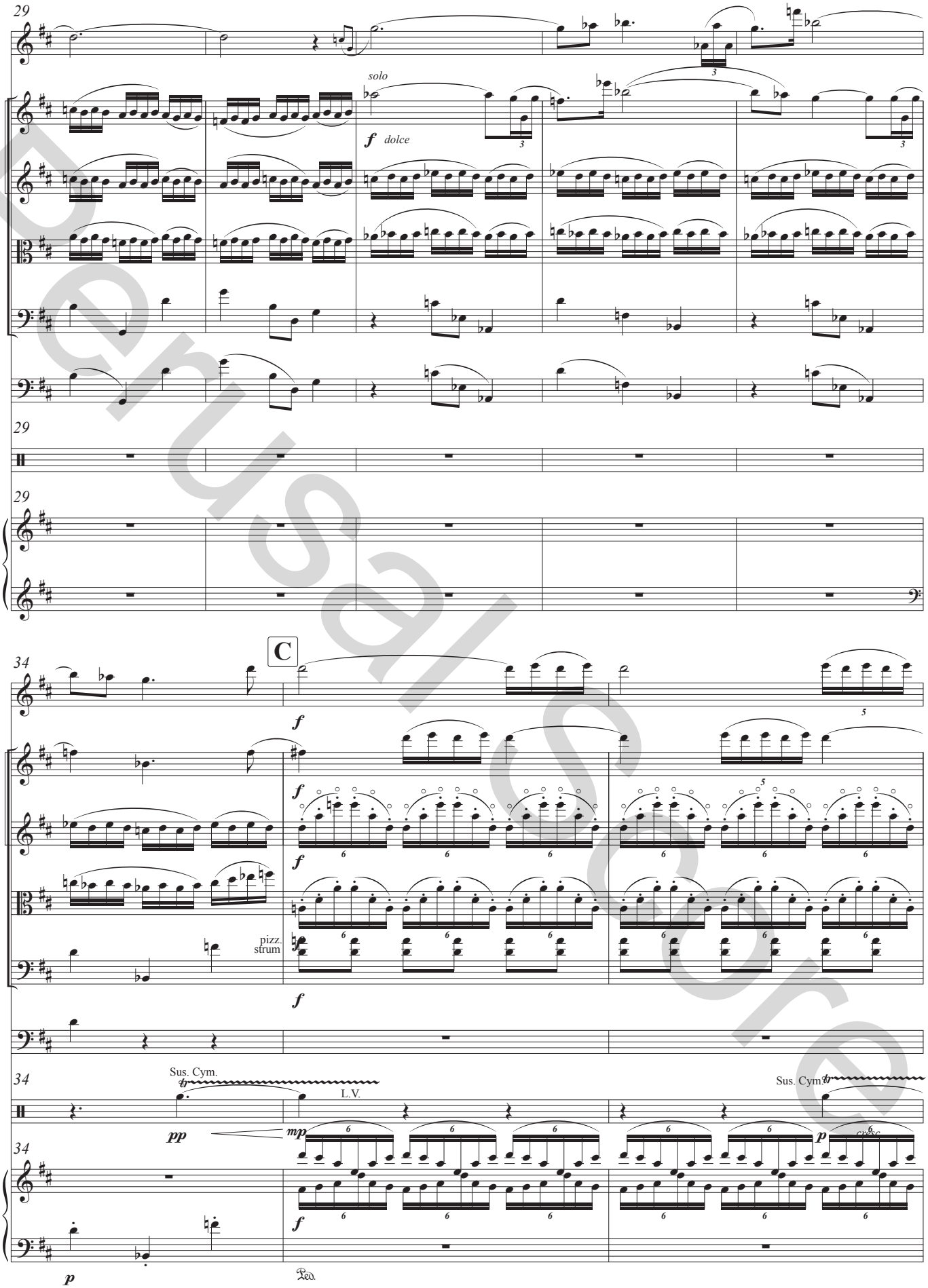
© 2019 Early Antique Music (No. 917150)



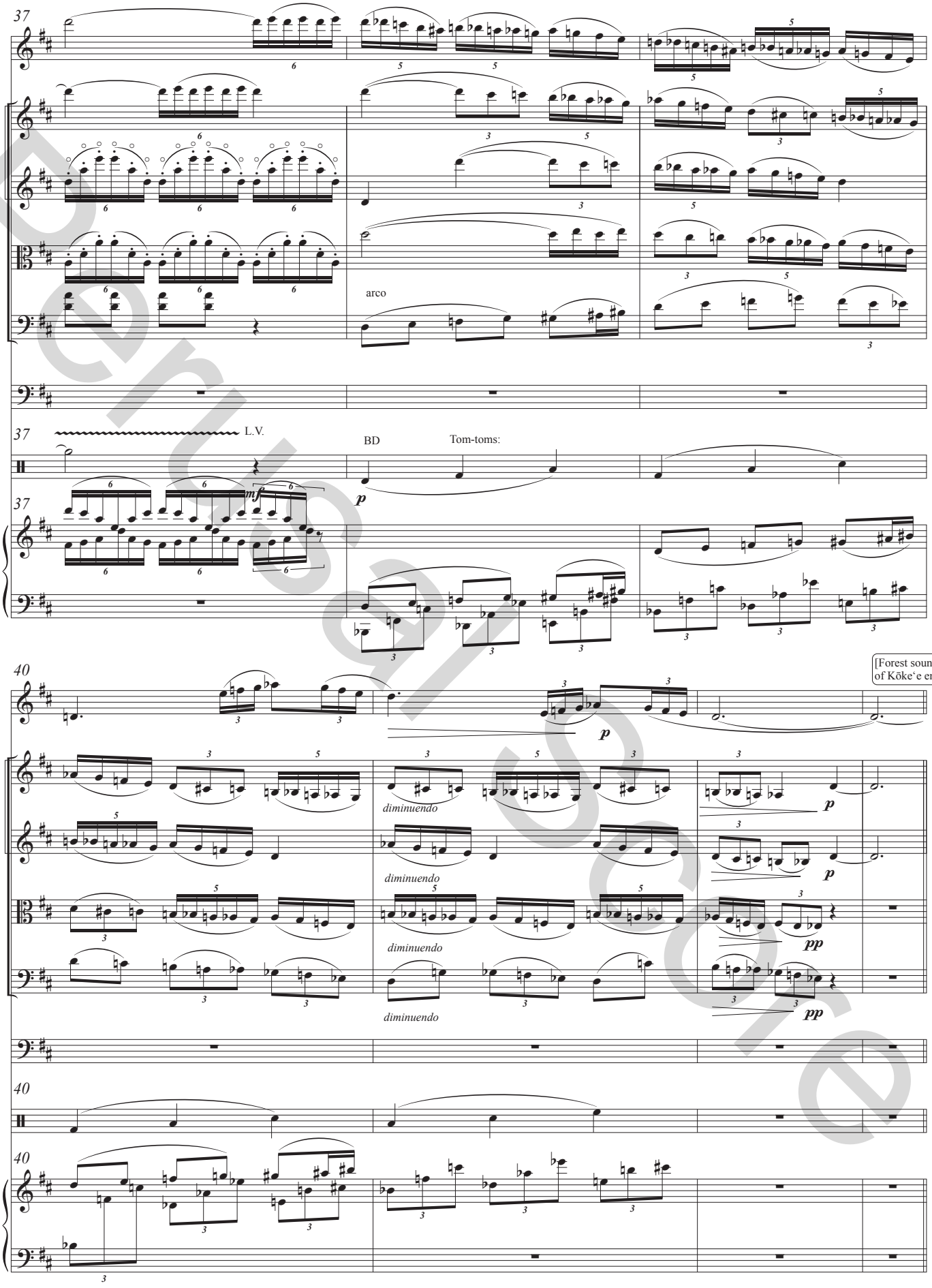
Perusal Score



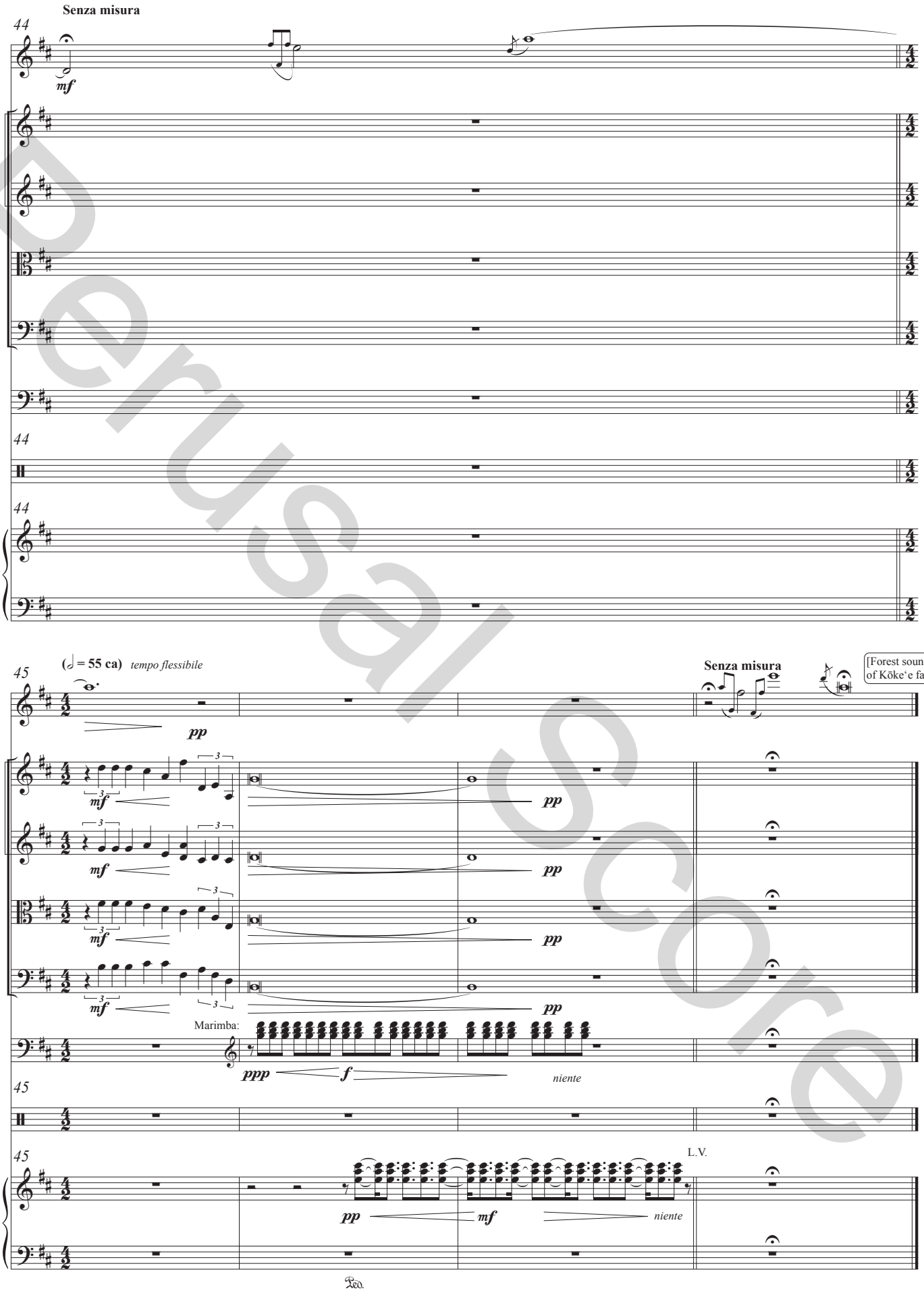
Perusal Score



Perusal Score



Perusal Score



Perusal score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Hoʻoilo–

II. *Ka Papa Hōlua o Kamapuaʻa* – Kamapuaʻa's Hōlua Sled

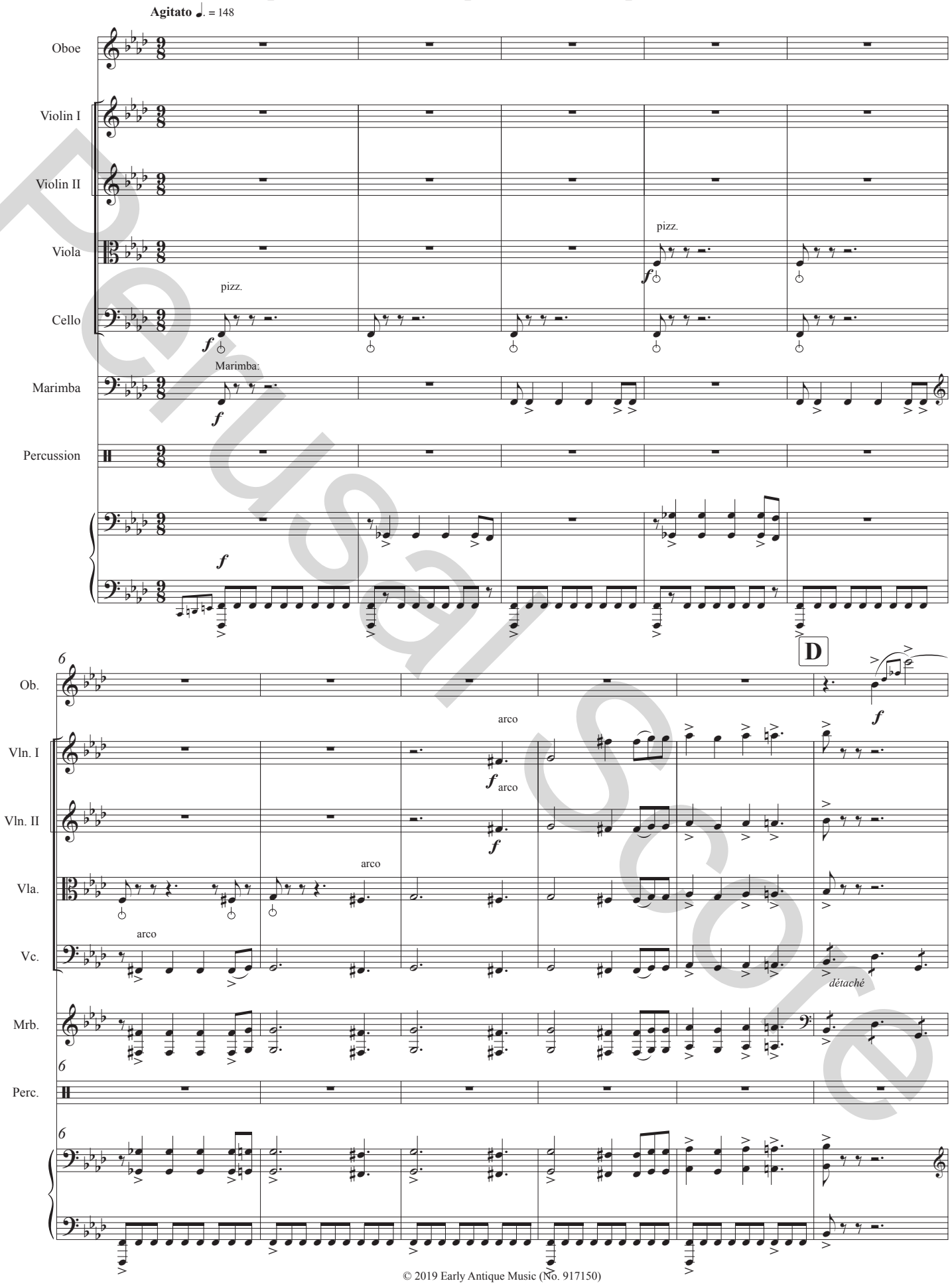
"Hōlua was a sport for young male and female aliʻi. The term hōlua was applied to the sport, to the sled itself, and to the sled course. The sled was sometimes called papa hōlua...The runners were made from the hard native wood **kauila**."

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 oneʻs 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 waterʻs edge. There was no hope for life. This one jumped into the sea, changing his body into the humuhumunukunukuapuaʻa fish."

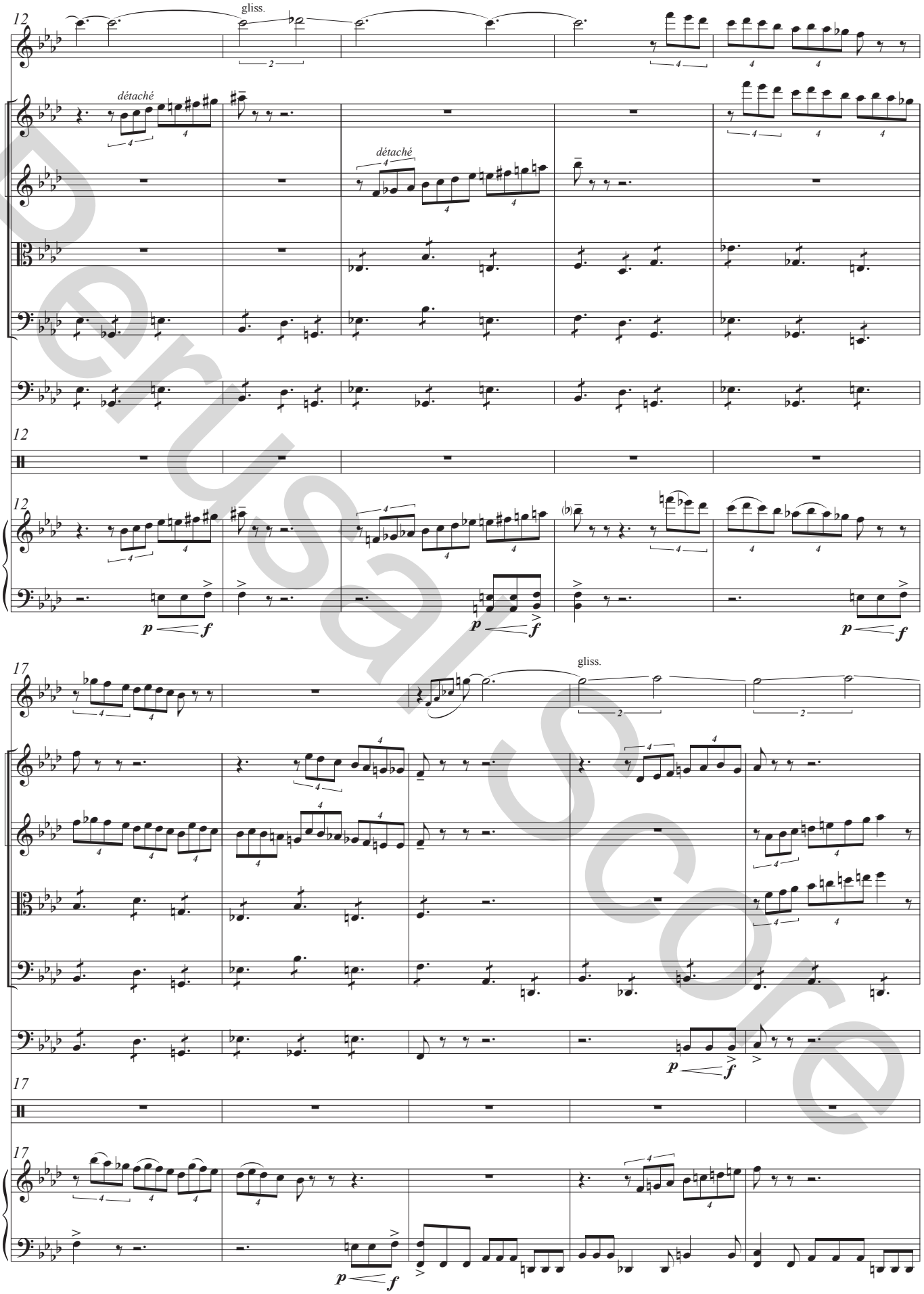
From "A Legendary Tradition of Kamapuaʻa – The Hawaiian Pig-God", Lilikalā Dorton (1982)

Perusall Score

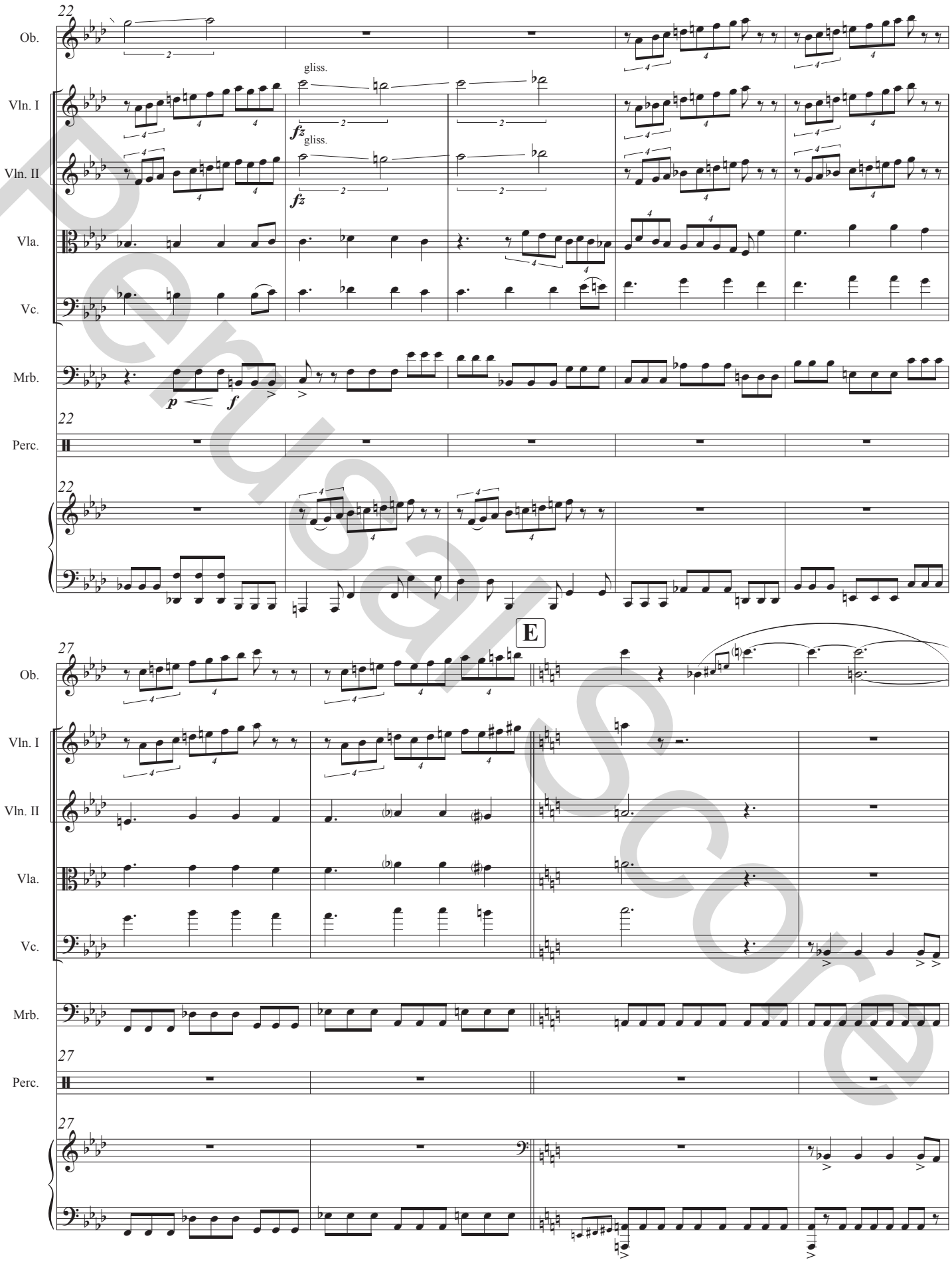


Perusal Score

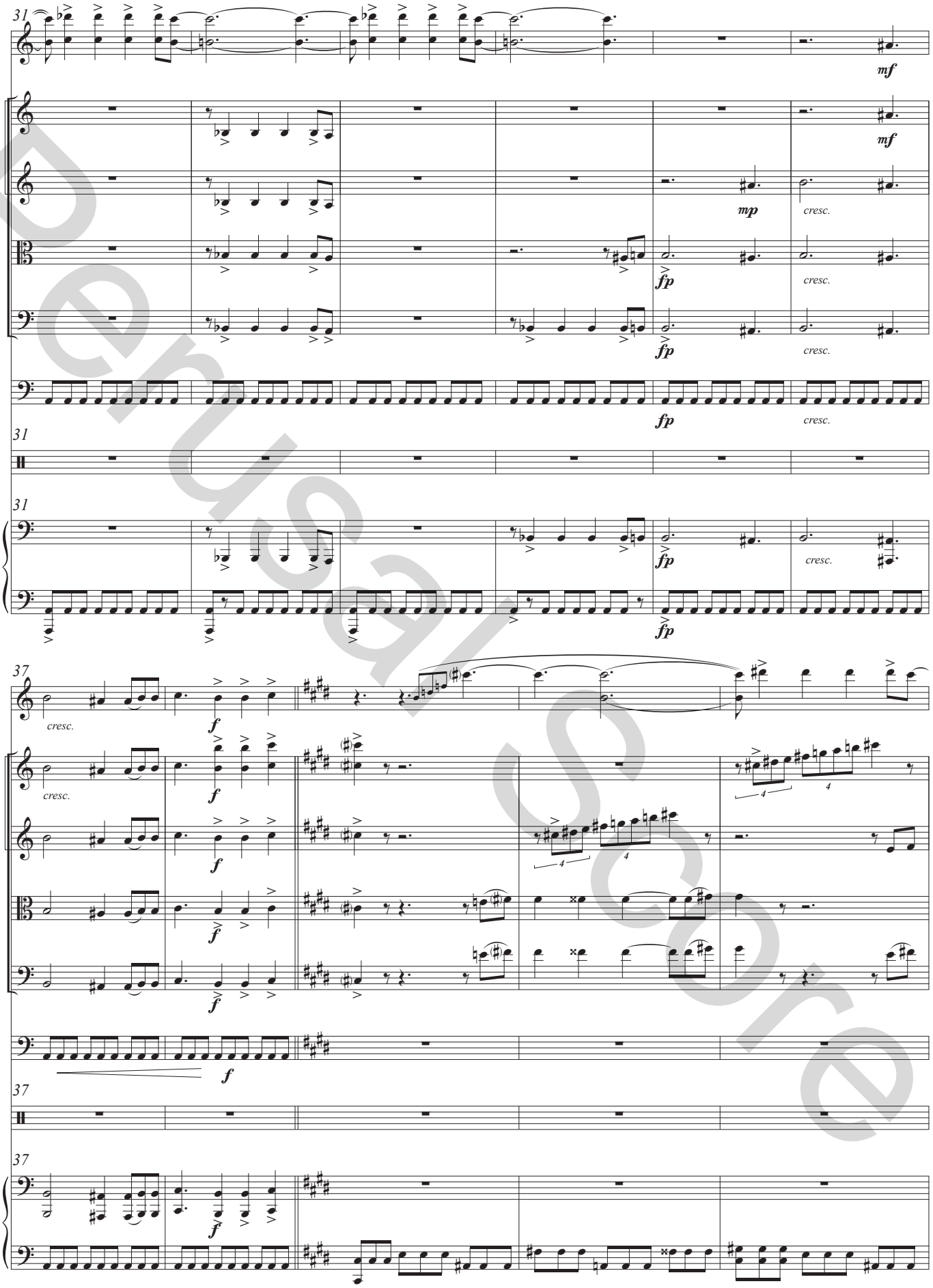
© 2019 Early Antique Music (No. 917150)



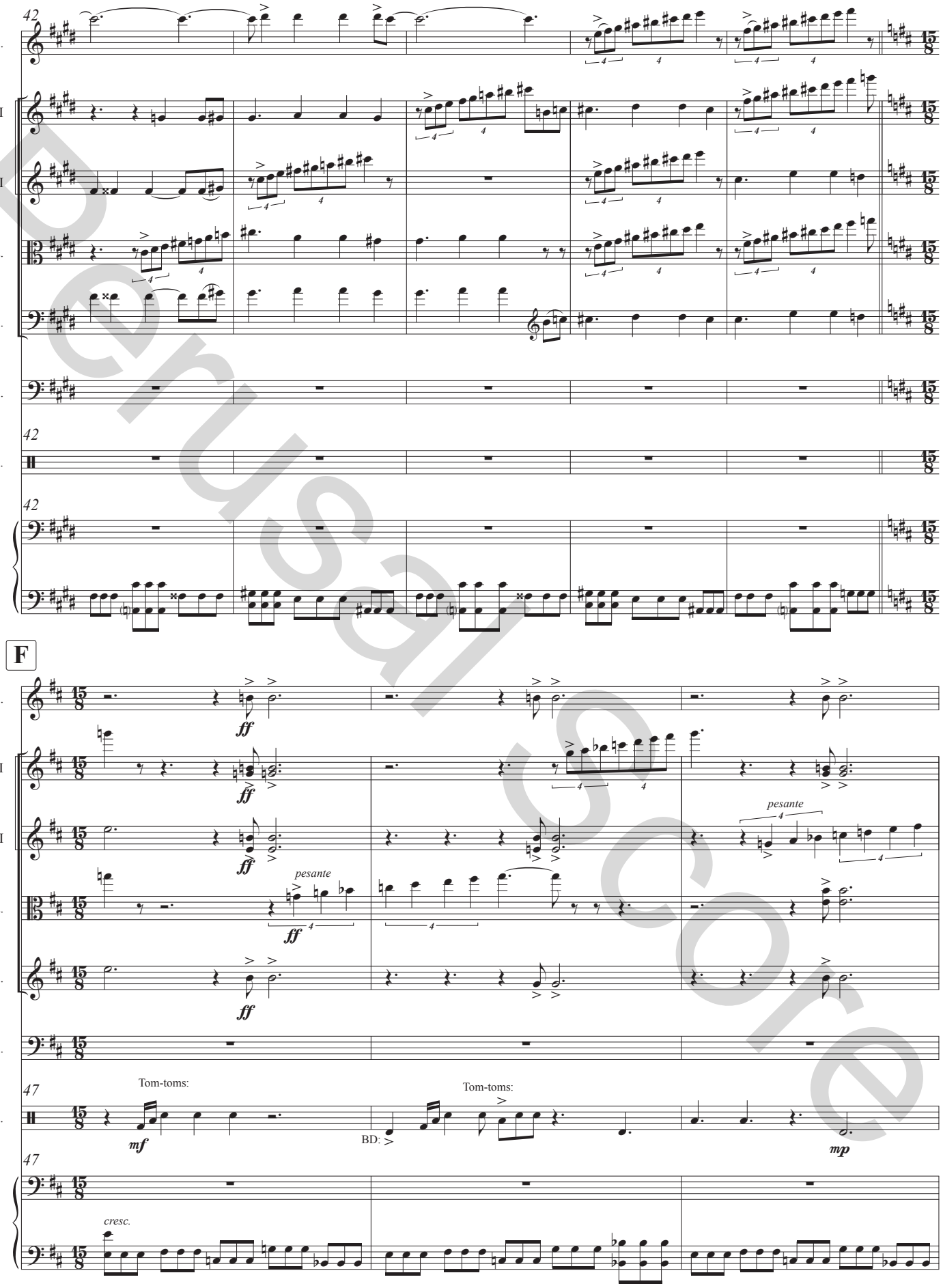
Perusal Score



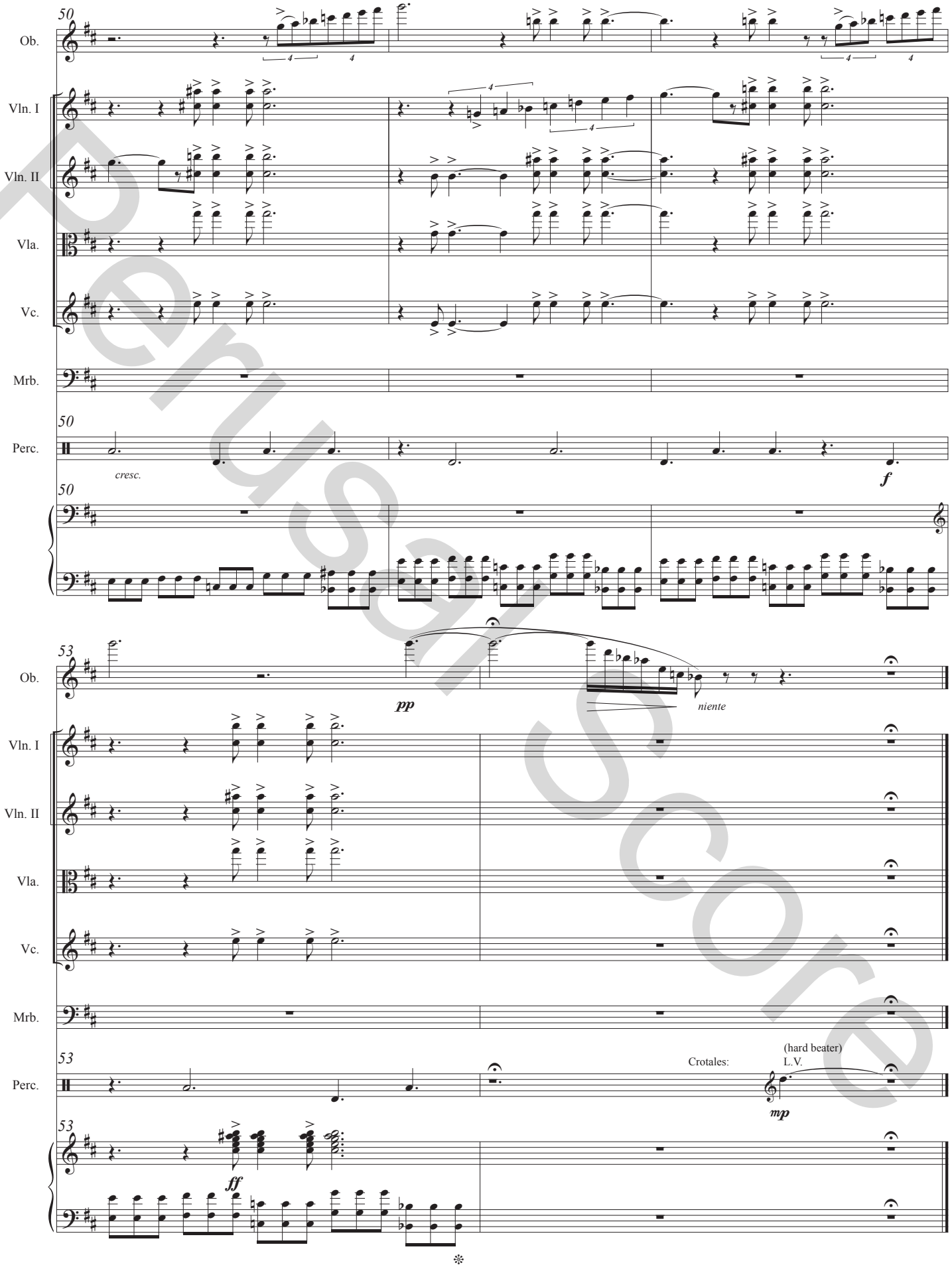
Perusal Score



Perusal score



Perusal Score



Perusal Score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Hoʻoilo–

III. Na Līloa Ka Lāʻau 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 Hoea 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.1 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)

Pending Score

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

Andante molto cantabile ♩ = 60

Oboe
Violin I
Violin II
Viola
Cello
Marimba
Percussion

mp *p* L.V. Ped.

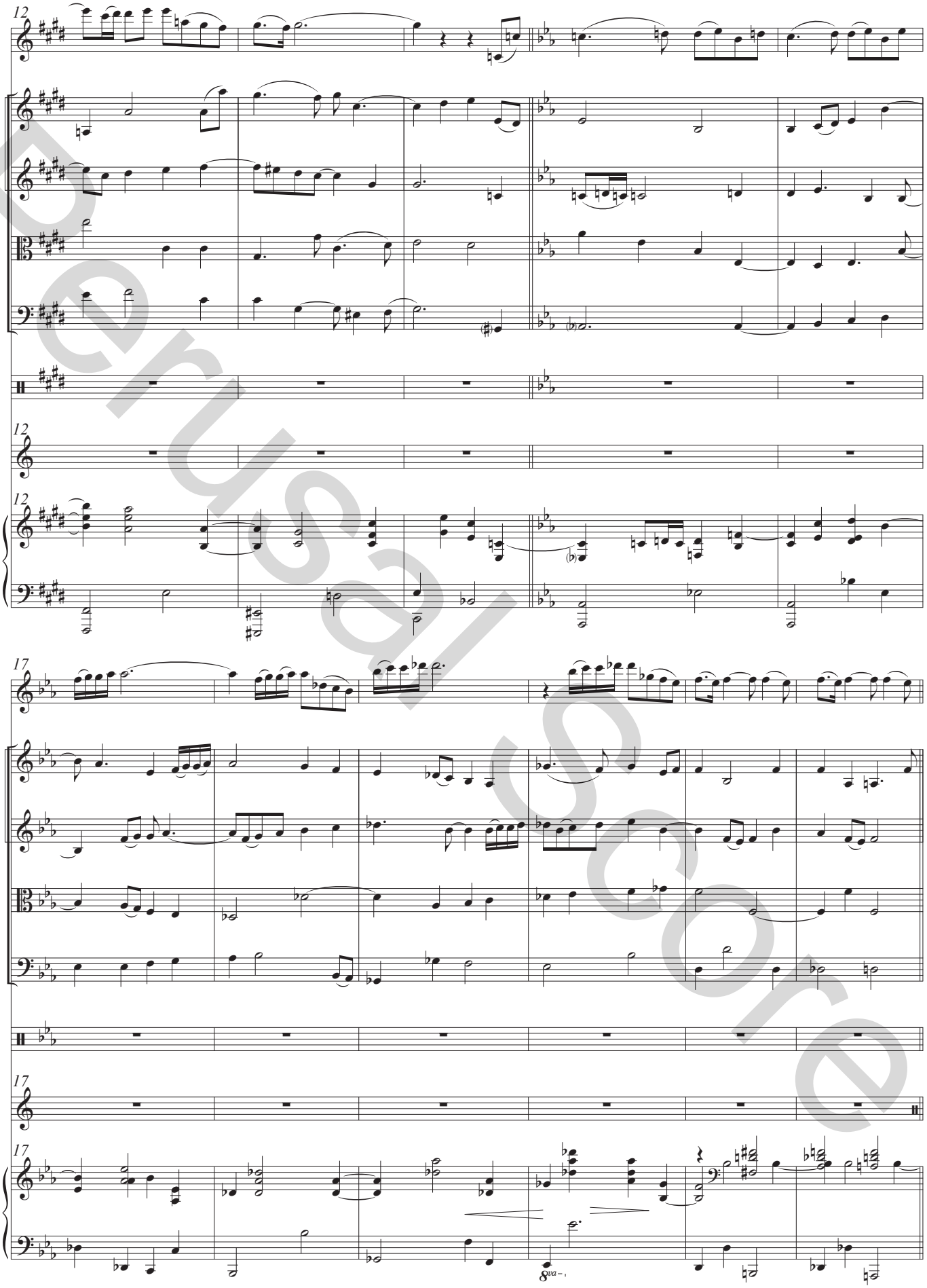
G

Ob.
Vln. I
Vln. II
Vla.
Vc.
Mrb.
Perc.

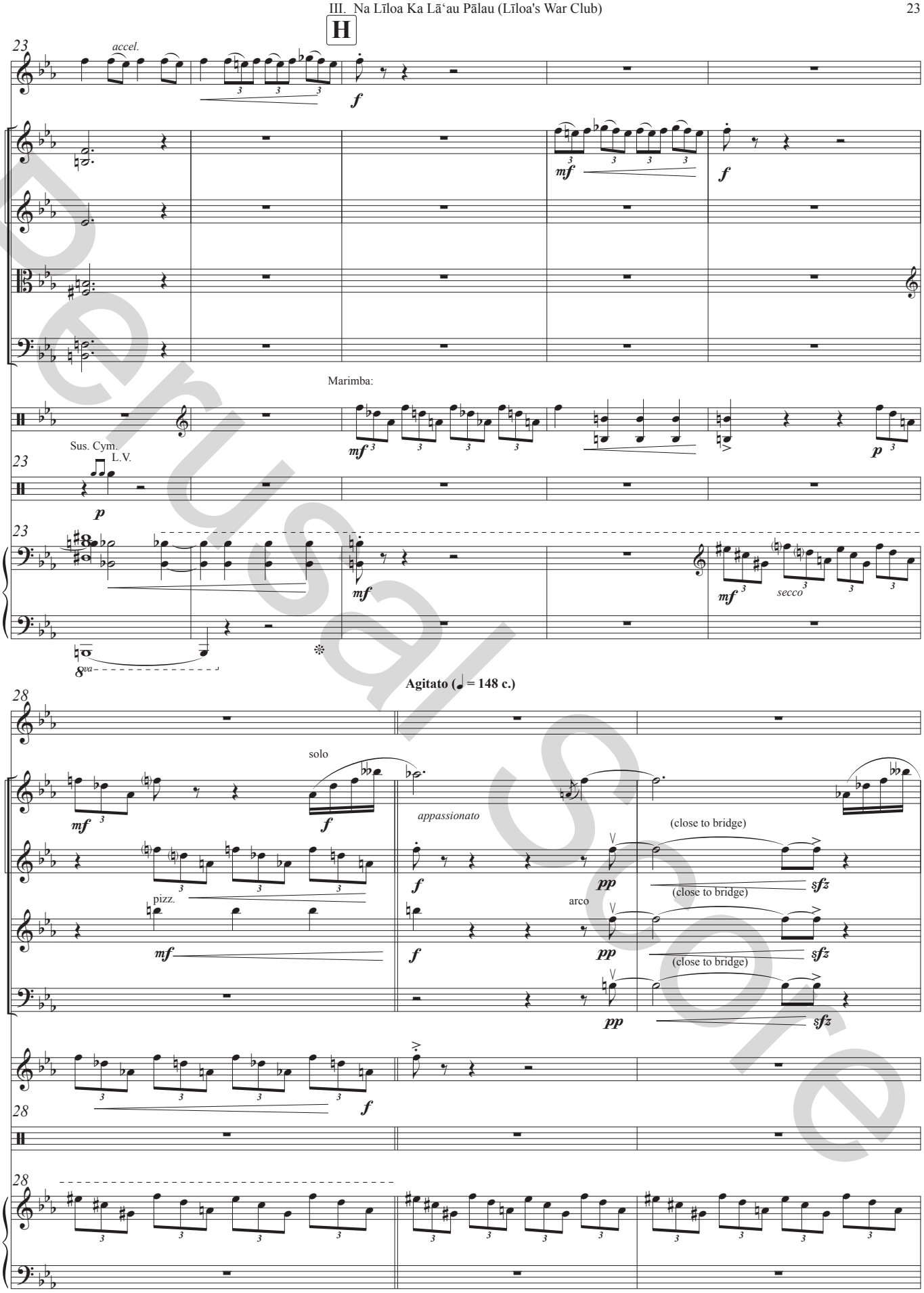
mf *f* *mp* with feeling

Perusal Score

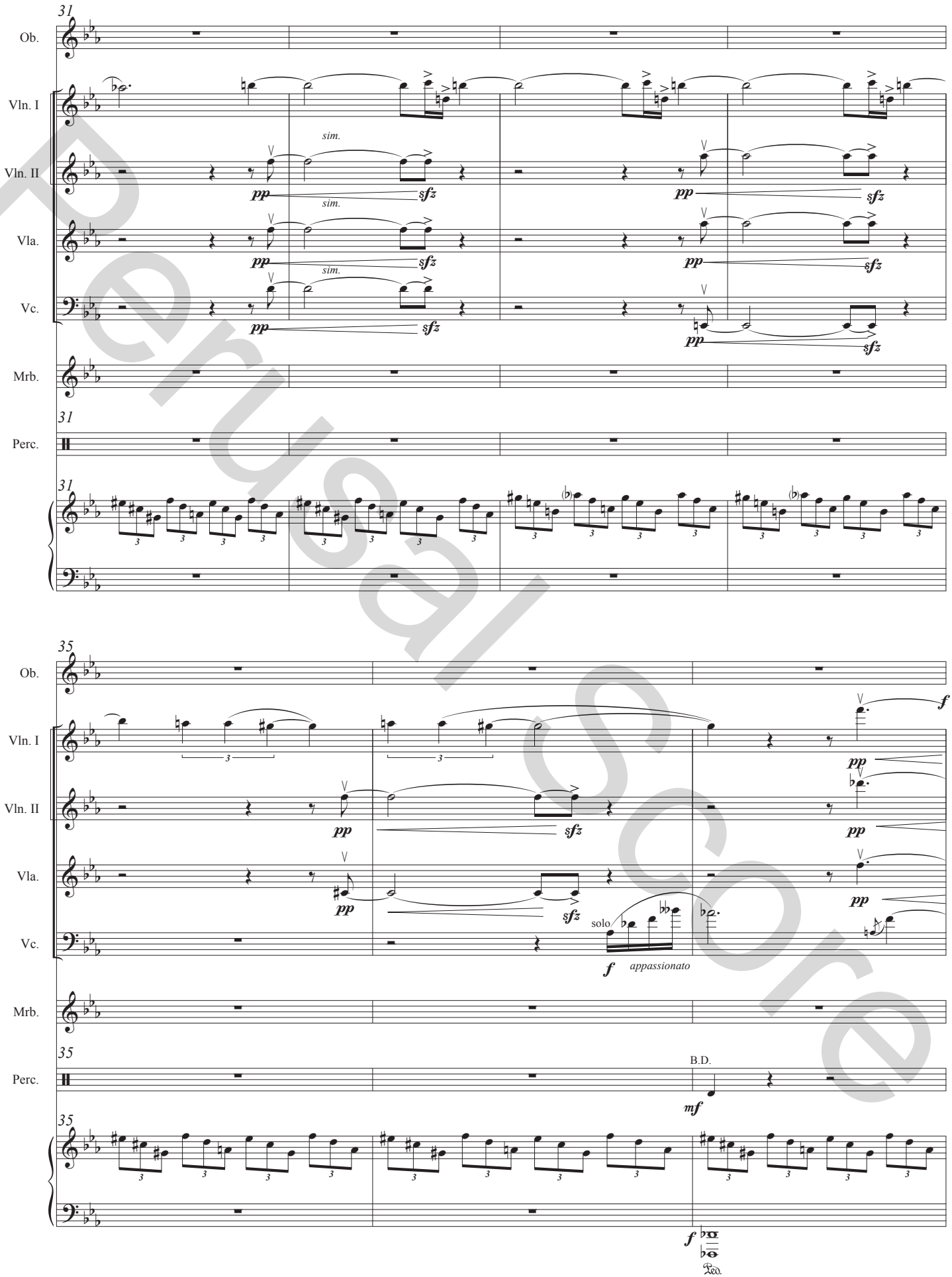
© 2019 Early Antique Music (No. 917150)



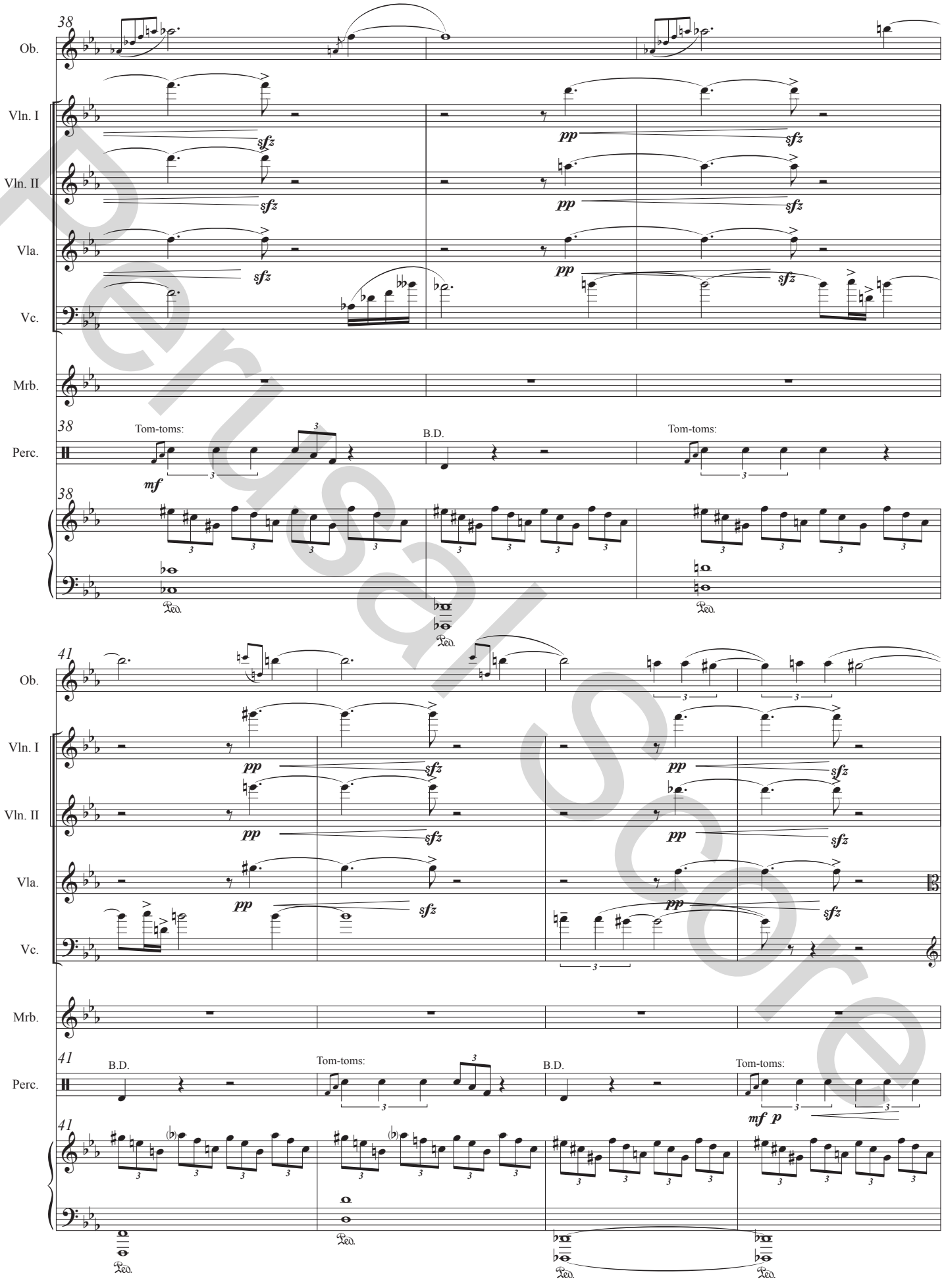
Perusal Score



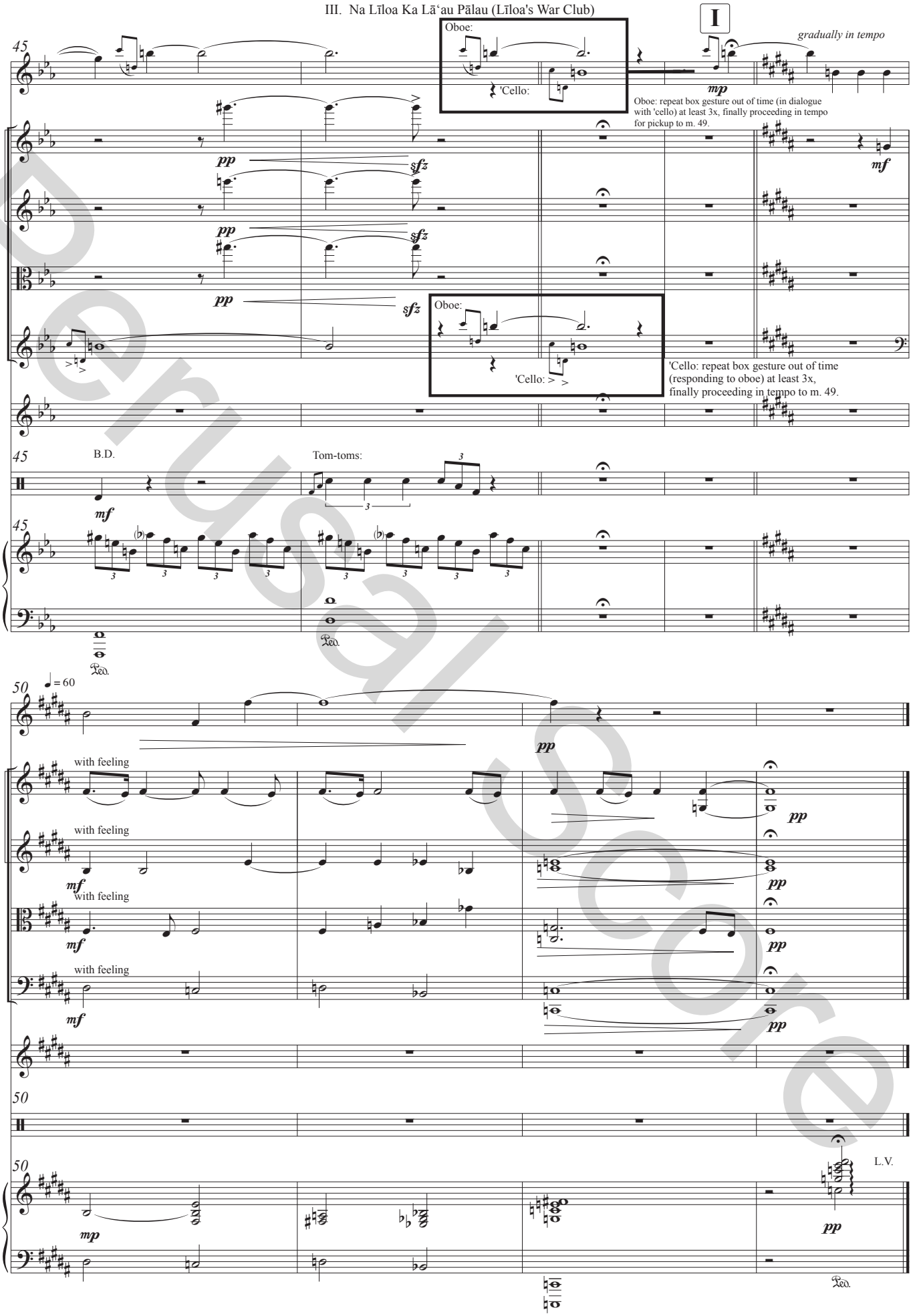
Perusal Score



Perusal Score



Perusal Score



Perusal Score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Hoʻoilo–

Perusal Score

IV. *He Mele No Kālāʻau* – The Song of *Kālāʻau*

Kālāʻau : 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 kālāʻau as "hula rhythm sticks (kā - to strike, lāʻau - 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 kālāʻau, usually a foot or less in length."

This meditation on a well known kālāʻau mele is inspired by the quiet beauty of a special place.

IV. *He Mele No Kālā ʻau* – The Song of *Kālā ʻau*

Calmly, Serenely ♩ = 102

Oboe

mp ʻO Kona kai ʻōpua i ka laʻi; ʻŌpua hīnano i ka malie
Kona, sea and ʻōpua clouds in the calm; Hīnano-like clouds in the stillness

Violin I

ppp

Violin II

ppp

Viola

ppp

Cello

ppp

Marimba

Kālā ʻau (kauila wood)

Percussion

mf

10

Ob.

p

Vln. I

mp sempre legato

p

Vln. II

mp sempre legato

p

Vla.

mp sempre legato

p

Vc.

mp sempre legato

p

Mrb.

10

Perc.

10

Personal Score

© 2019 Early Antique Music (No. 917150)

J

Hiolo nā wai a ke Kēhau; Ke nāʻū lā nā kamaliʻi
The waters of the Kēhau mist fall The children are chanting "nāʻū"

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

17

Perc.

17

mp *p* *mp* *p* *mp* *p* *mp* *p*

mp *sempre legato*

Ped.

K

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

25

Ob.

Vln. I

Vln. II

Vla.

Vc.

Mrb.

25

Perc.

25

mp

sempre p

sempre p

sempre p

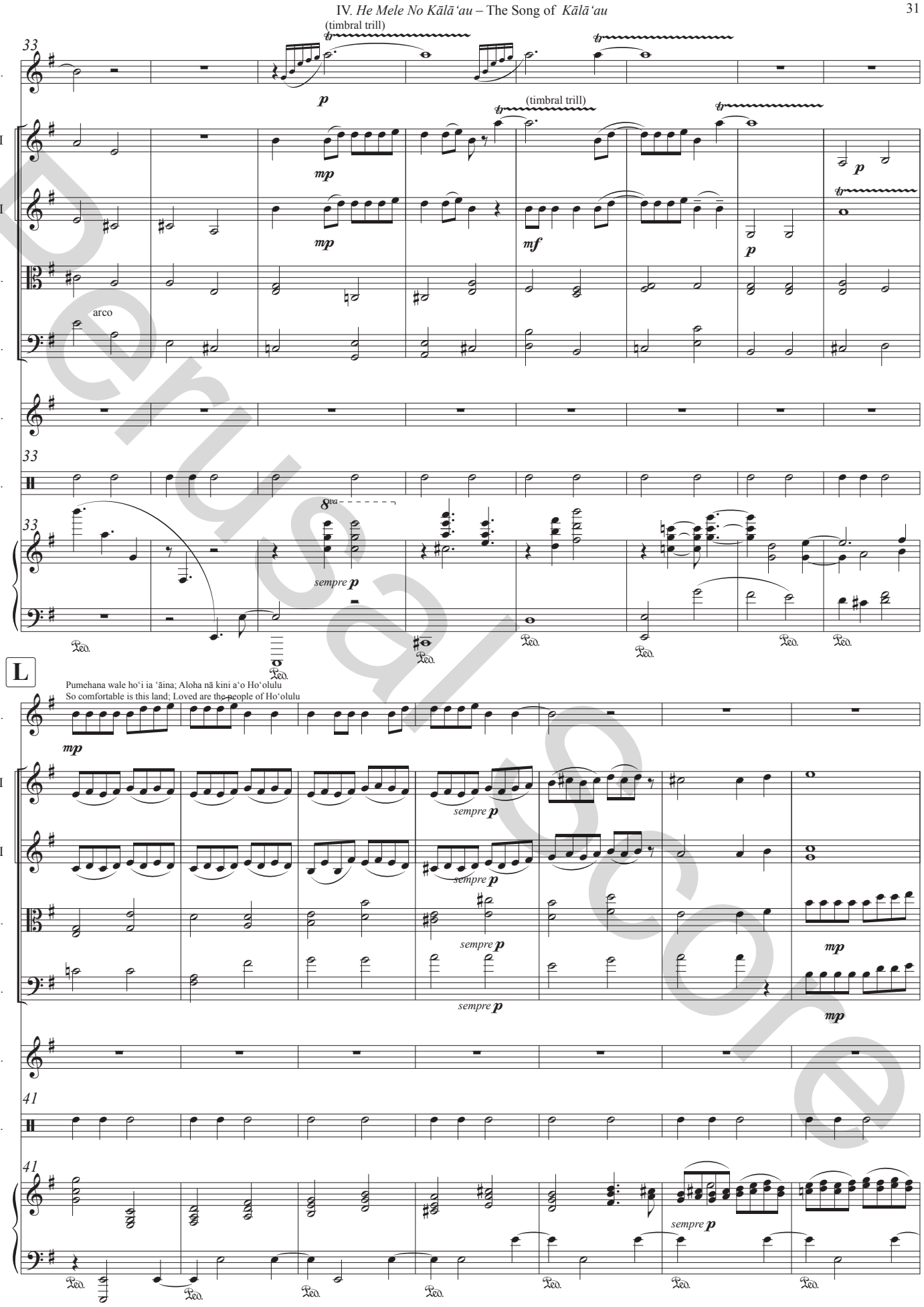
pizz.

sempre p

p *delicato*

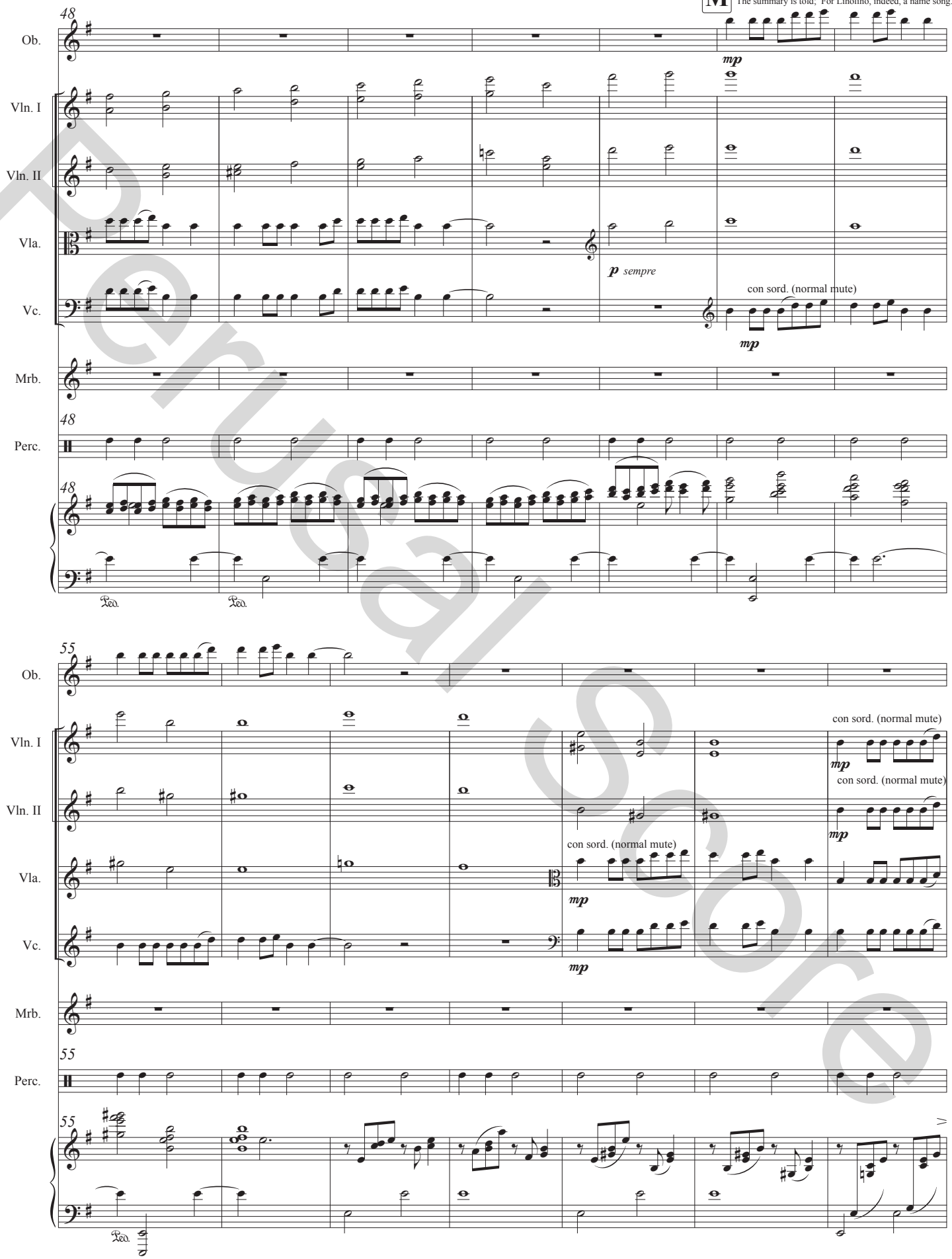
Ped. Ped. Ped. Ped.

Perusal score

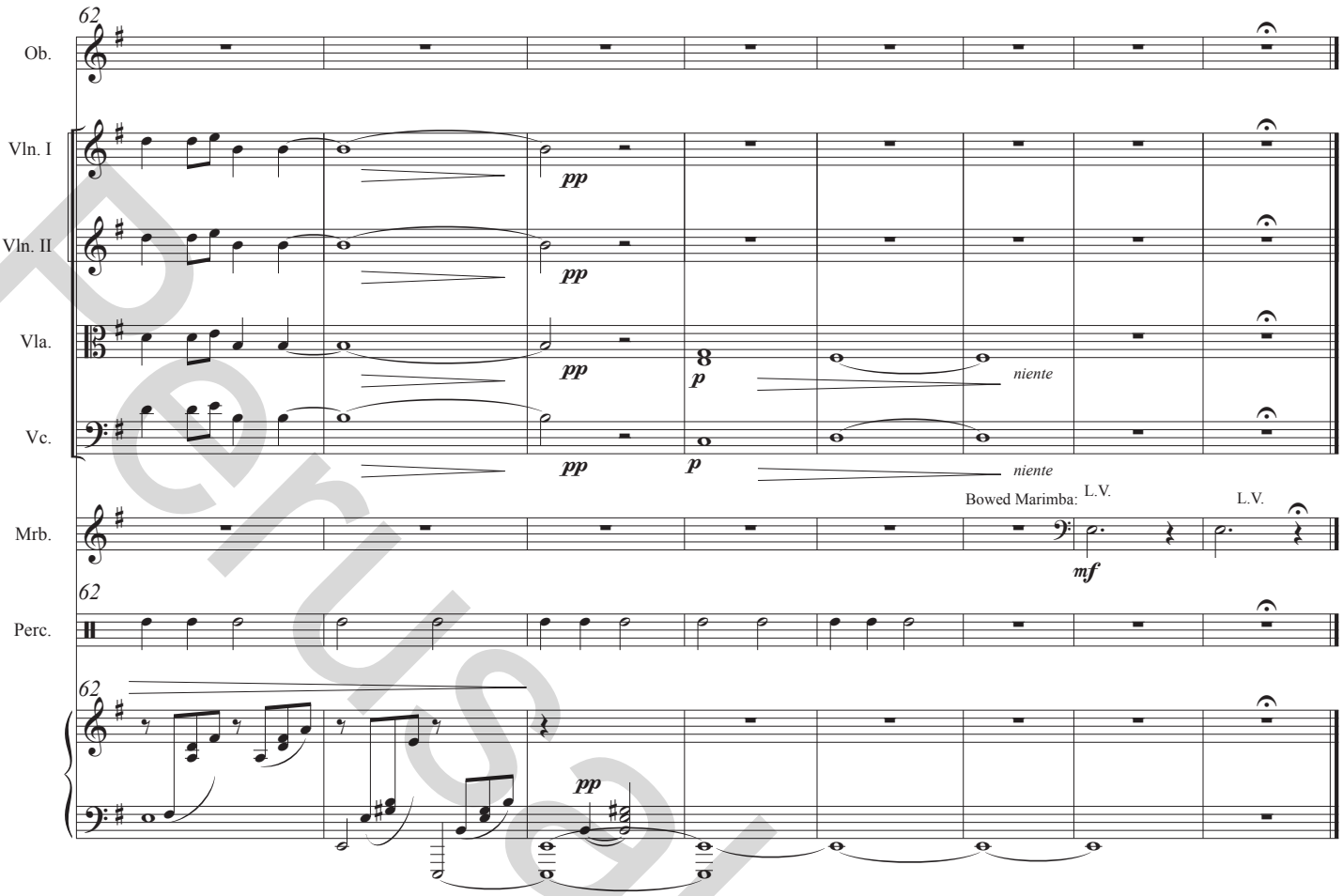


Perusal Score

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



Perusal Score



Perusal score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Hoʻoilo–

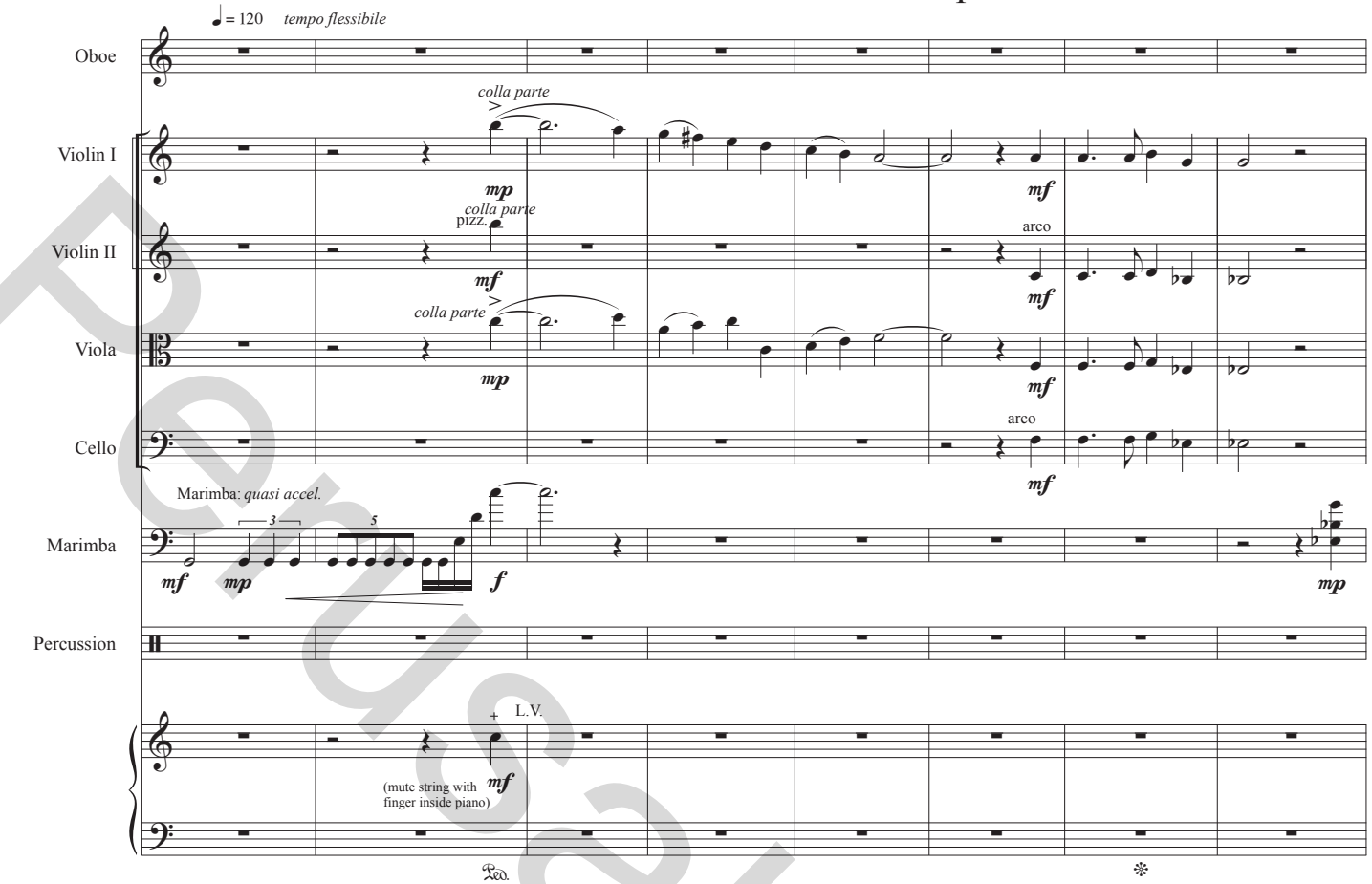
V. *Ka Ihe a Kāwelu* – Kāwelu's Spear

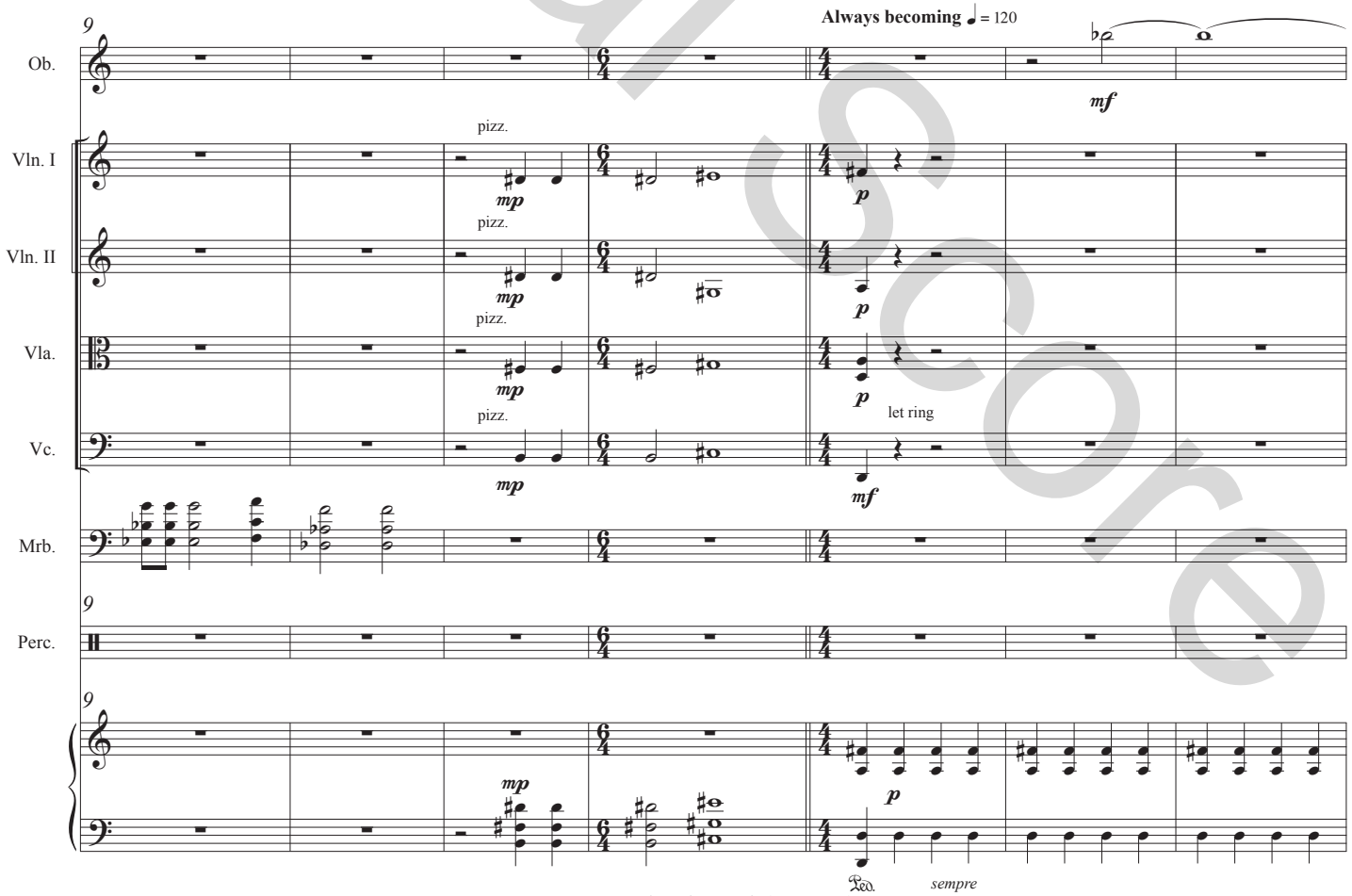
In a Pacific storytelling tradition similar to that of Orpheus and Eurydice, the story of Hiku and Kāwelu features a chance meeting between Kāwelu, a young chiefess from the seaside, and Hiku, a young chief from the uplands of Kauaʻi (Puʻukāpele, famous for its Kauila groves). In this love-at-first-sight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

–See More Kauaʻi Tales by Frederick B. Wichman (Bamboo Ridge Press, 1997)

Perusal score

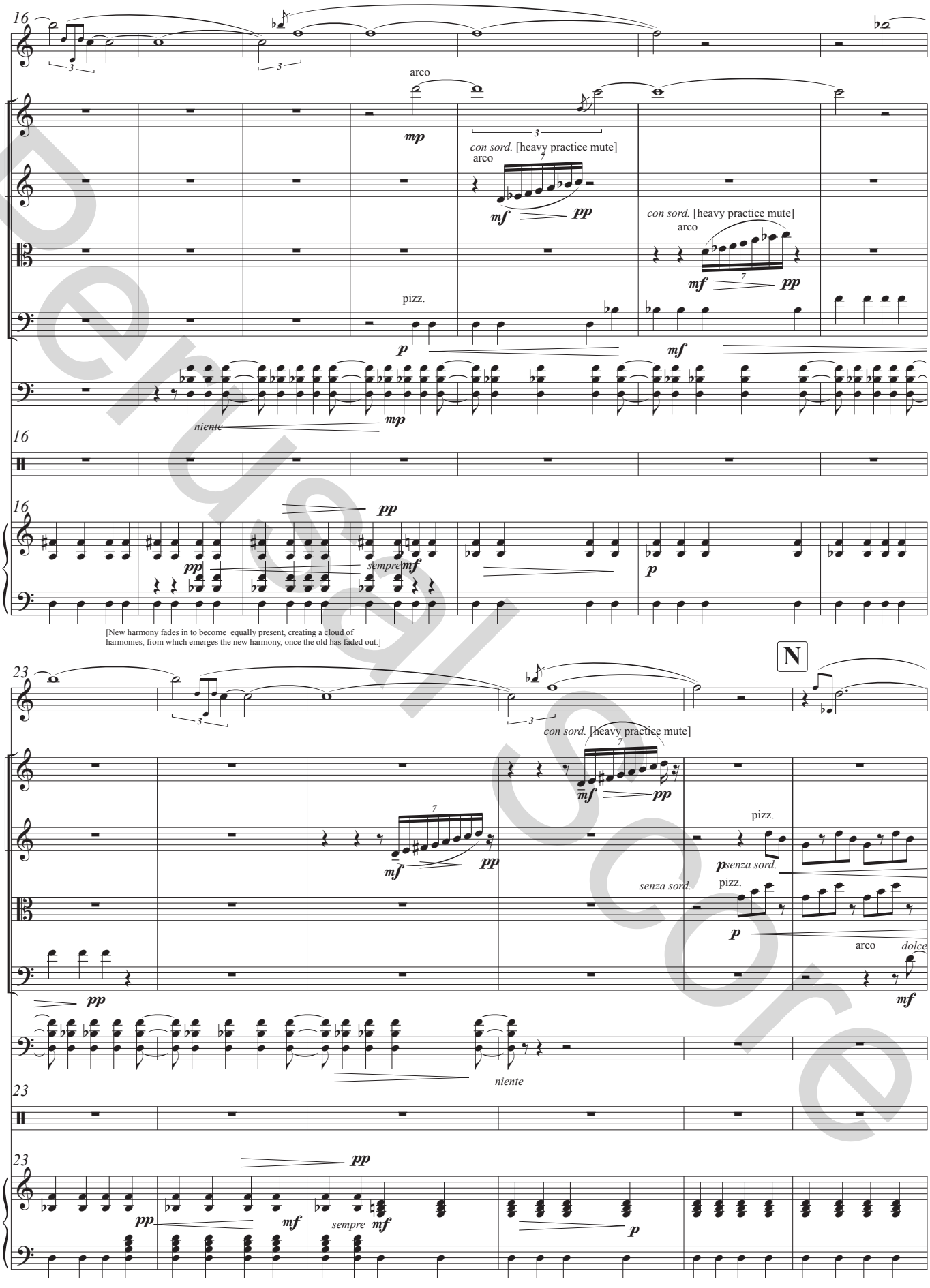
V. *Ka Ihe a Kāwelu* – Kāwelu's Spear



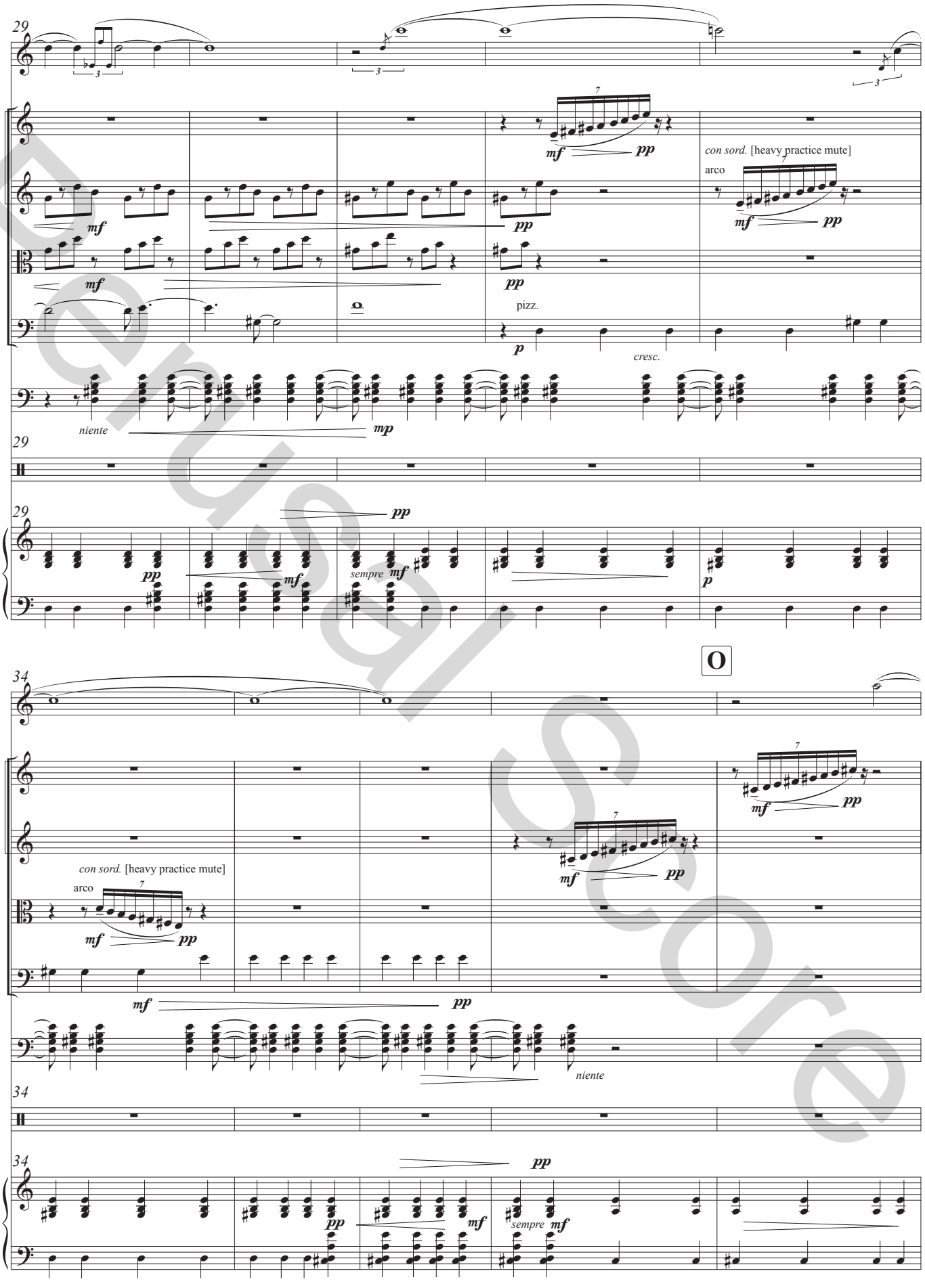


Perusal Score

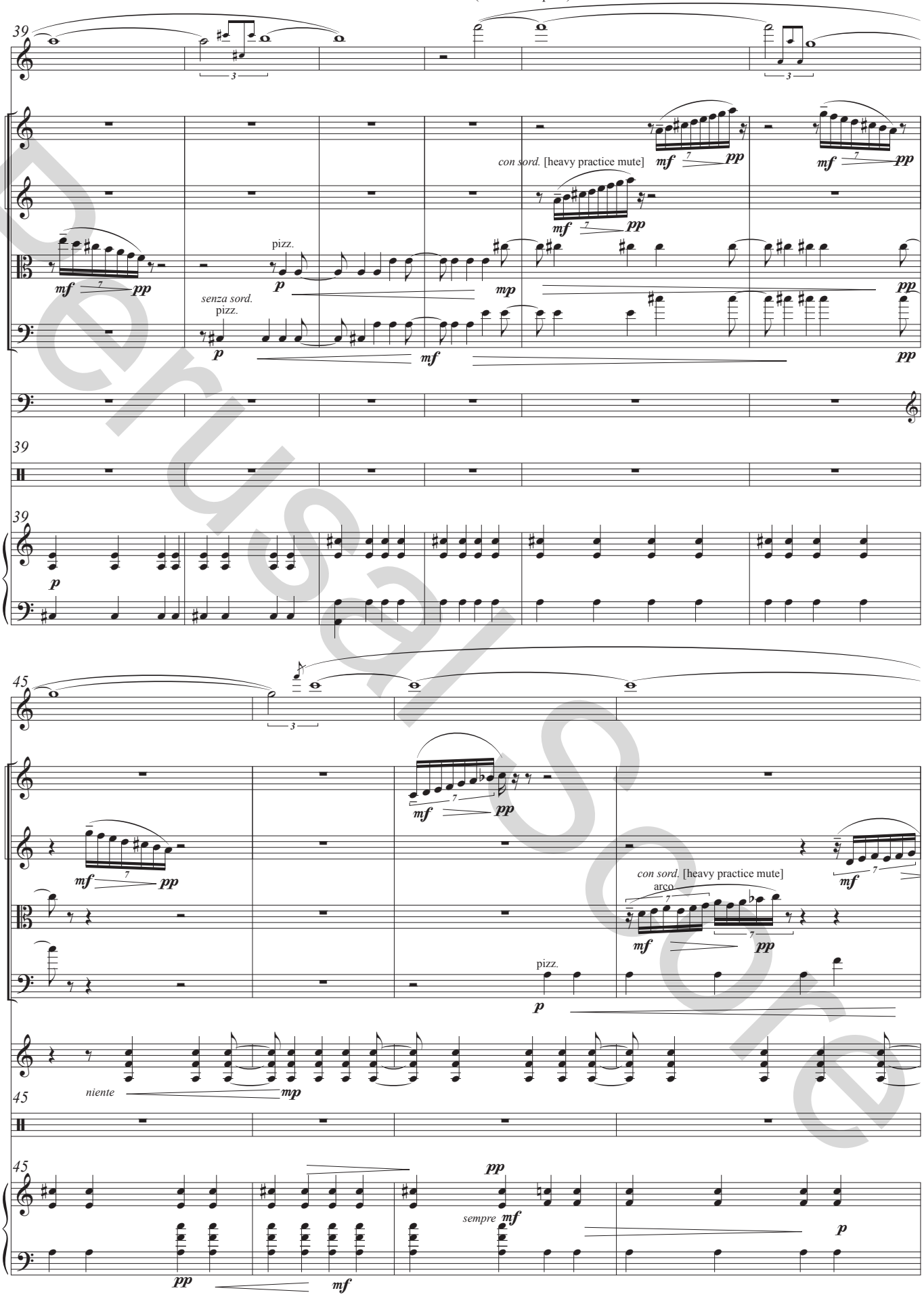
© 2019 Early Antique Music (No. 917150)



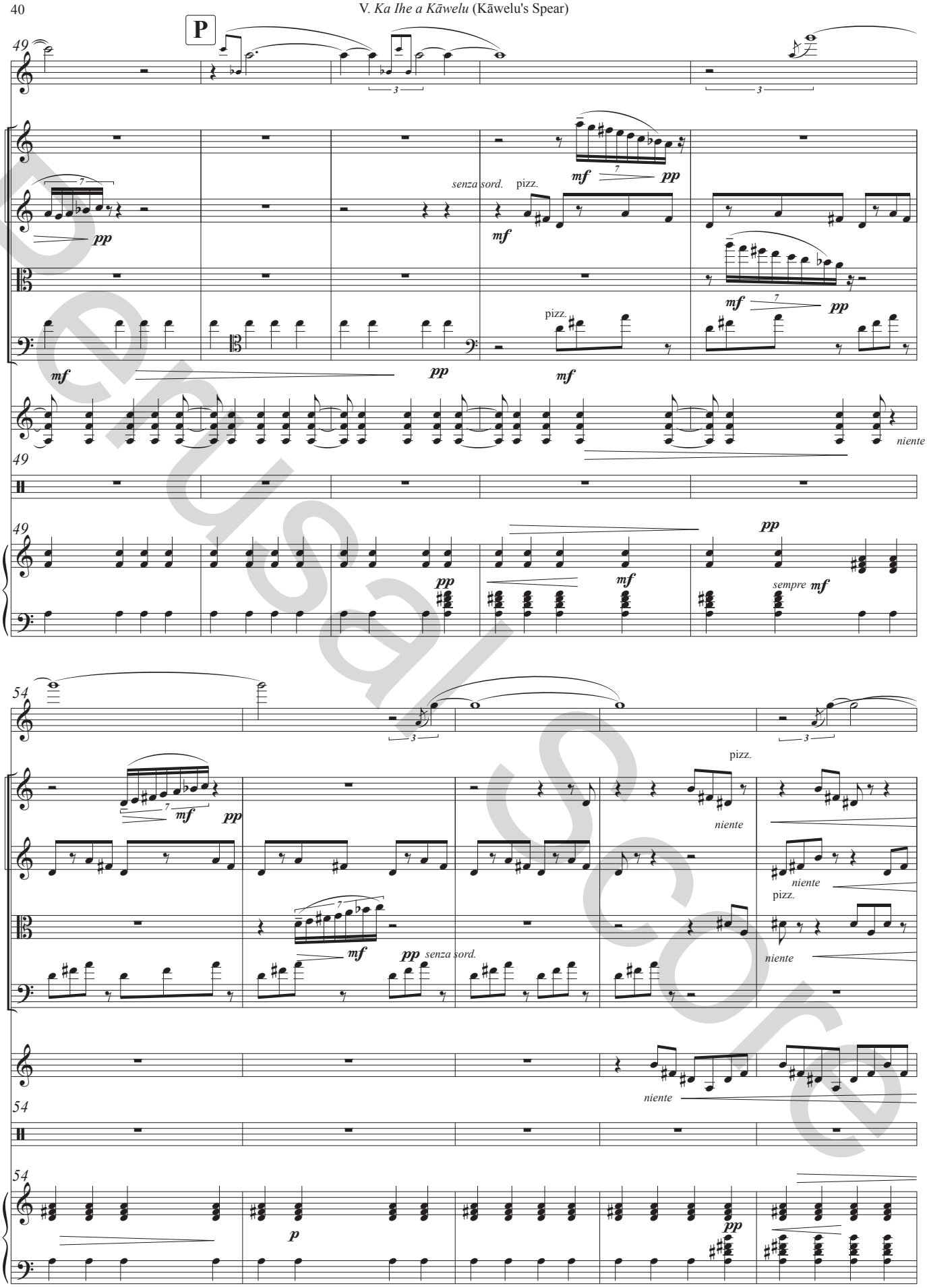
Rehearsal Score



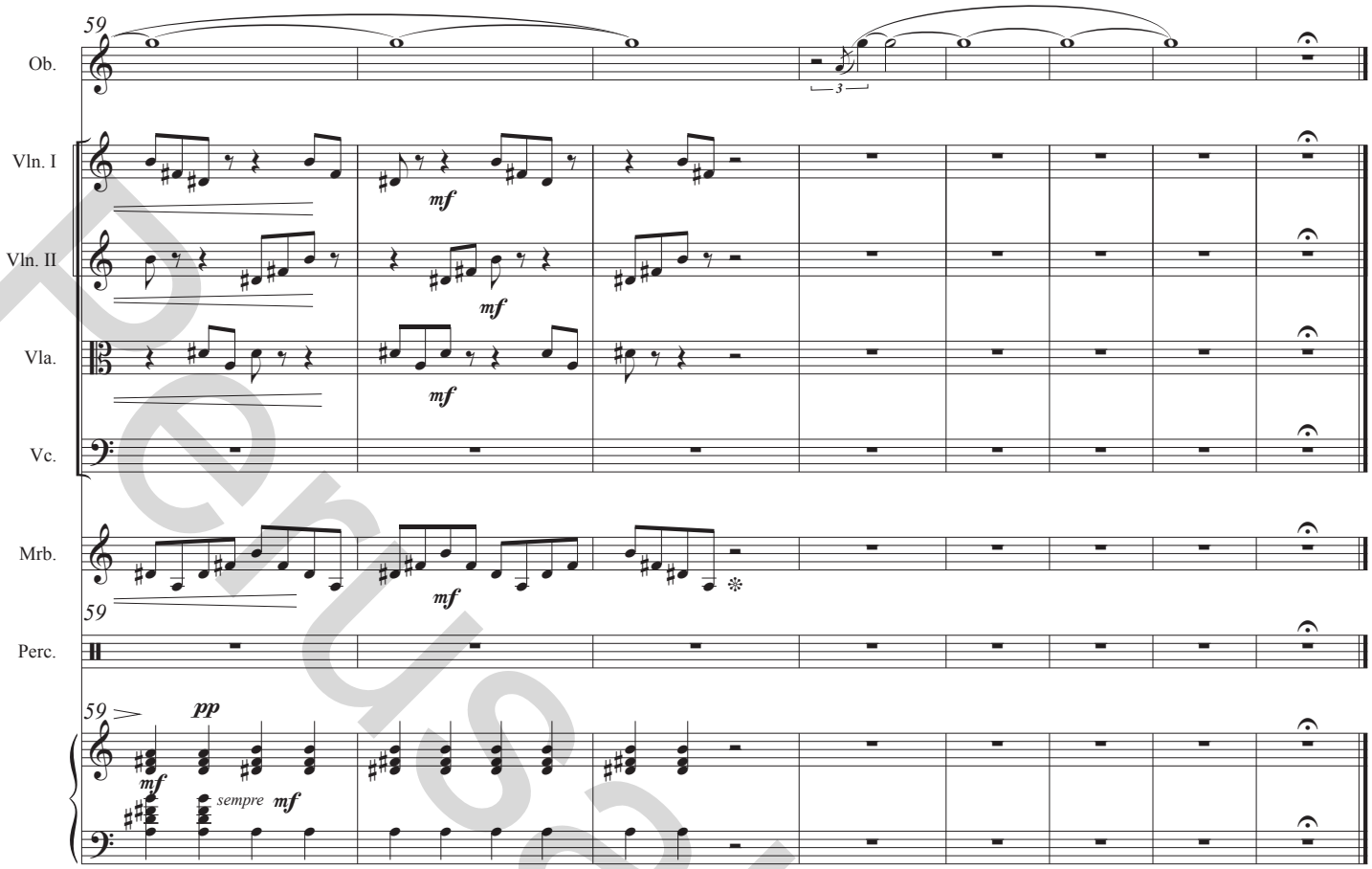
Personal Score



Perusal Score



Perusal Score



Perusal score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Hoʻoilo–

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

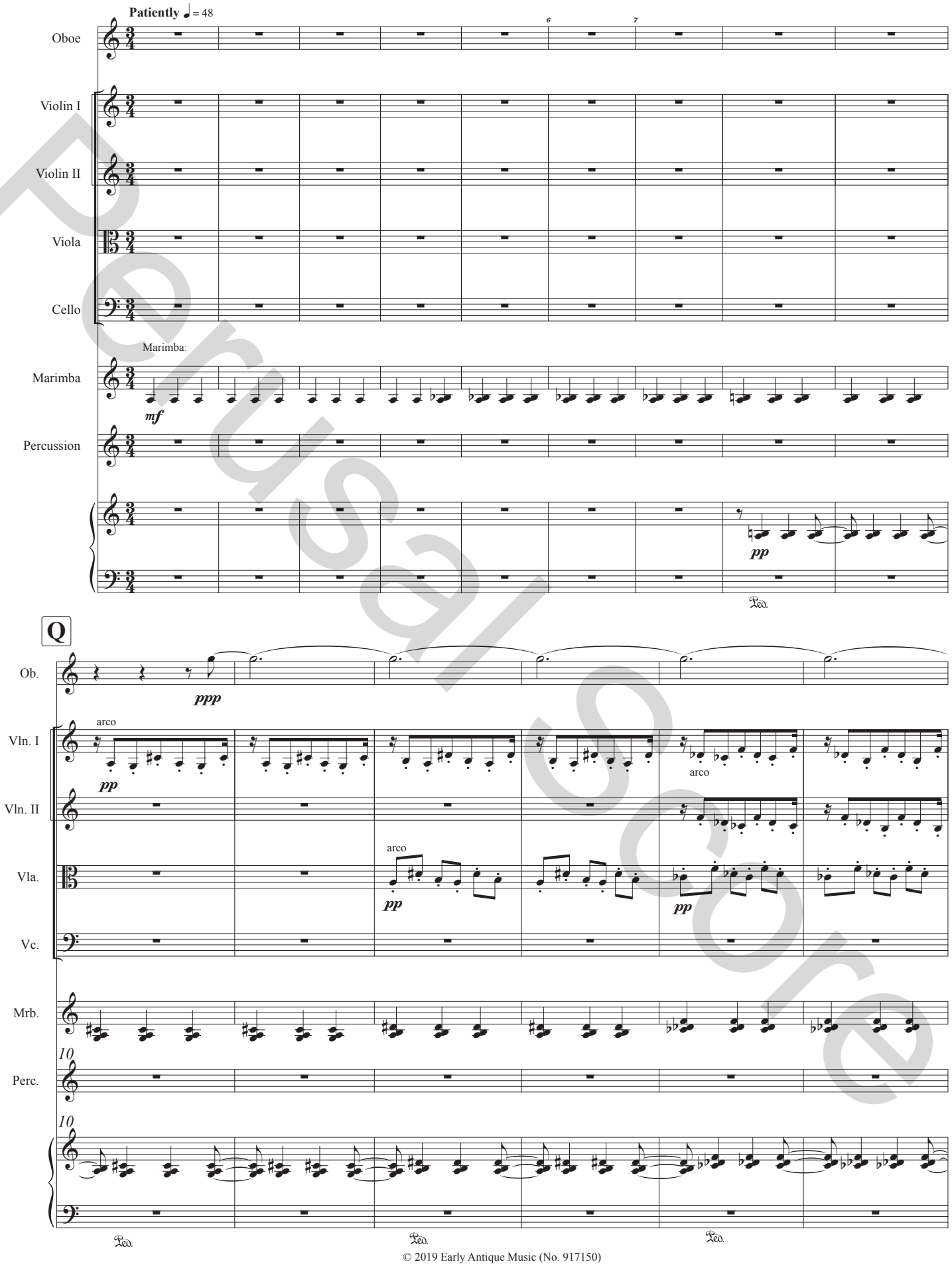
"The most important implements of the hunterʻs craft were his spears, called kia, or kia-manu, a name often used to indicate his vocation. They were long, slender, well polished poles, like fishing rods, made sometimes of dark spear wood, kauila... The hunter himself must remain concealed beneath the 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 kingʻs chosen warriors, called hulumanu, not to mention helmets, mahiole, 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 ʻāina (Mauna Kea, the famous summit of the land)", Kuleana kope © 2005, 2019 na ke Kumu Pono Associates LLC.

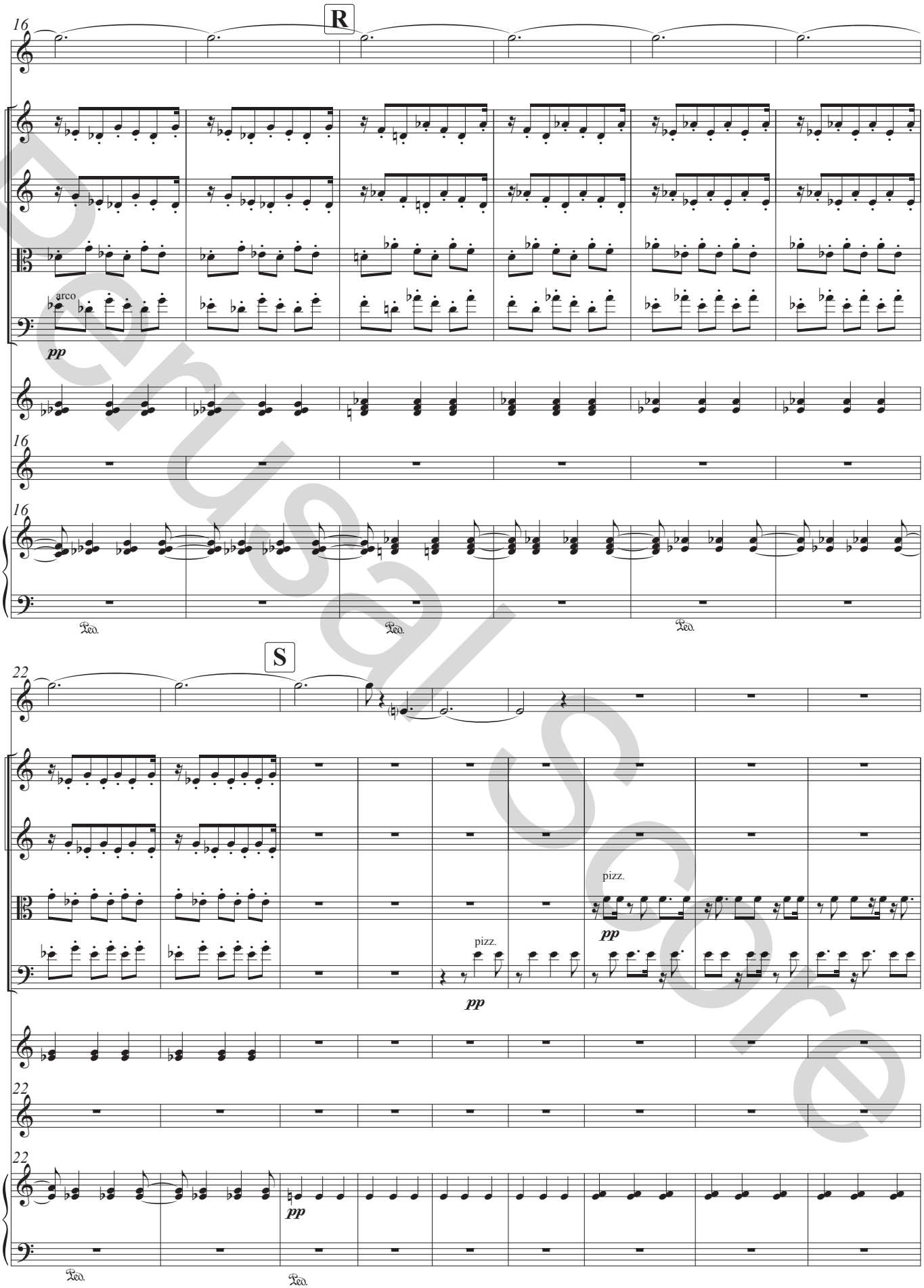
Perfect Hore

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

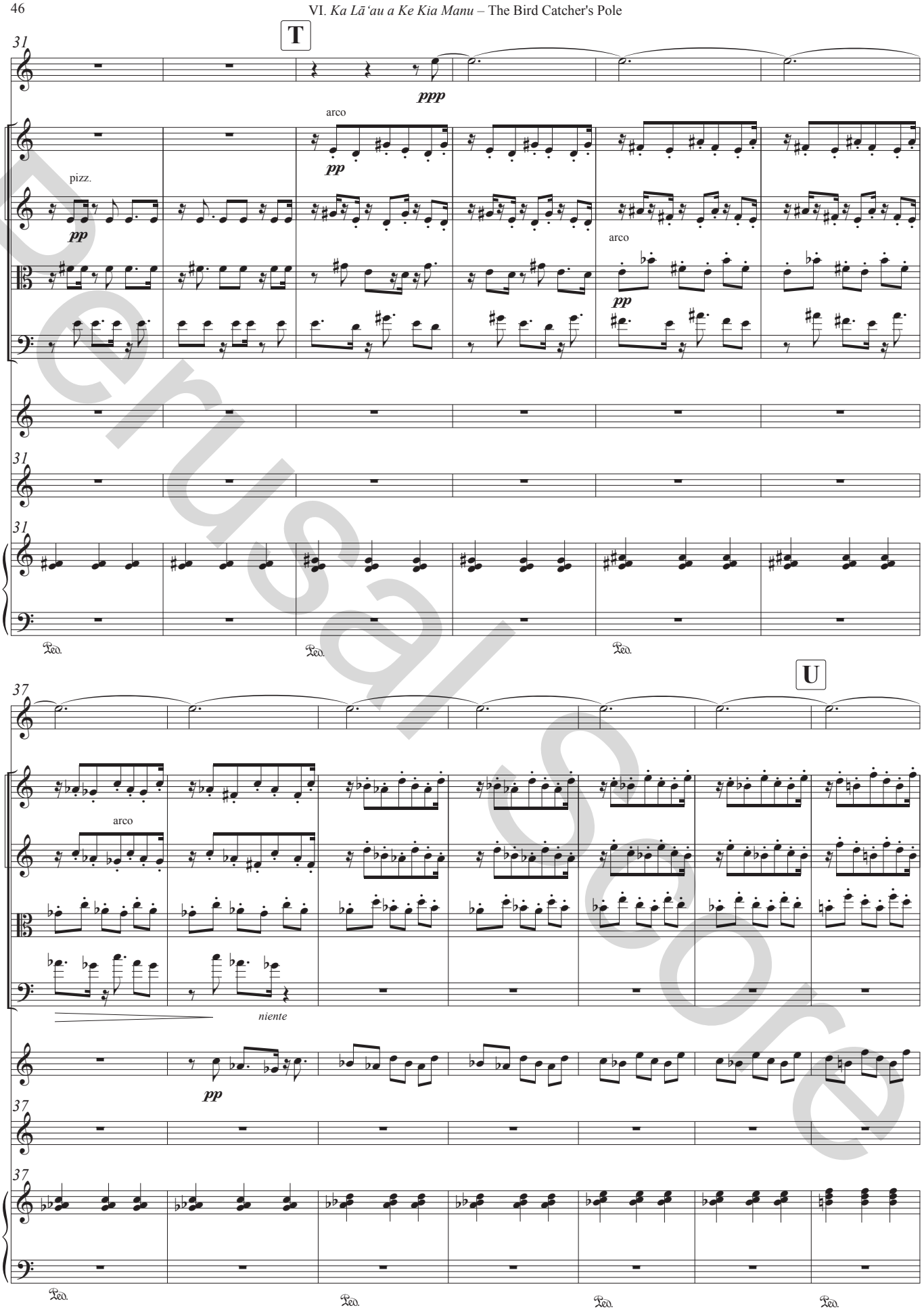


Perusal Score

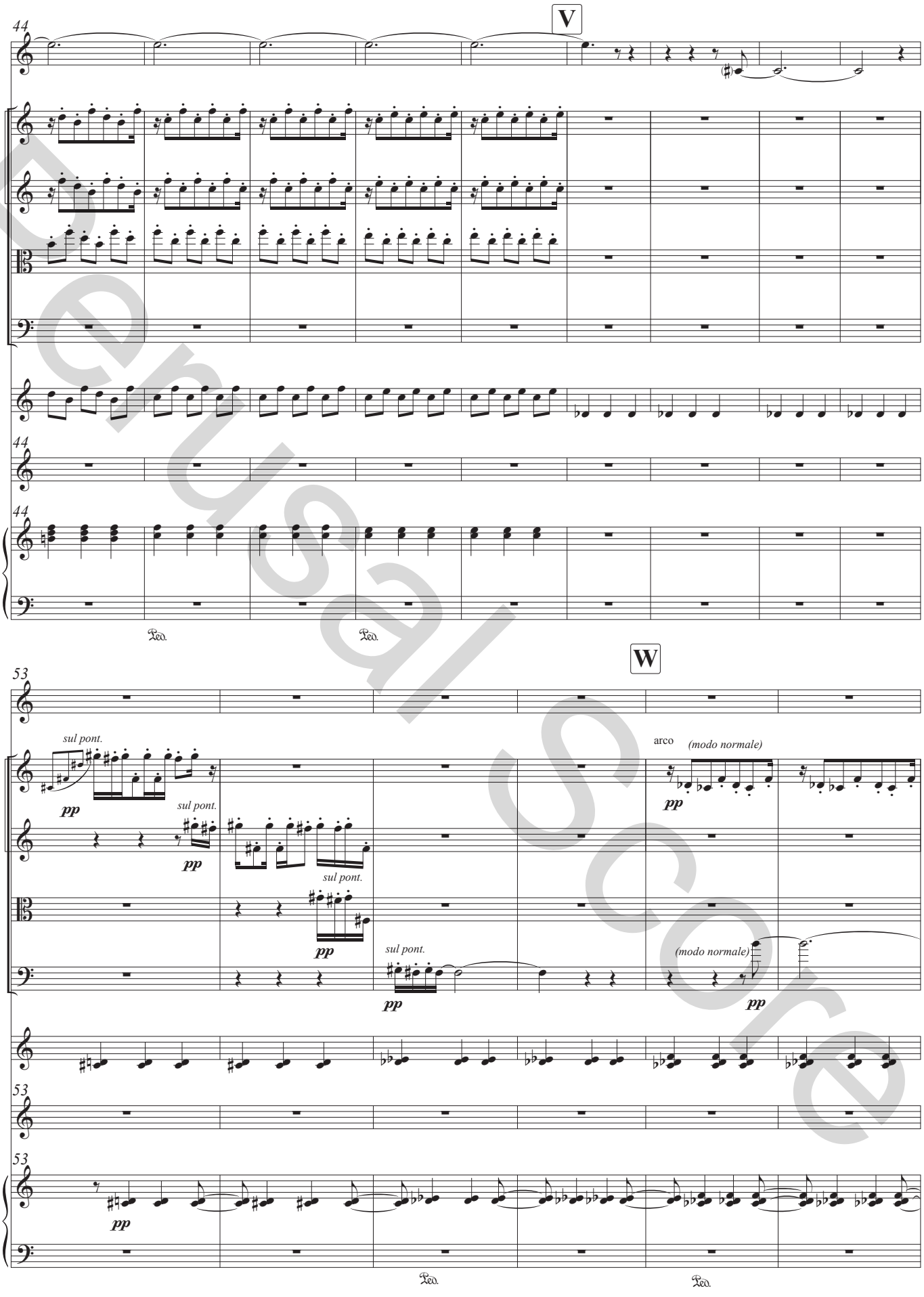
© 2019 Early Antique Music (No. 917150)



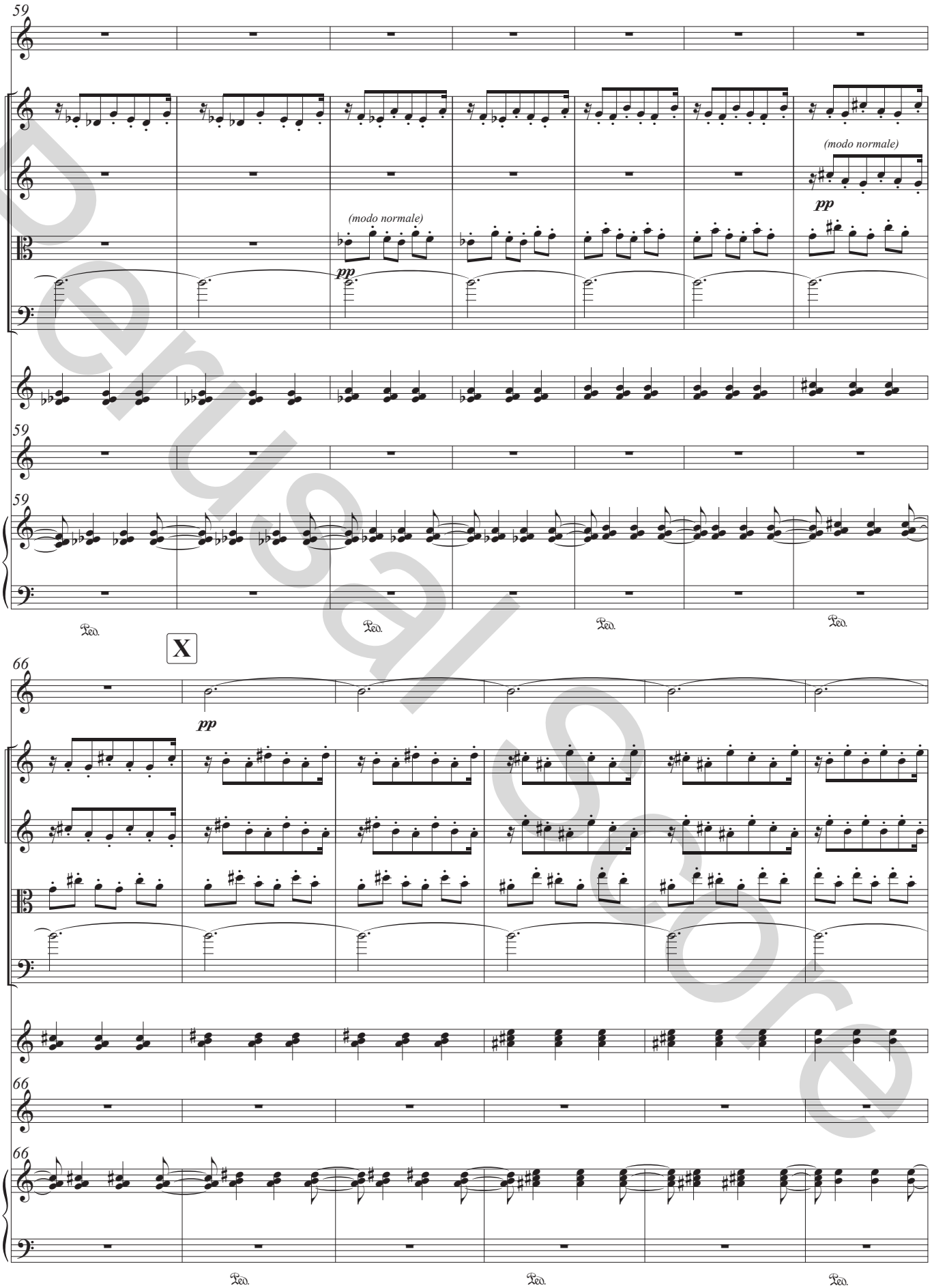
Perusal Score



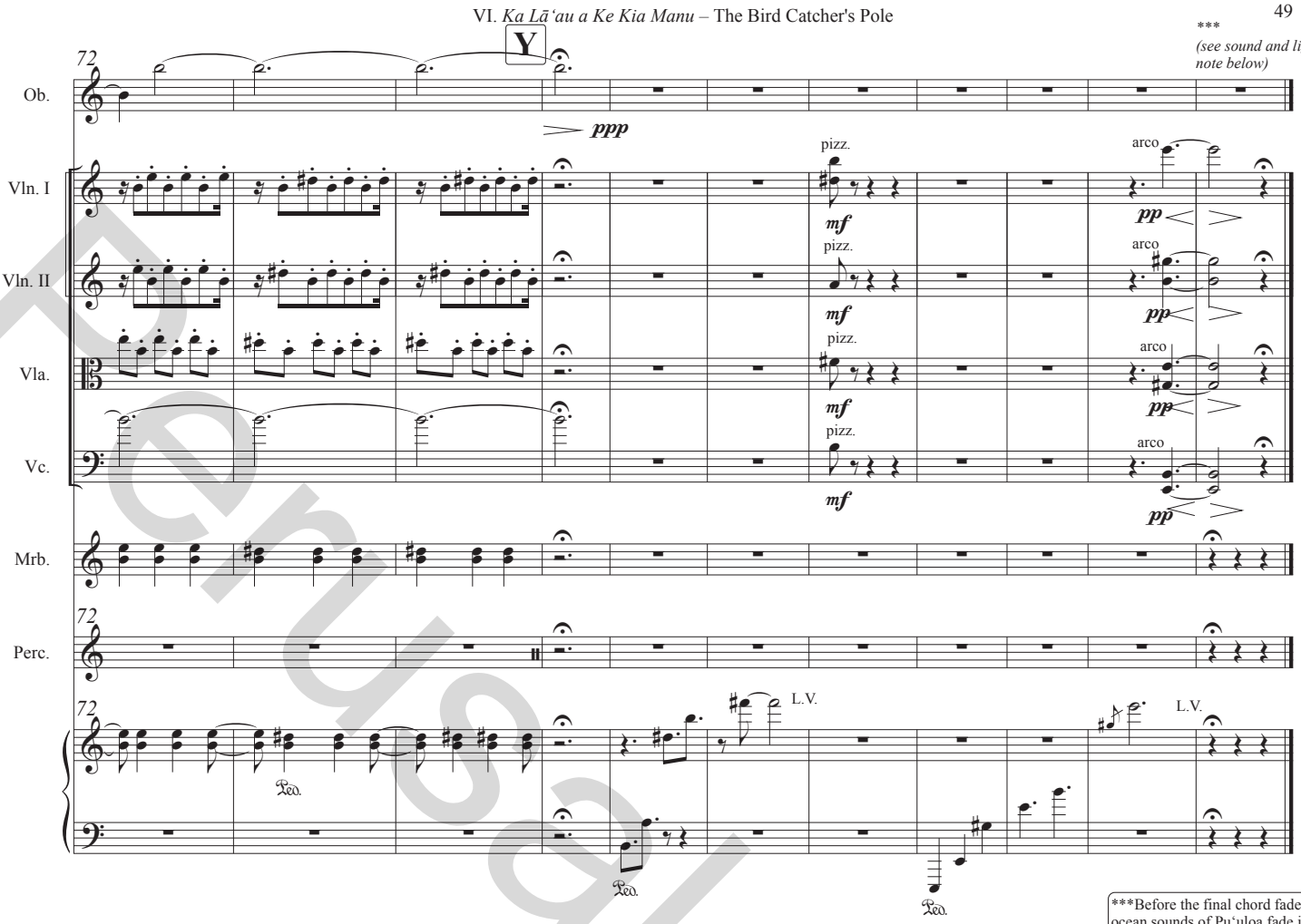
Perusal Score



Perusal Score



Perusal Score



***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.

Perusal Score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Wela–

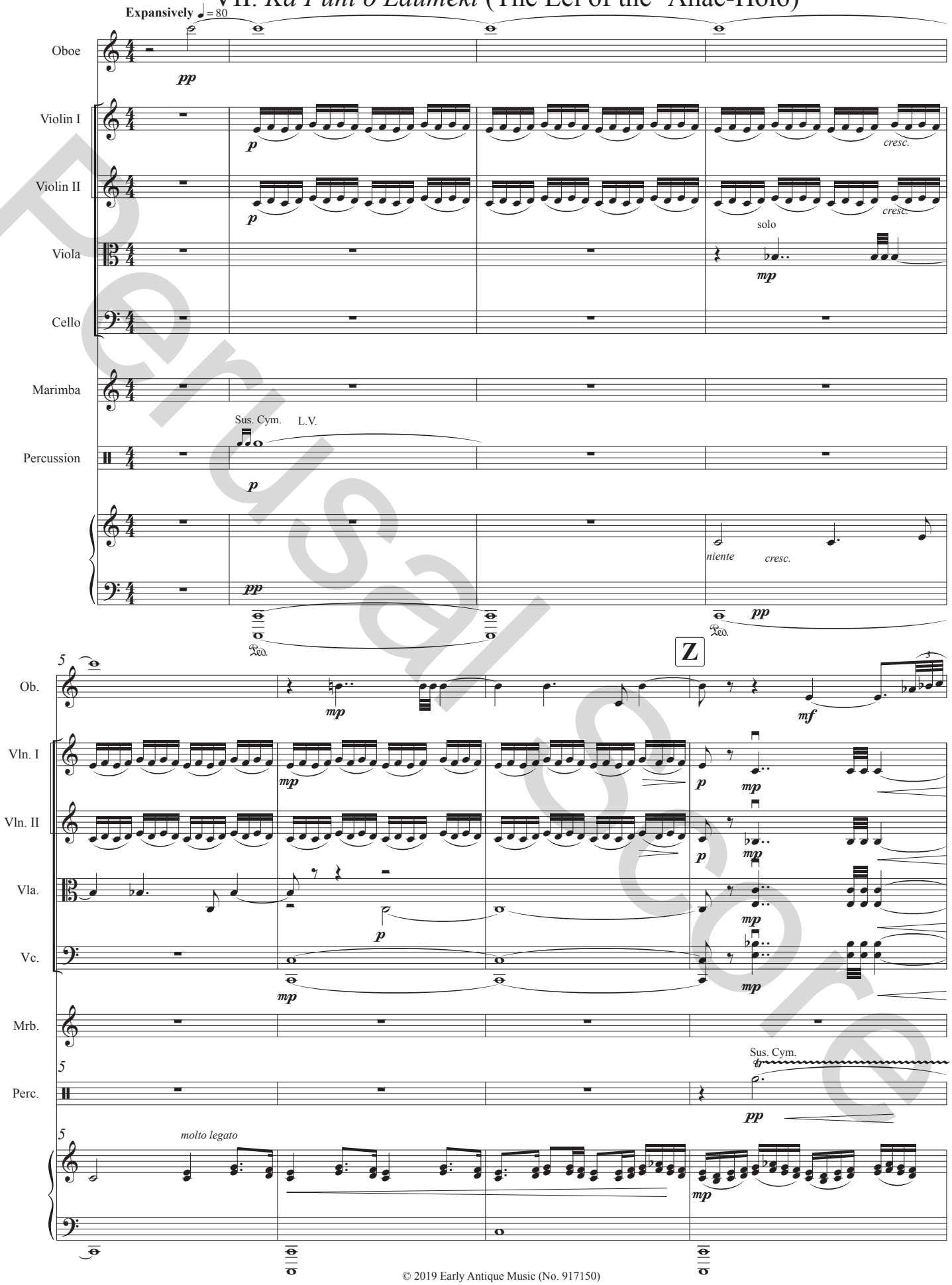
Perusal score

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

The *ʻanae* fish traveled with Laumeki [the eel of the *kauila* body form] at the front, leading the fish at Mamala. They continued on around Kawaihoa, Makapuʻu, and traveled passed Koʻolaupoko, and on past Laniloa at Lāʻiemaloʻo, Koʻolauloa. This is how the mullet came to regularly travel between the place called Kaihukuʻuna at Lāʻiemaloʻo and Honouliuli at Ewa.

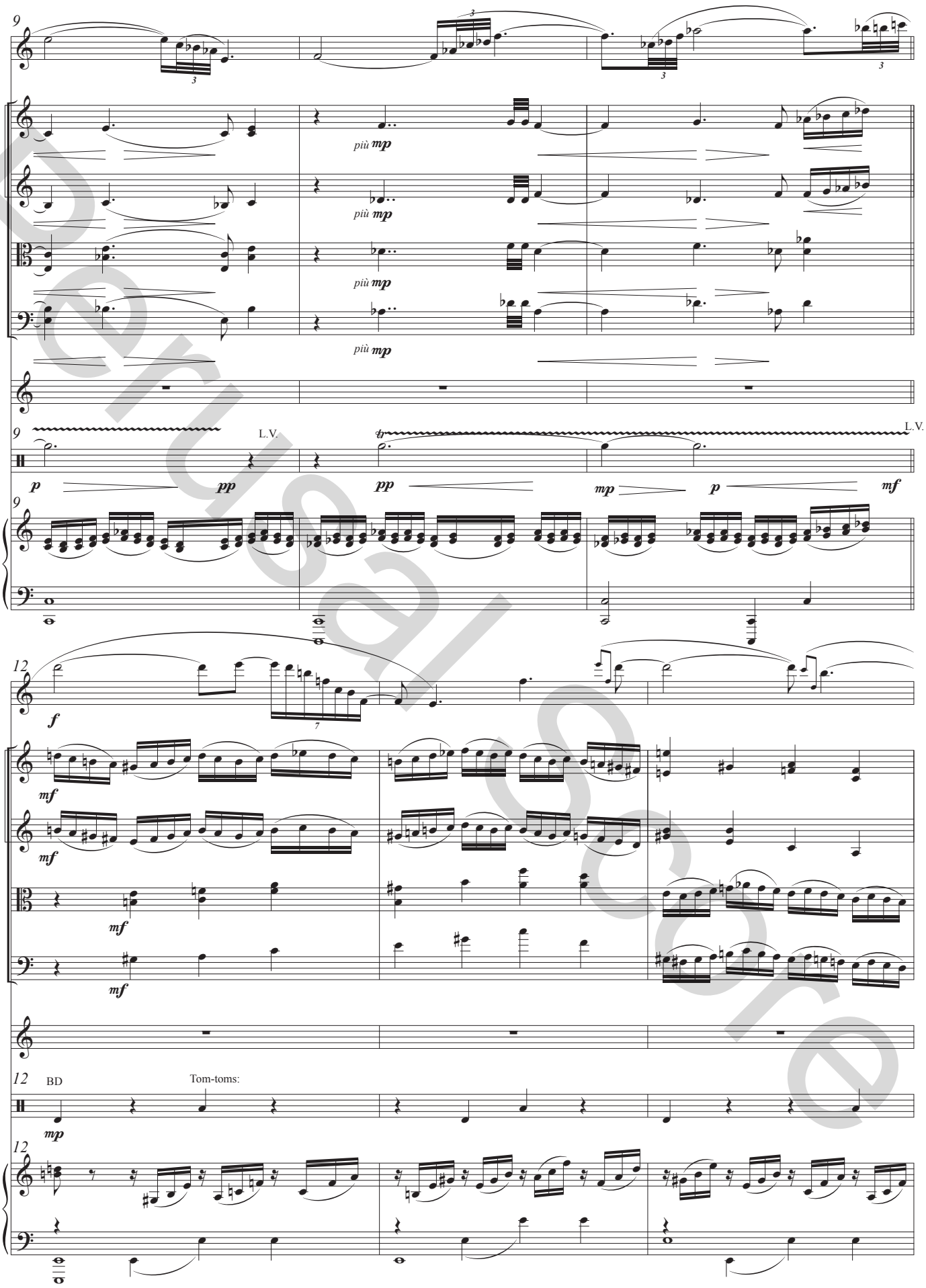
– From "Ka hana lawaiʻa a me nā koʻa o na kai ʻewalu (A history of fishing practices and marine fisheries of the Hawaiian Islands)". © 2019 na ka Nature Conservancy.

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

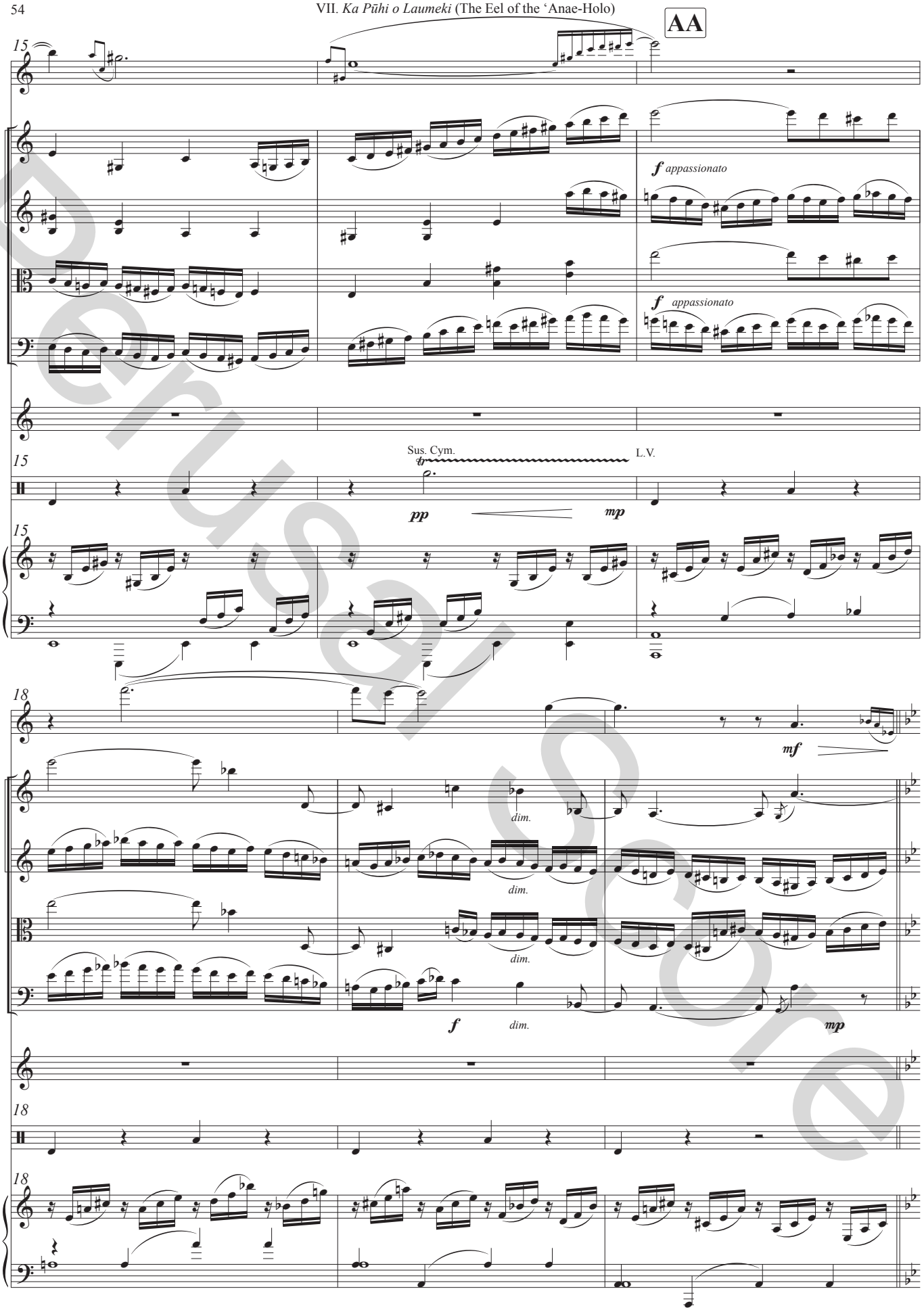


Personal score

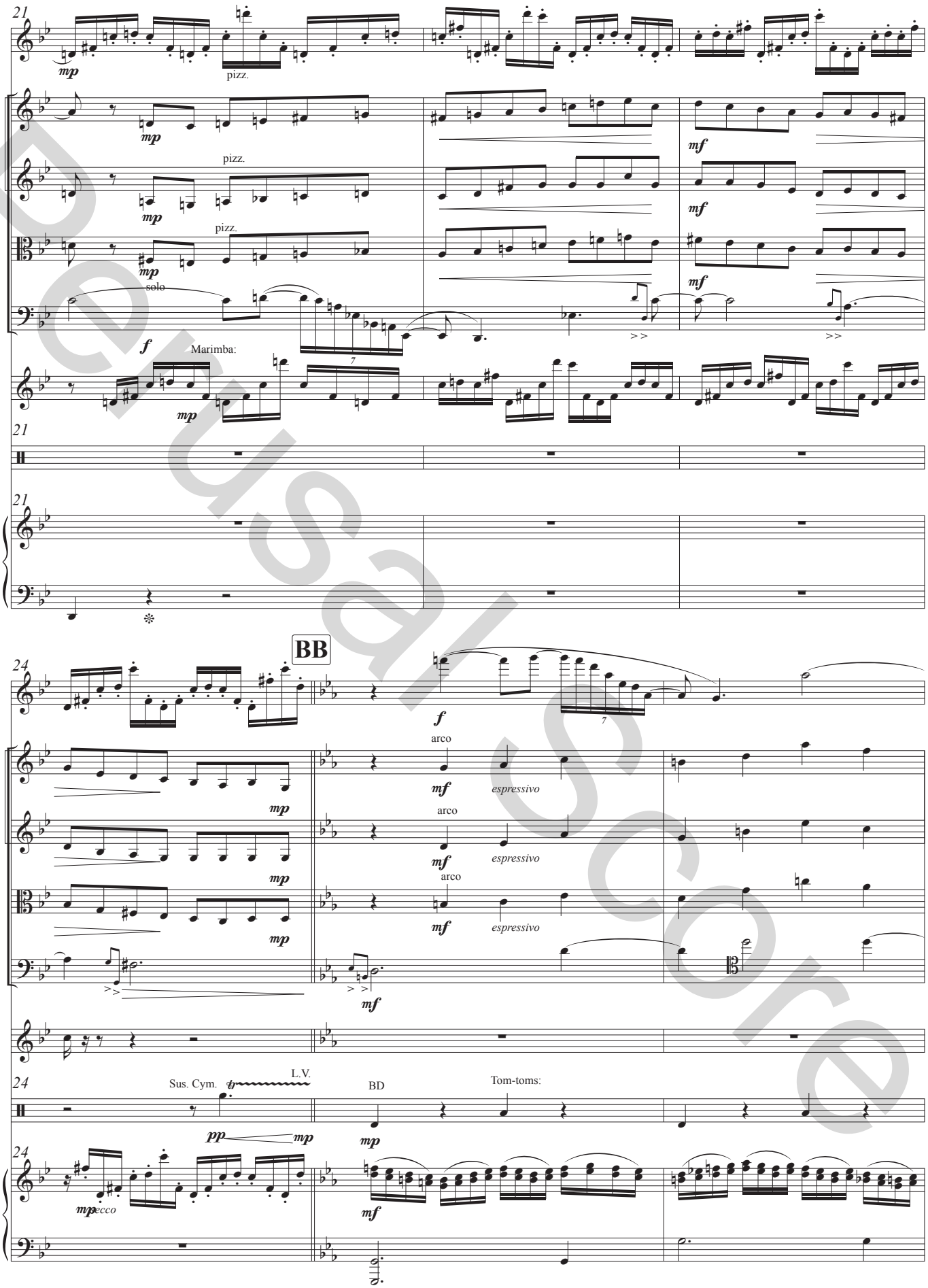
© 2019 Early Antique Music (No. 917150)



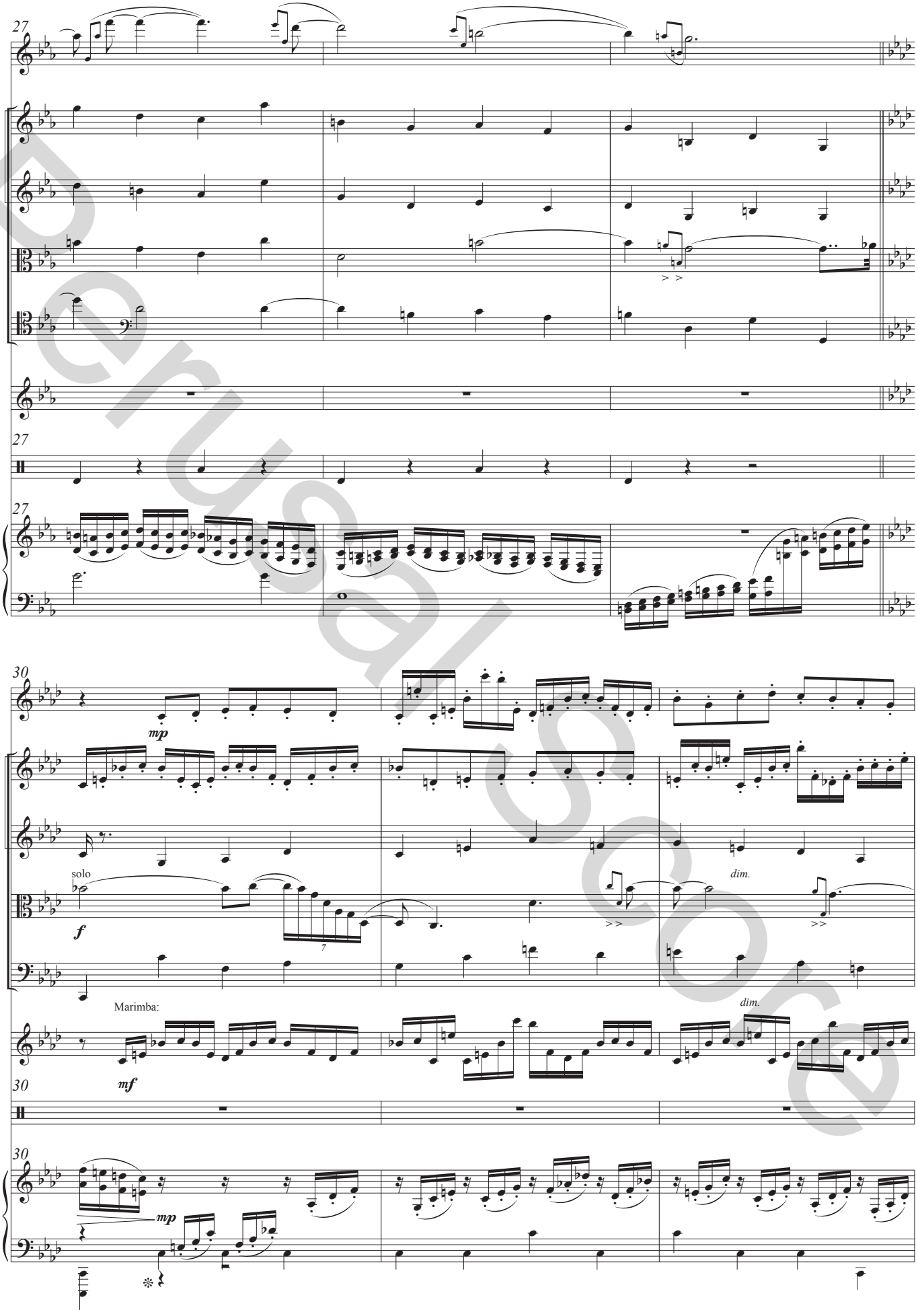
Perusal Score



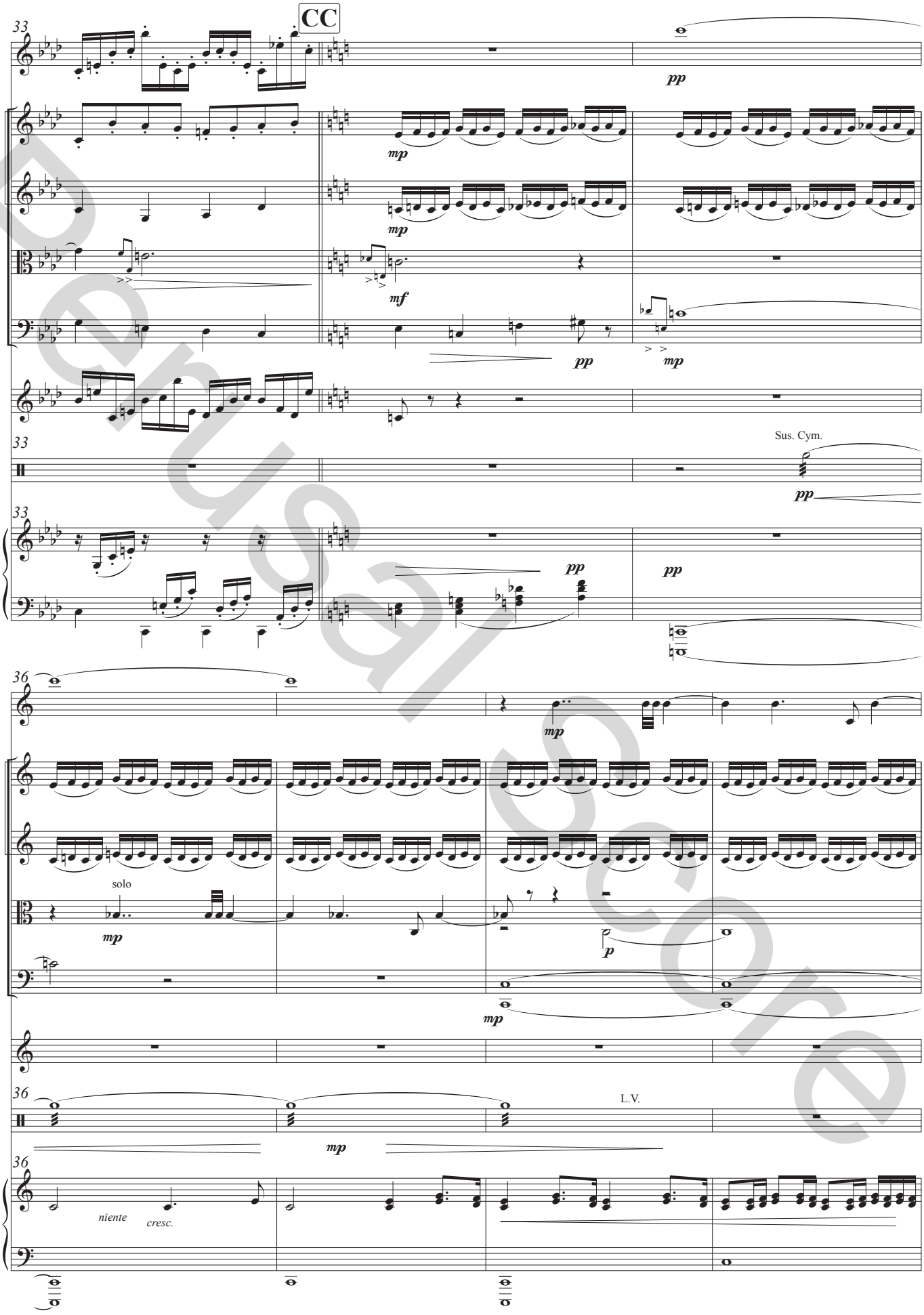
Perusal Score



Perusal Score



Perusal Score



Perusal Score

Perusal score

Perusal Score

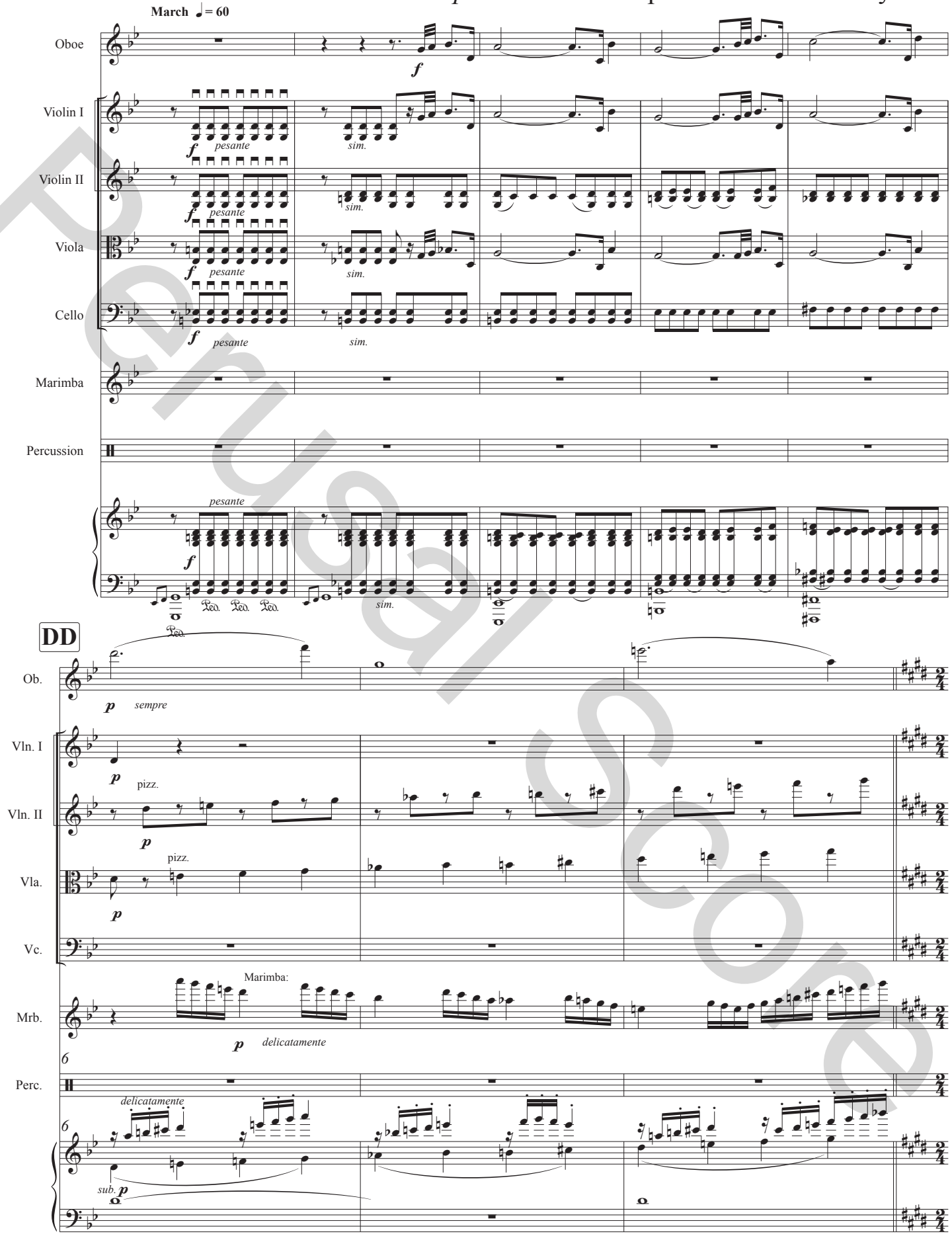
NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Wela–

Perusal Score

VIII. *I Ka ʻAuamo ʻIa o Kamapuaʻa* – As Kamapuaʻa is Carried Away

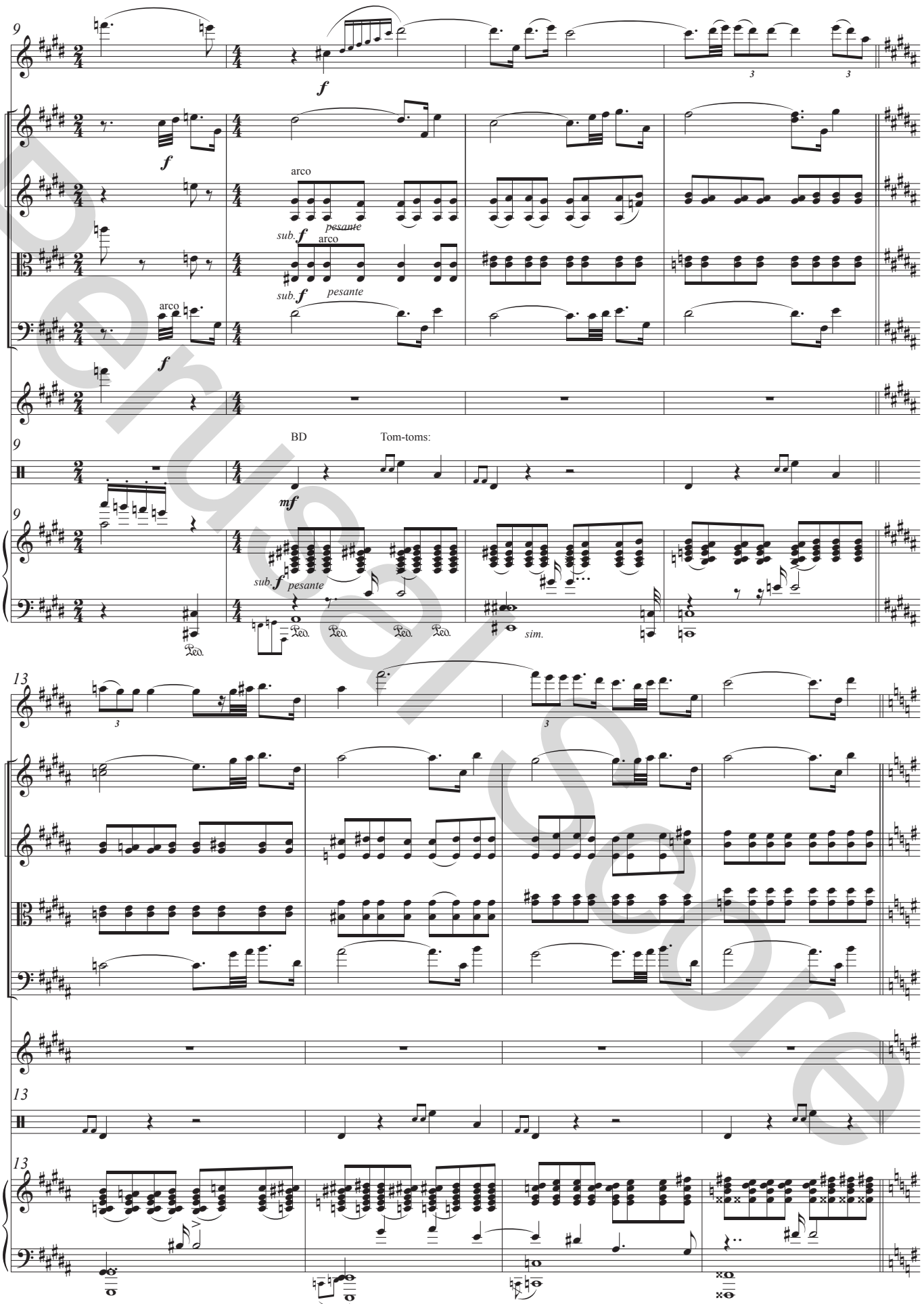
KAMAPUAA's ... home was at Kaliuwaa, in Kaluanui, Koolauloa. Olopana was the king of Oahu at this time. It was Kamapuaa's custom to go and steal the chickens from Olopana's lands at Kapaka, at Punaluu, and at Kahana. In one night all the chickens in these different places would be taken. On one of these expeditions, just before daylight while on his way home he met Kawauhelemoa, 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 (*ʻauamo)* 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

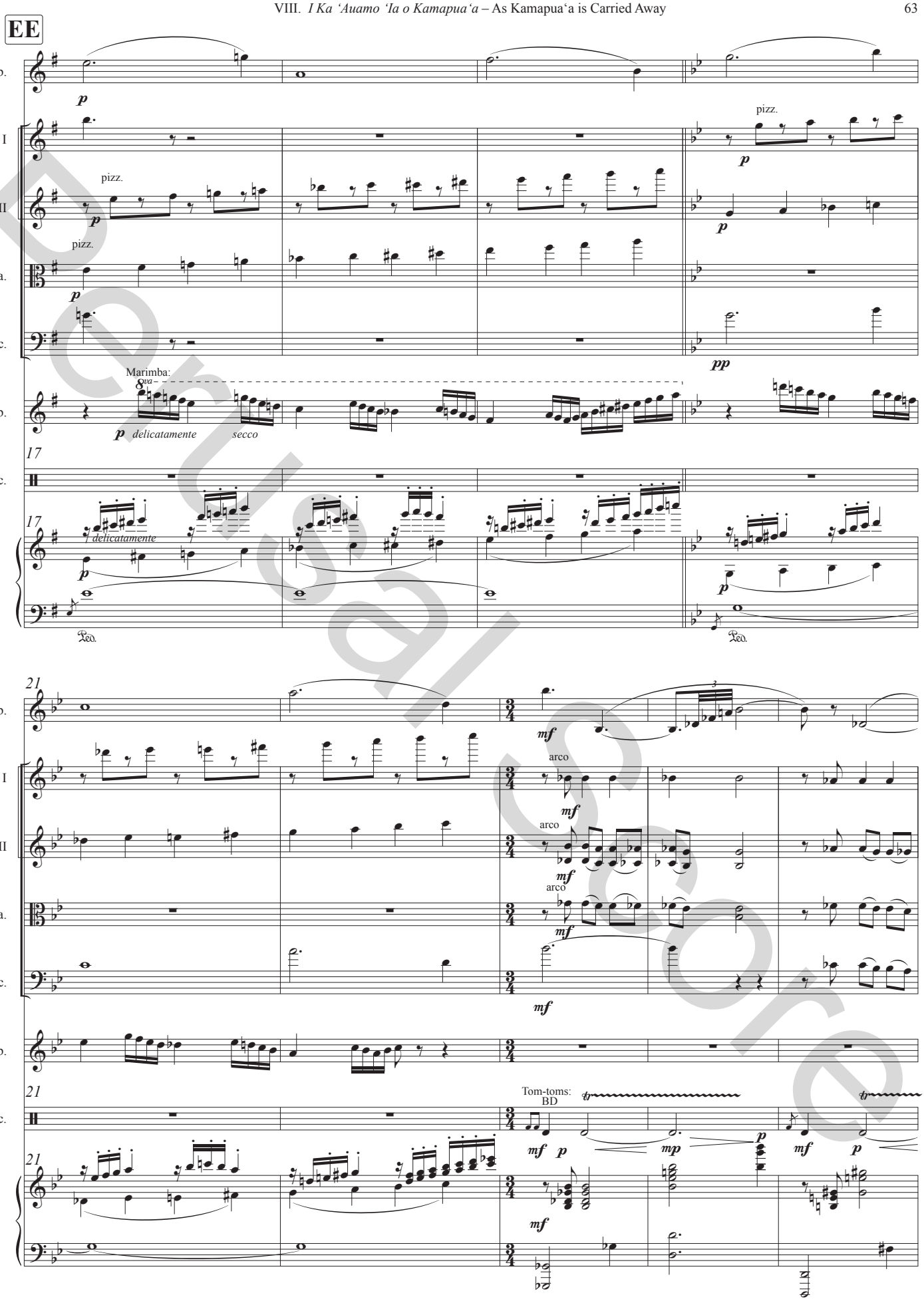


Perusal Score

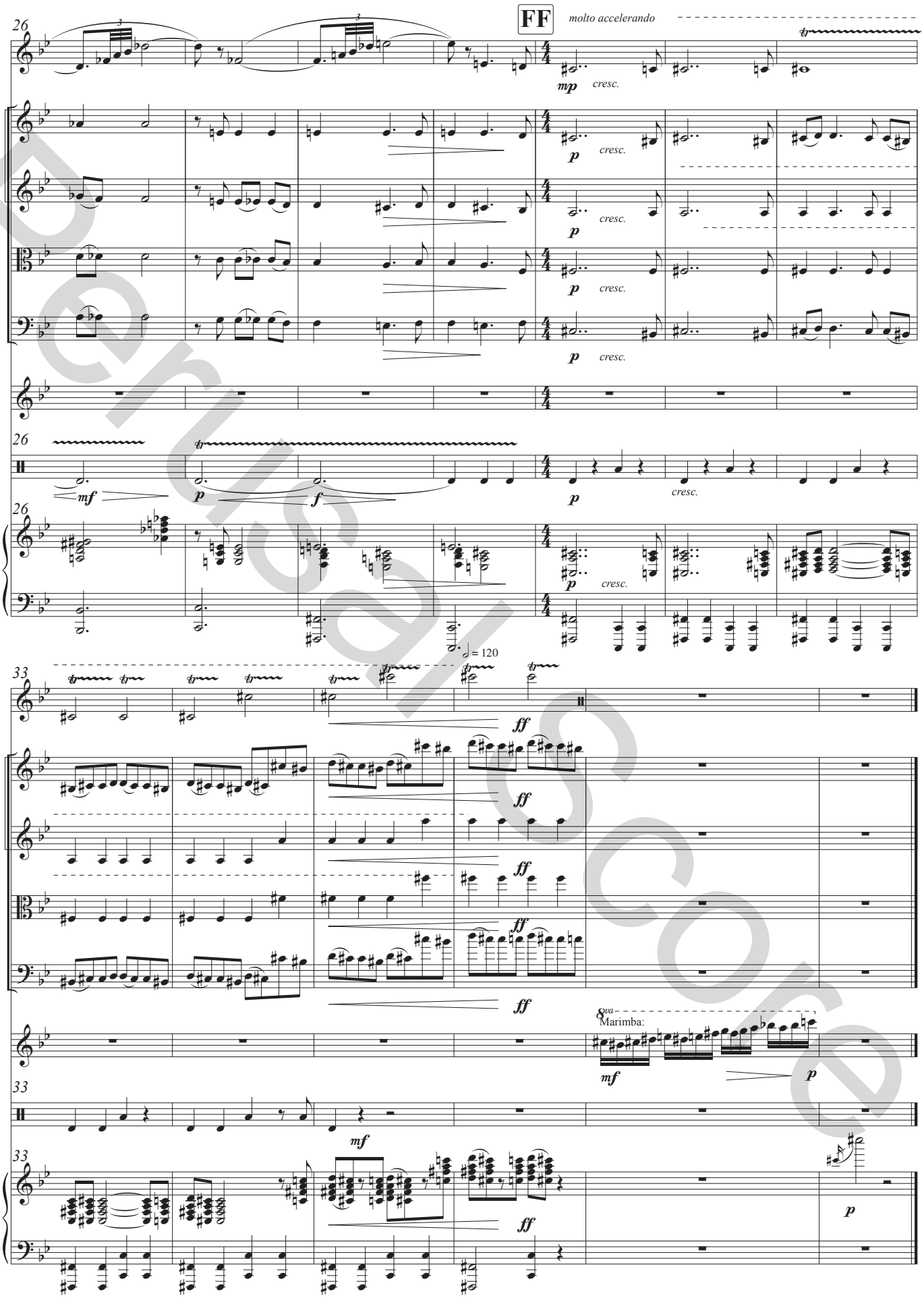
© 2019 Early Antique Music (No. 917150)



Perusalgore



Perusal Score



Perusal Score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Wela–

IX. *Ka Iʻe Kuku* – The Kapa Beater

In ancient times the clothing of the Hawaiians was smooth thatching (*ʻo ka lole ka ʻaʻahu 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 Kawaʻamaʻukele, 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 poʻe kahiko...*

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

The tapa beaters were made of very hard woods, such as ***kauila,*** *oʻa, uhiuhi, koaiʻe,* and othersuitable woods.

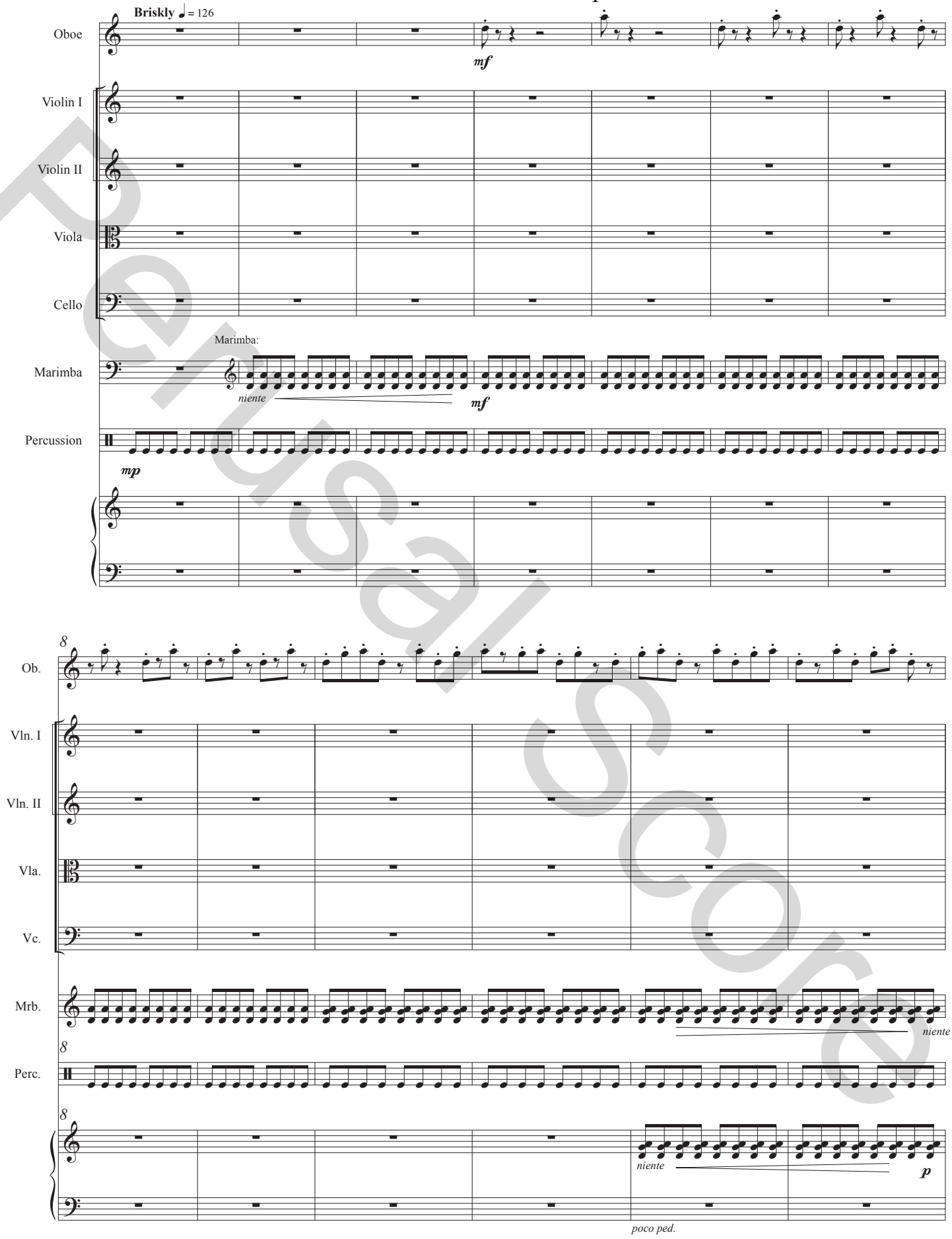
– From *Nā Hana a ka Poʻe Kahiko,* Kamakau (translated from the Newspaper *Ke Au ʻOkoʻa* by Pukui, 1976)

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 ʻōʻō: with prayer offerings to the gods of this industry.

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

Perusal Score

IX. *Ka I'e Kuku* – The Kapa Beater



Perusal Score

© 2019 Early Antique Music (No. 917150)

GG

Ob.

Vln. I

mp

Vln. II

mp

Vla.

Vc.

p

Mrb.

14

Perc.

14

cresc.

p Ped.

18

Ob.

détaché

Vln. I

détaché

Vln. II

mp

Vla.

mp *cresc.*

Vc.

Mrb.

mf

18

Perc.

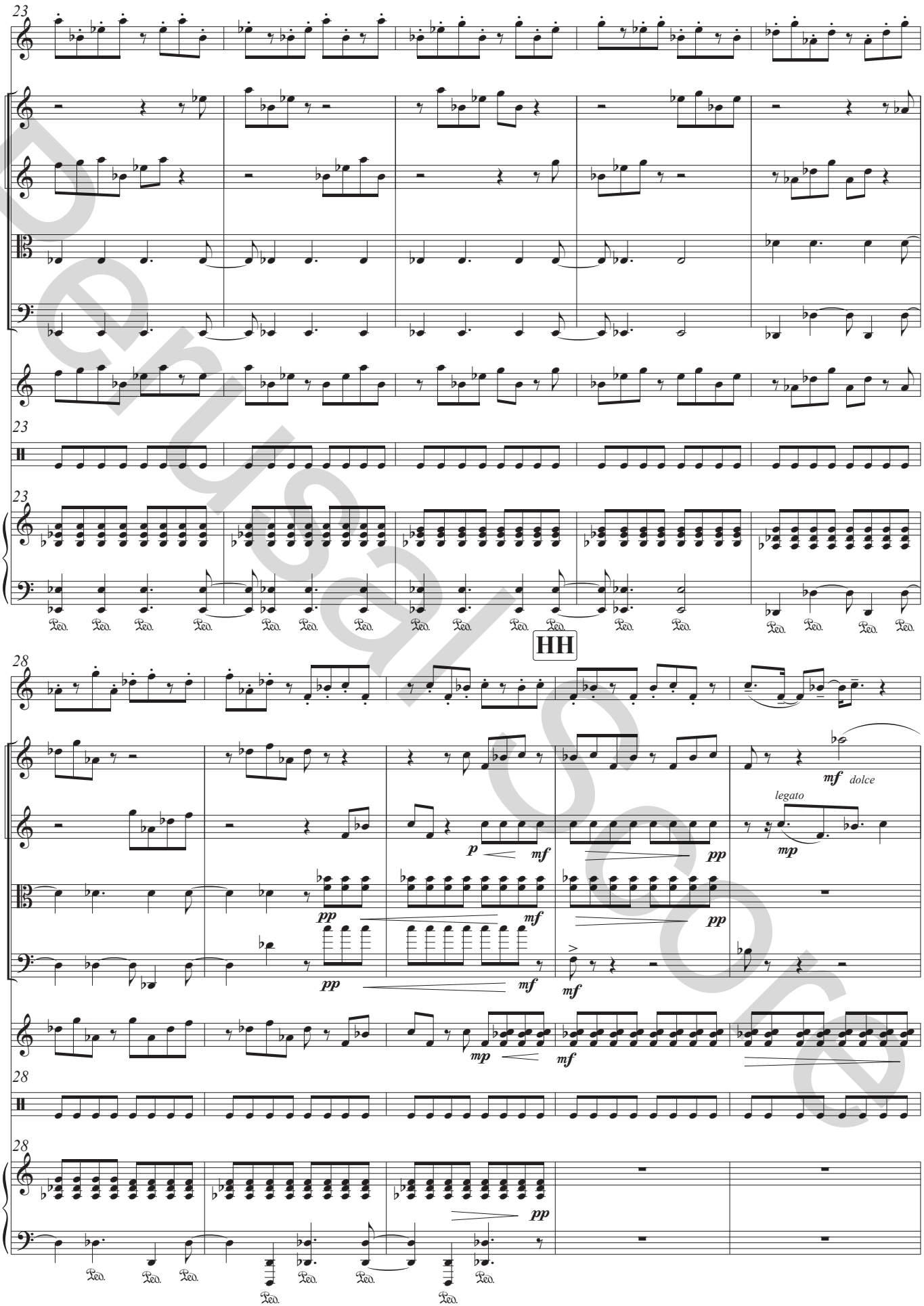
18

mf

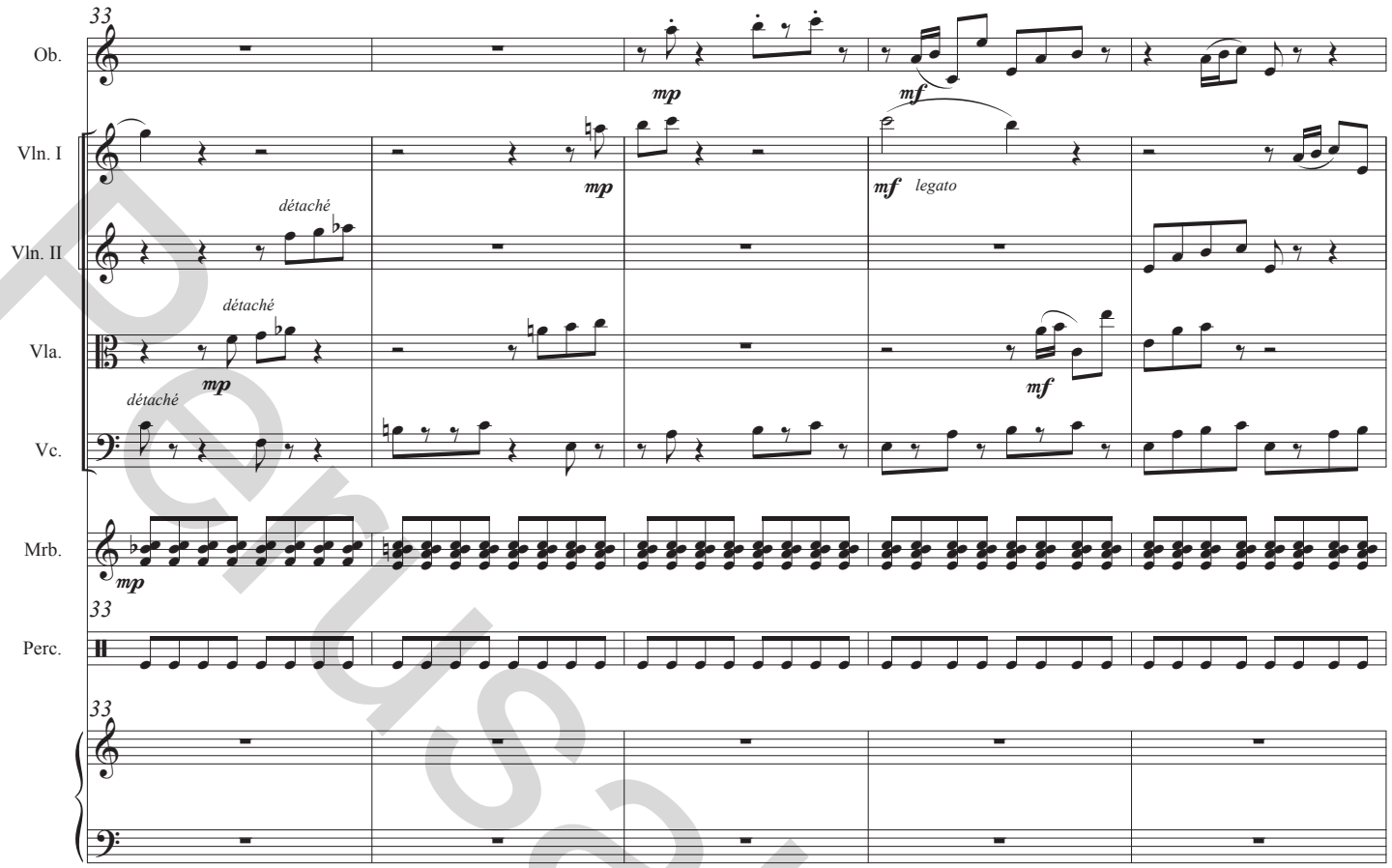
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

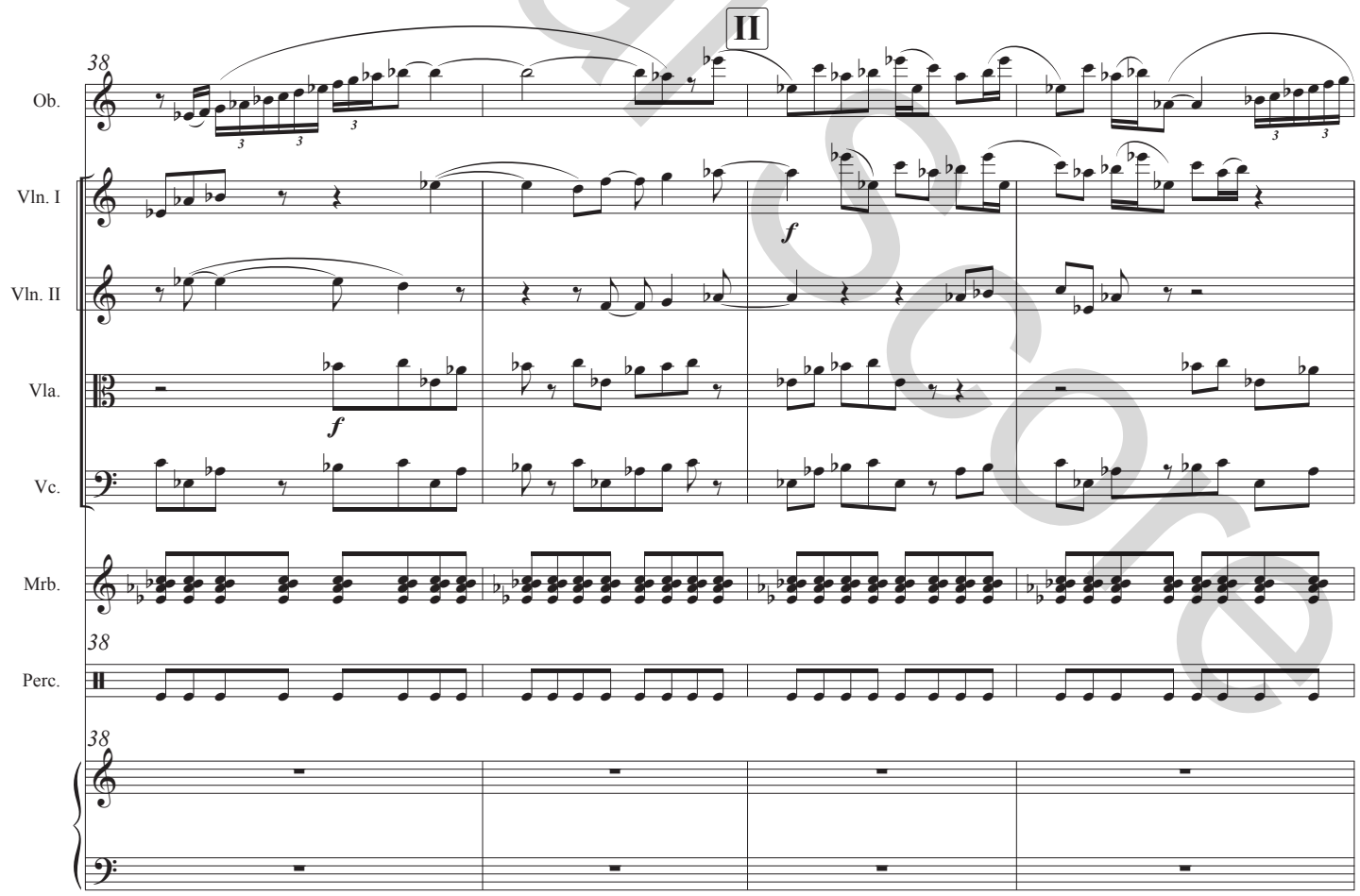
mf

Perusal Score

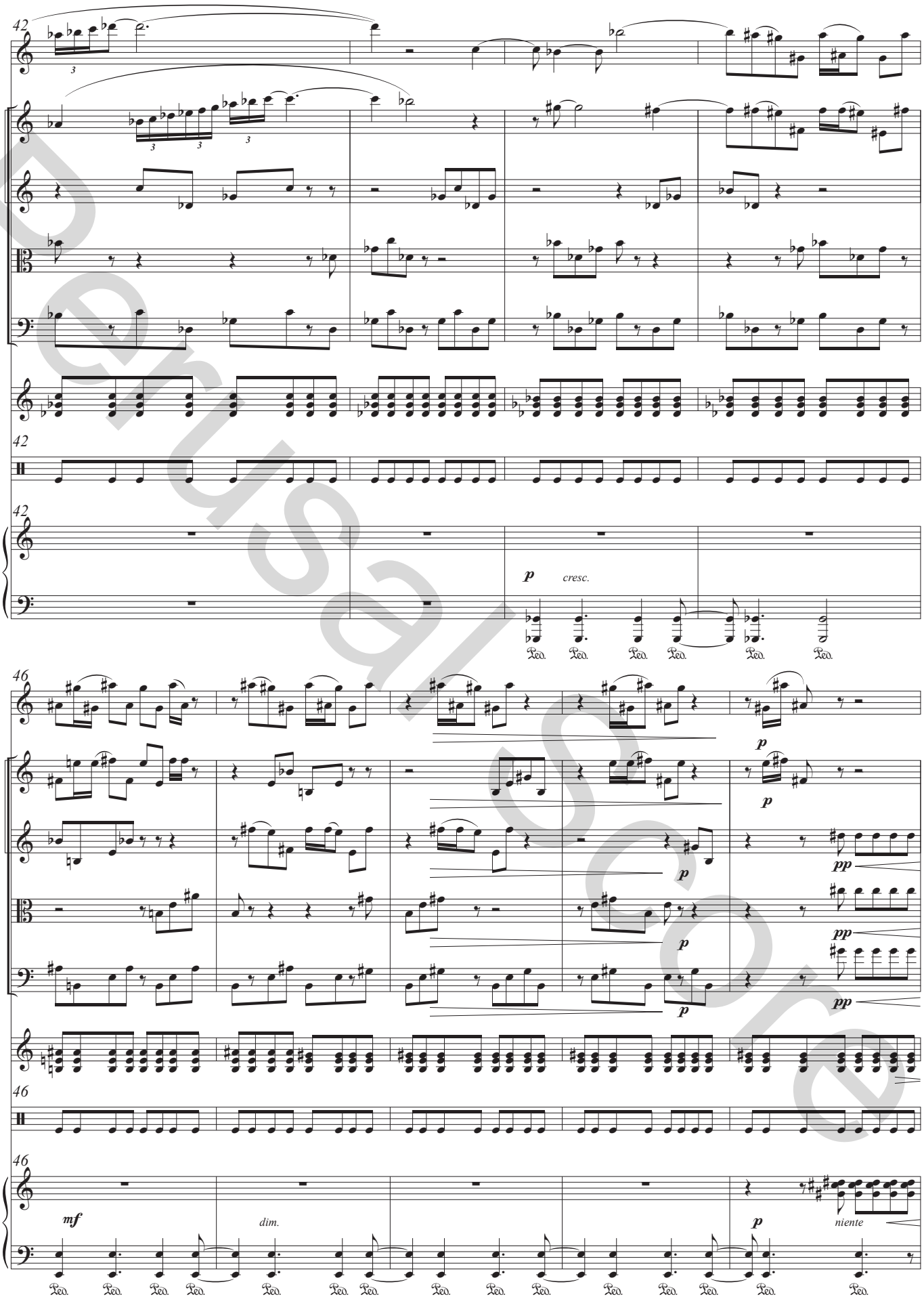


Reproduction

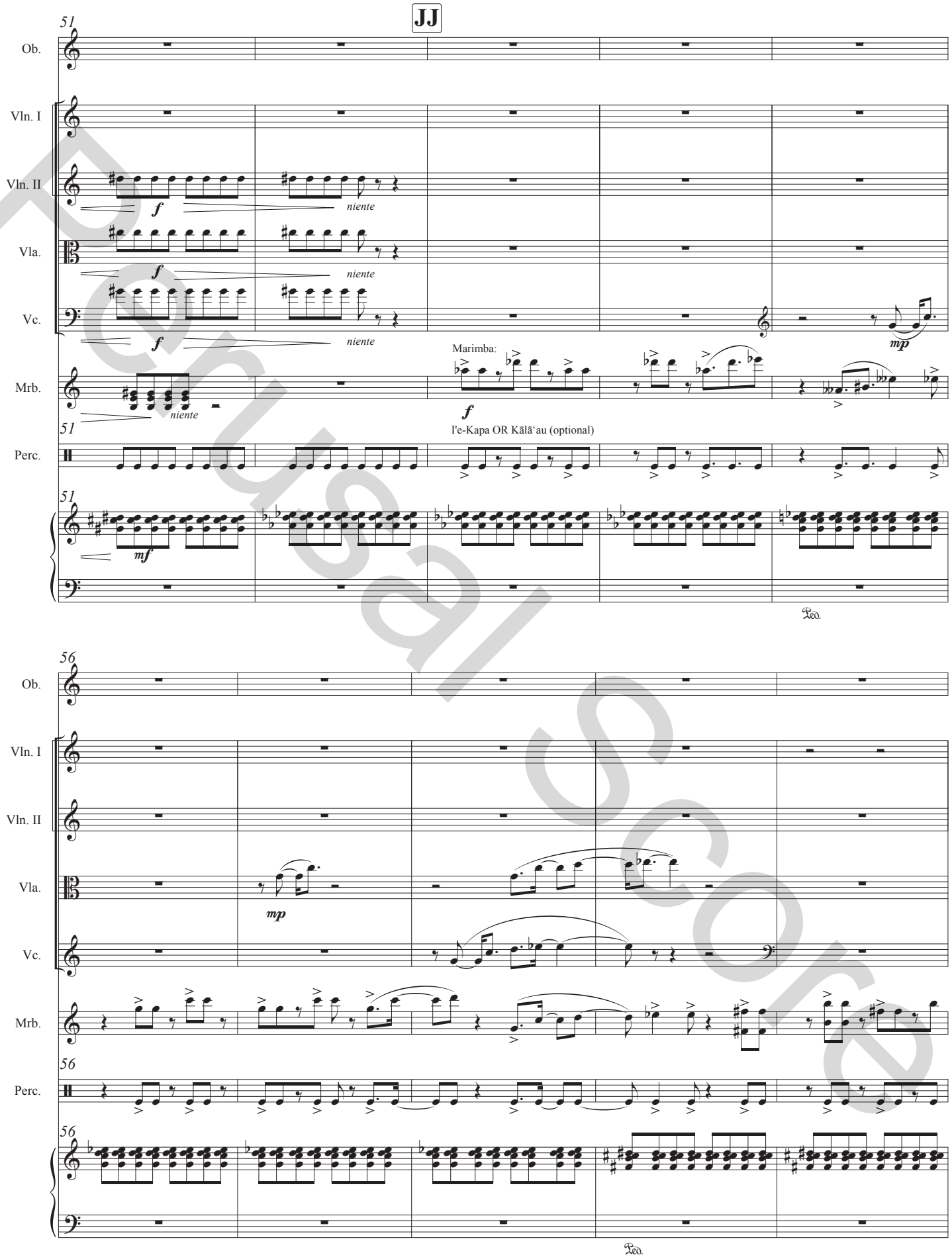




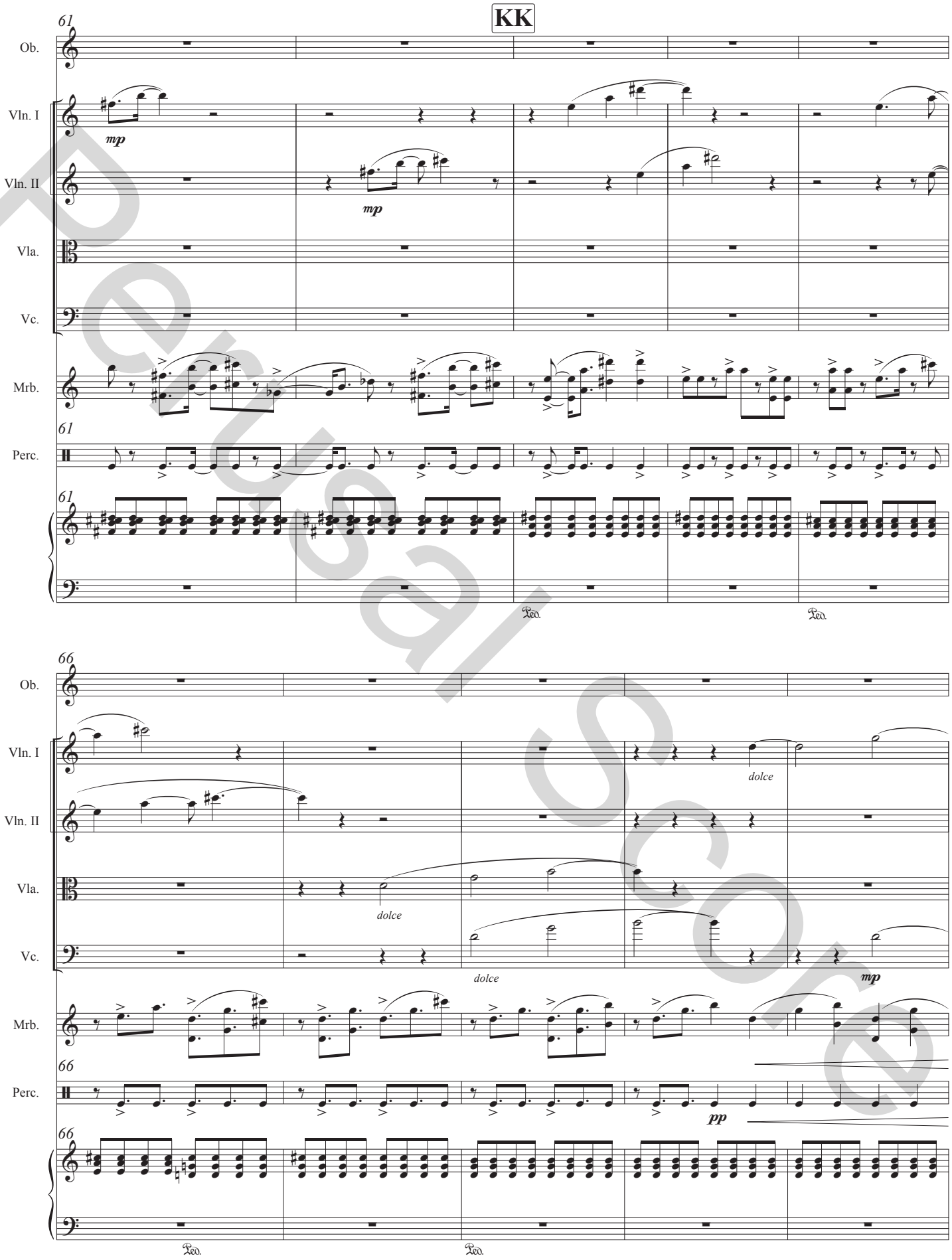
Perusal Score



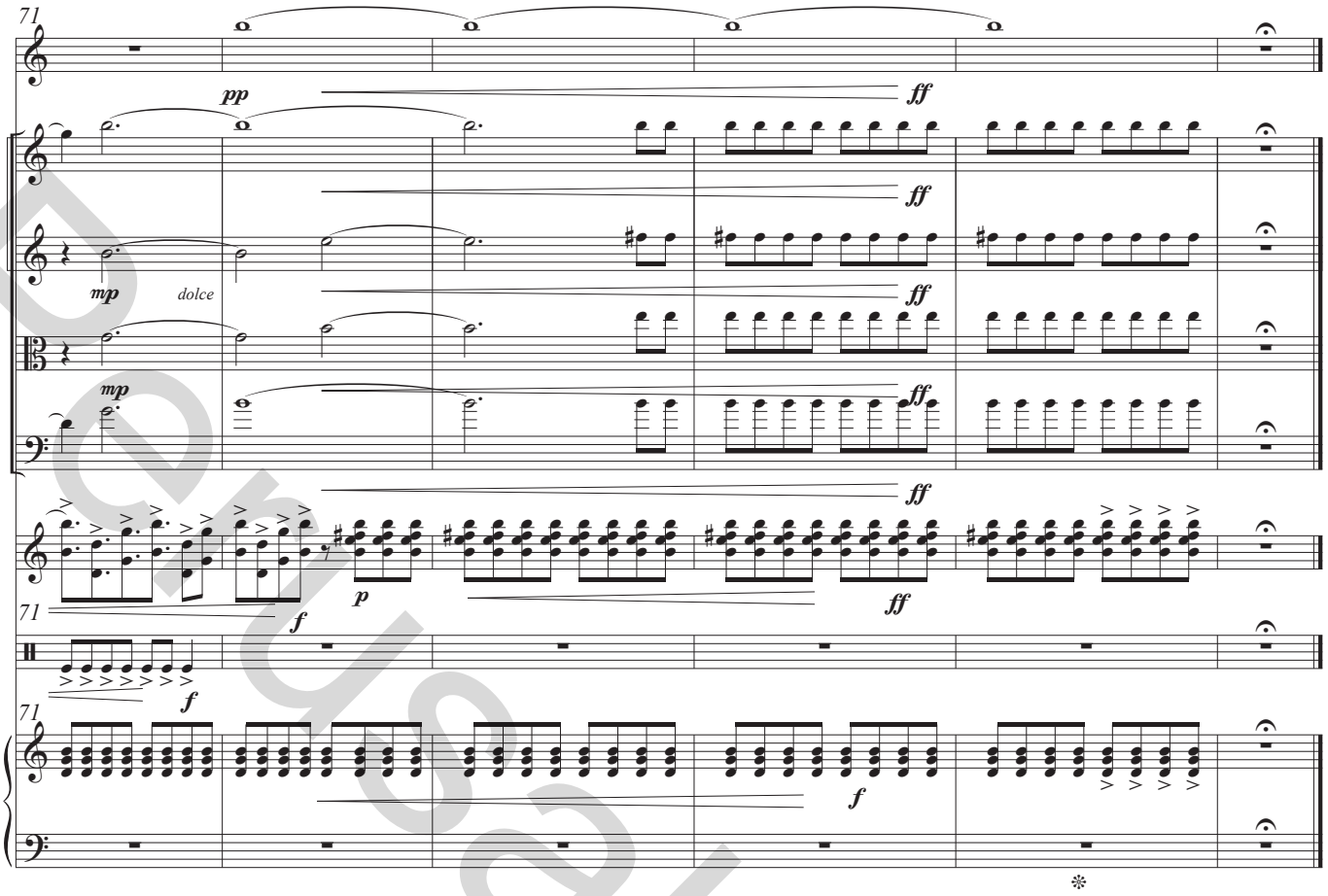
Perusal Score



Rehearsal Score



Perusal Score



Personal score

Perusal Score

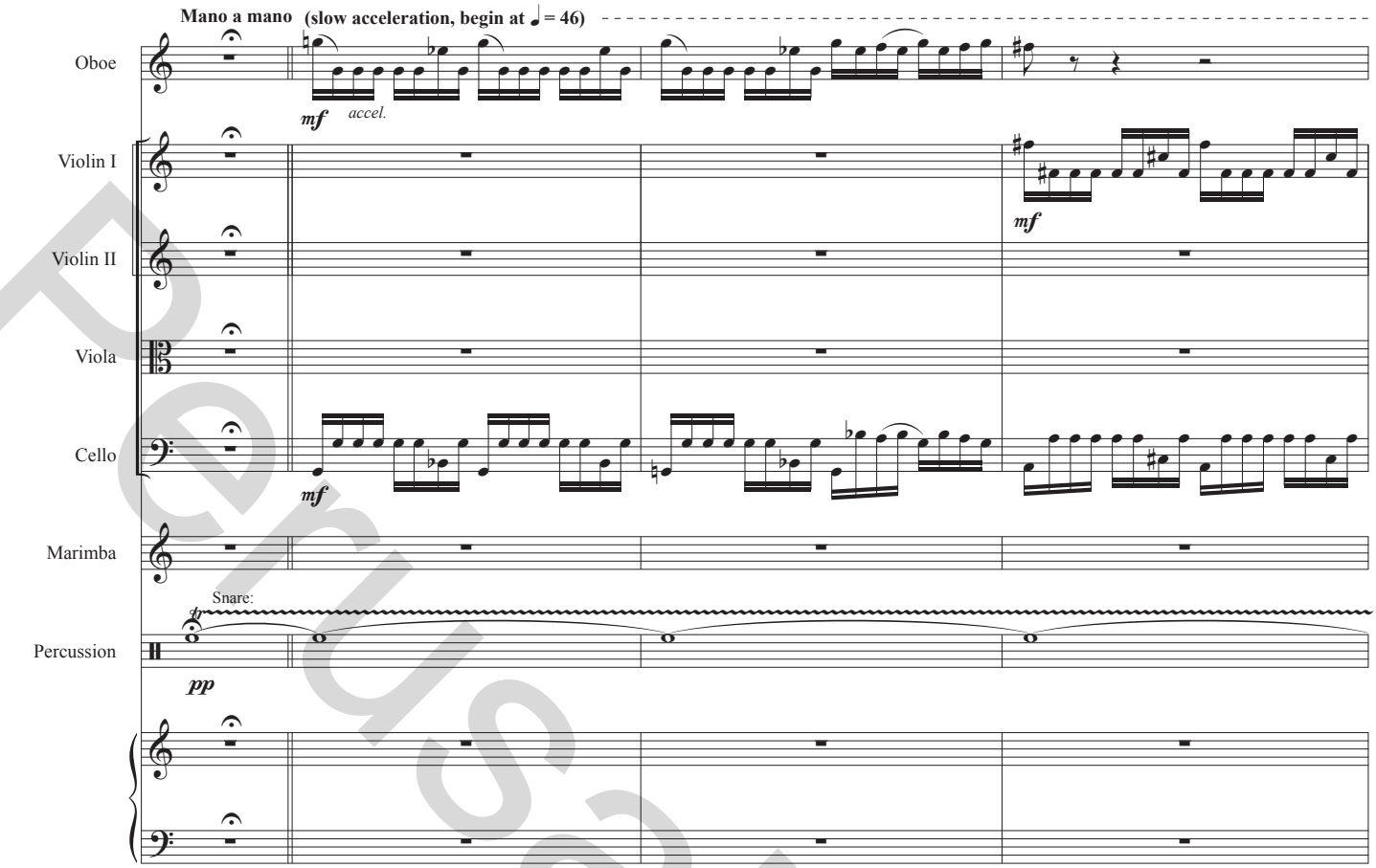
NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Wela–

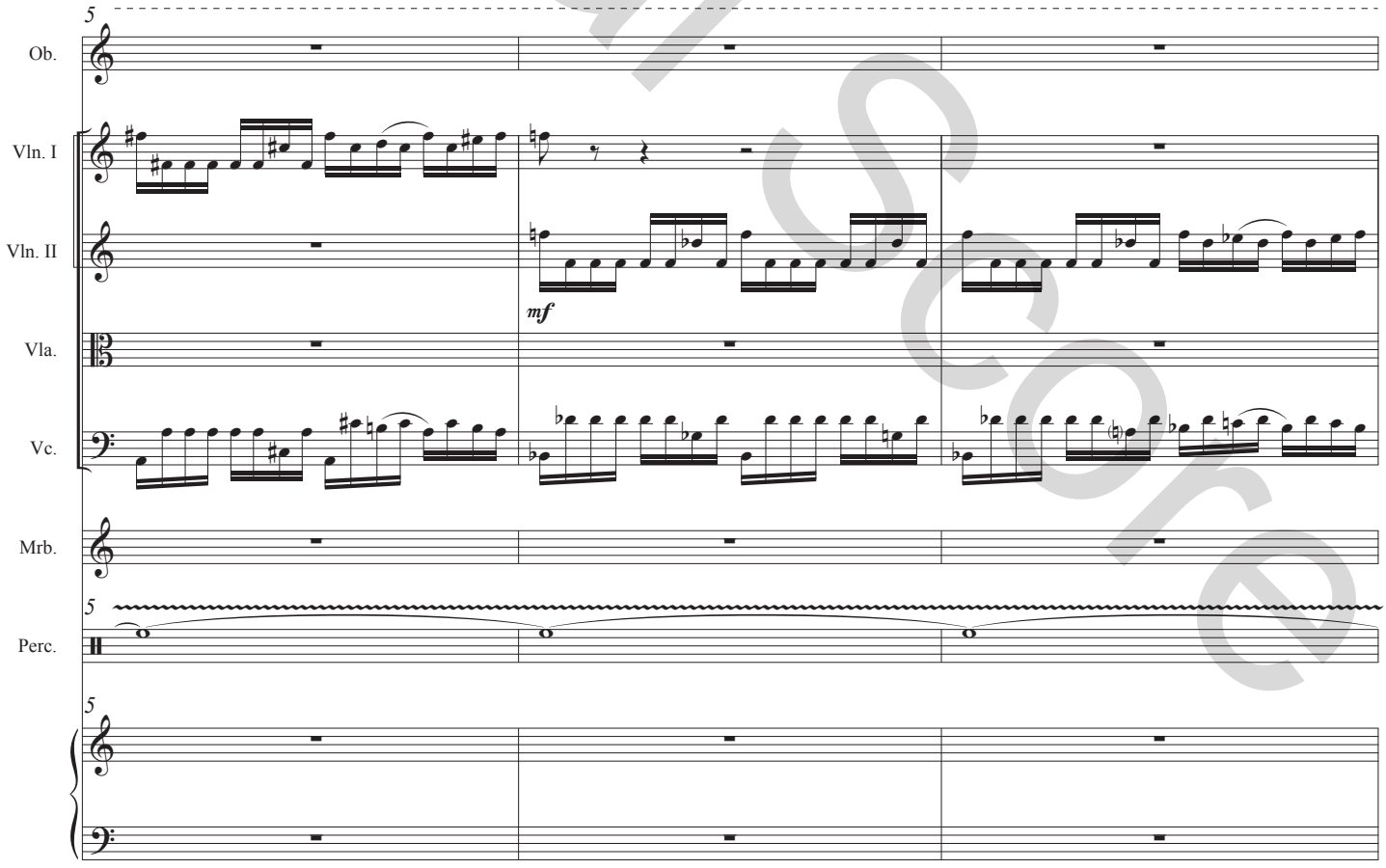
X. *Ka Lāʻau Pālau a Kawelo* – Kawelo's War Club

"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, Kuikaʻa, 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

Personal score

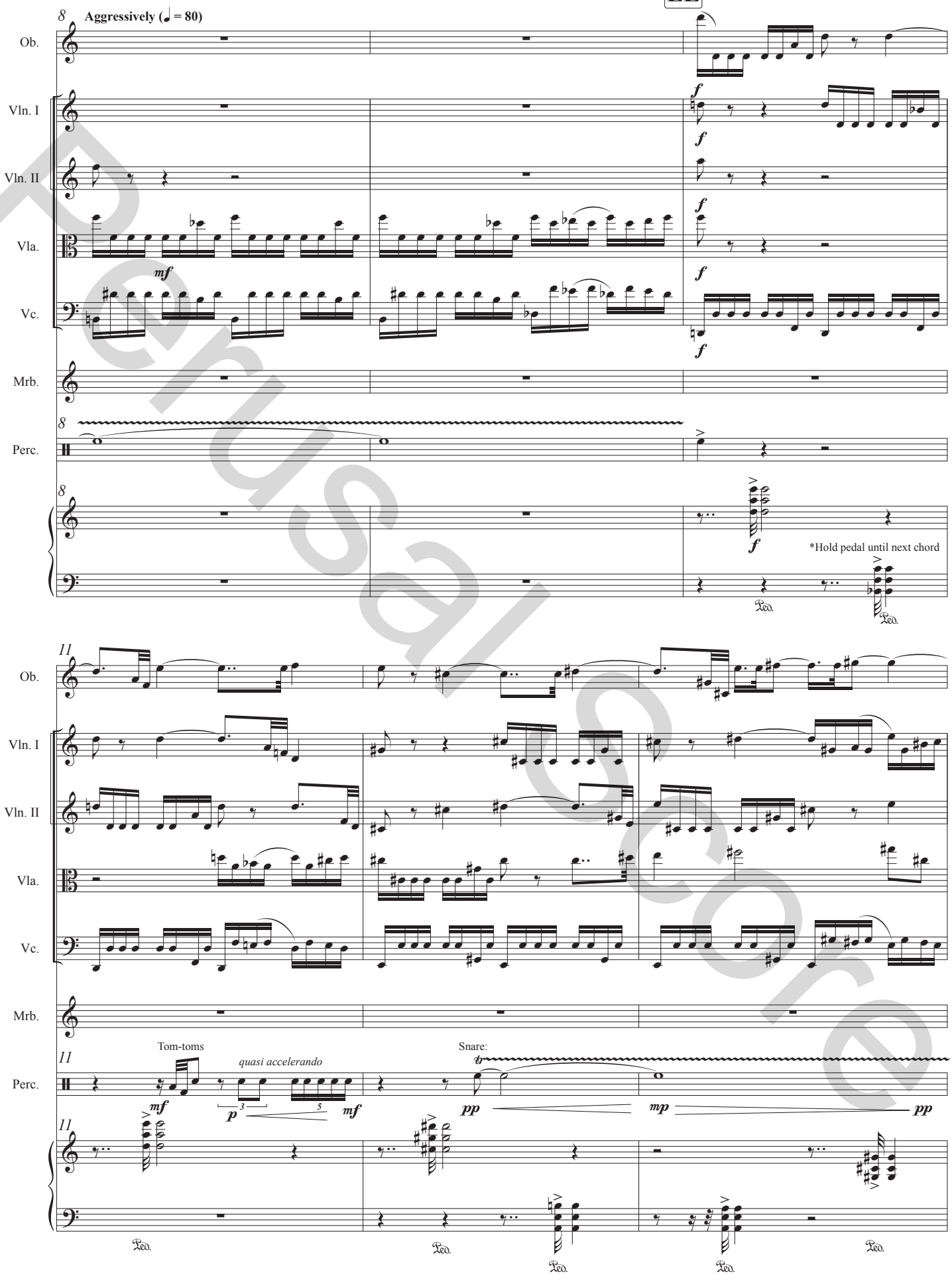




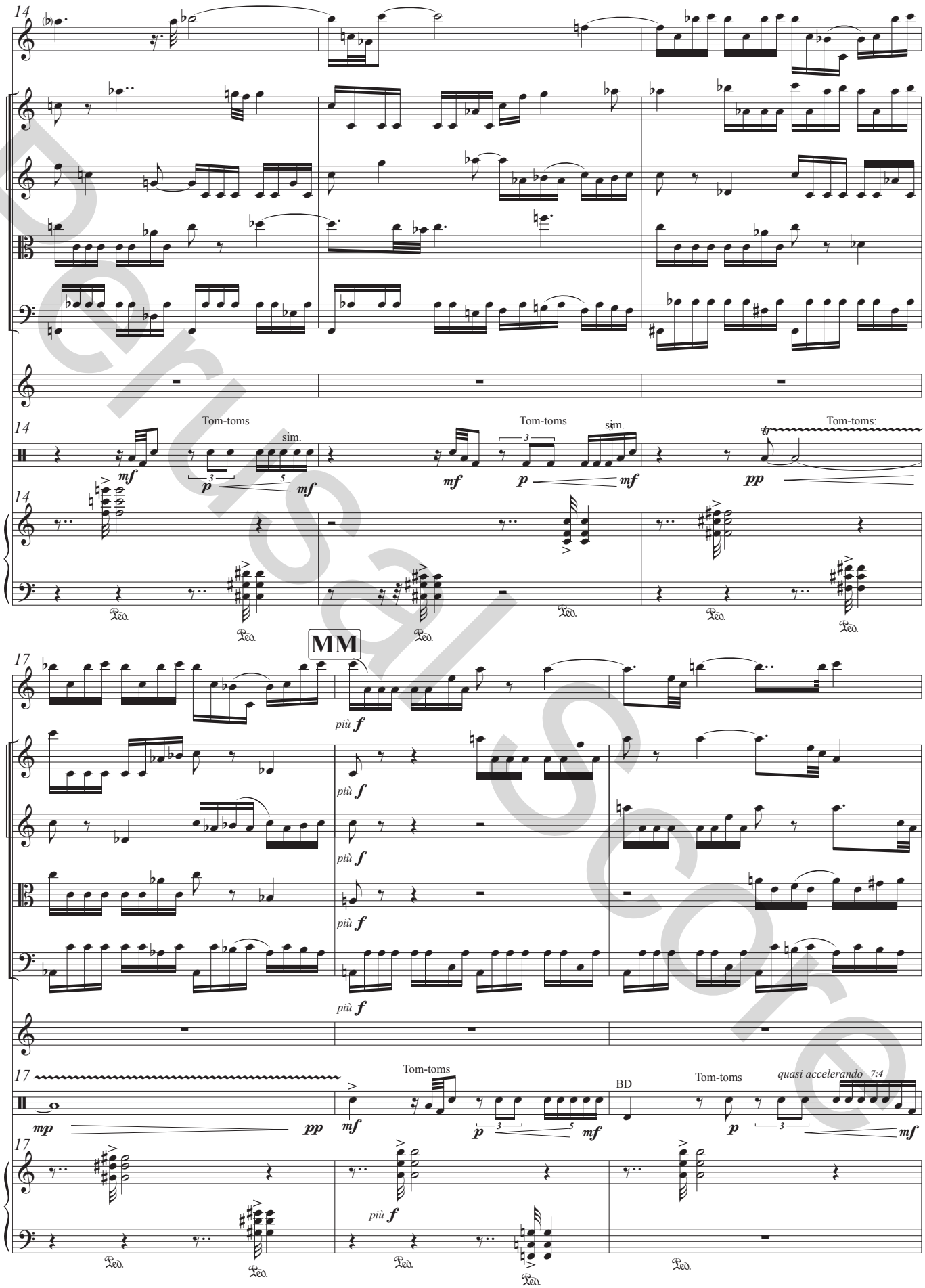
Perusal Score

© 2019 Early Antique Music (No. 917150)

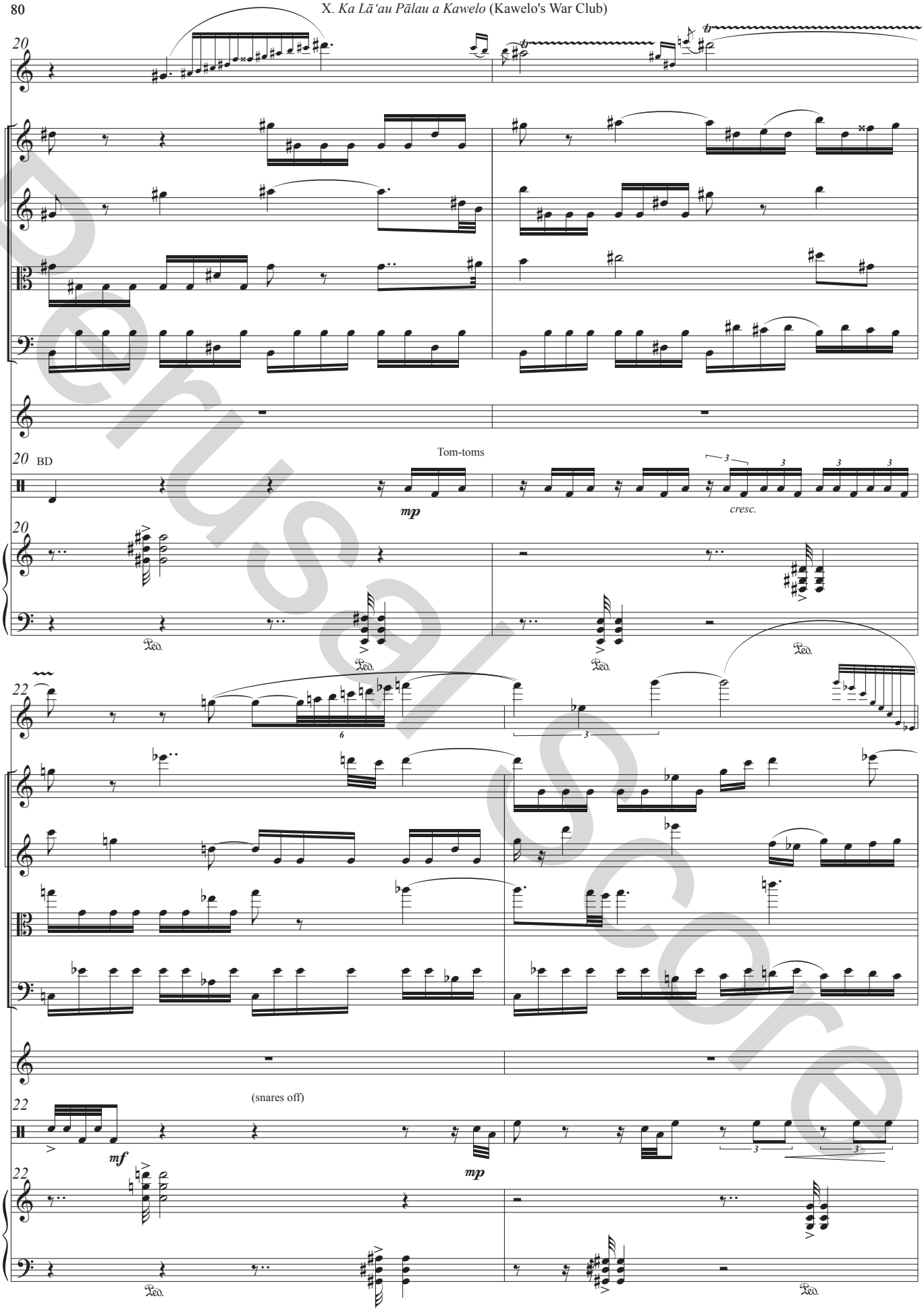
LL



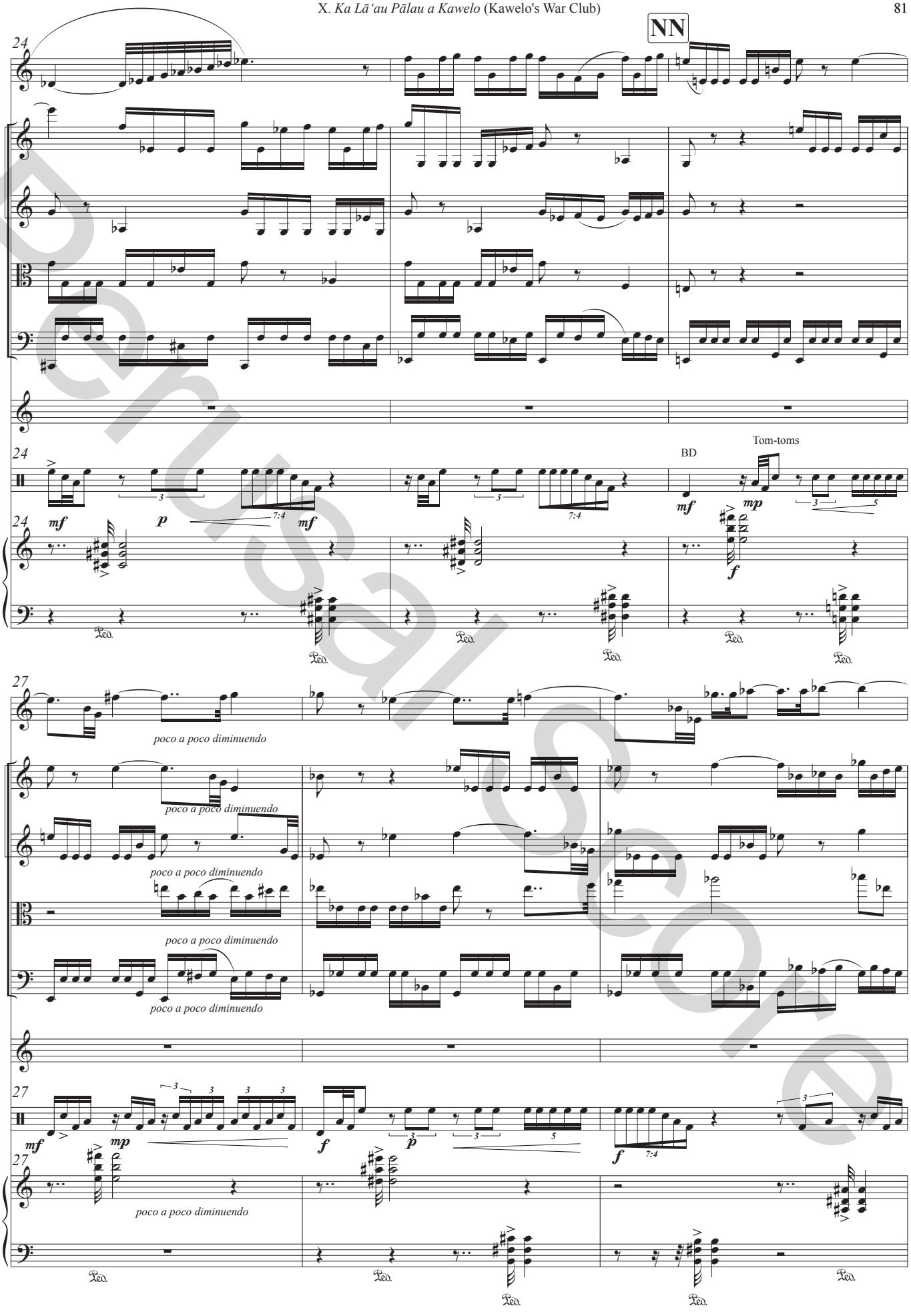
Perusal Score



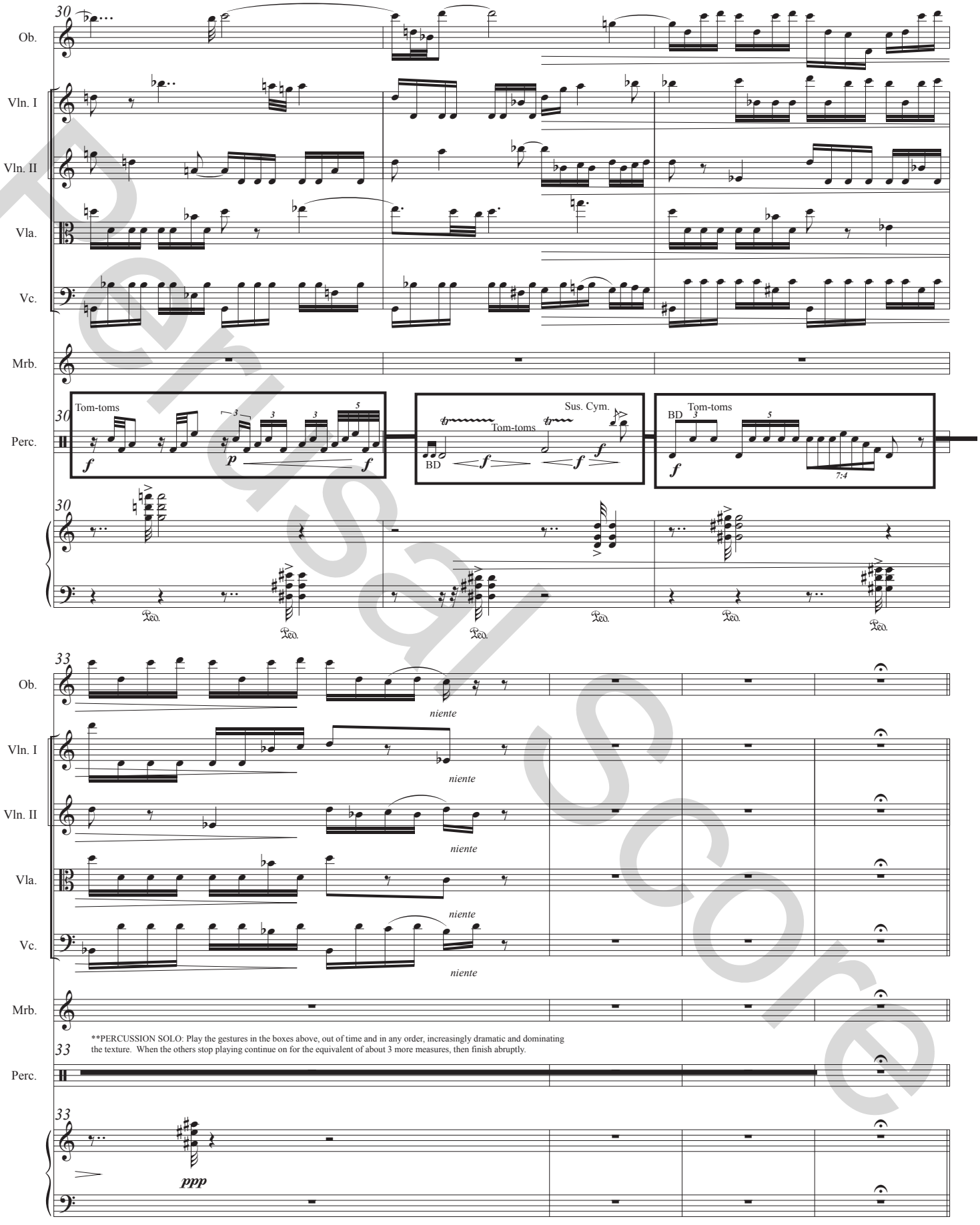
Personal Score



Perusal Score



Perusal Score



Perusal Score

Perusal Score

NĀ KAU ʻELUA | THE TWO SEASONS
–Kau Wela–

XI. *Ka Hiʻa Kā ʻUpena* – The Netting Needle

Kauila wood was used for many purposes, including spears, daggers (*pāhoa),* war clubs, fishing spears *(kao* or *ʻo)* and netting needle or shuttle (*hiʻa ka ʻupena)*.

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

The making of fishnets was an important craft of the poʻe kakiko. Maiʻai 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 Kekūhaupiʻo Pāhoa* – Kekuhaupiʻo's Dagger

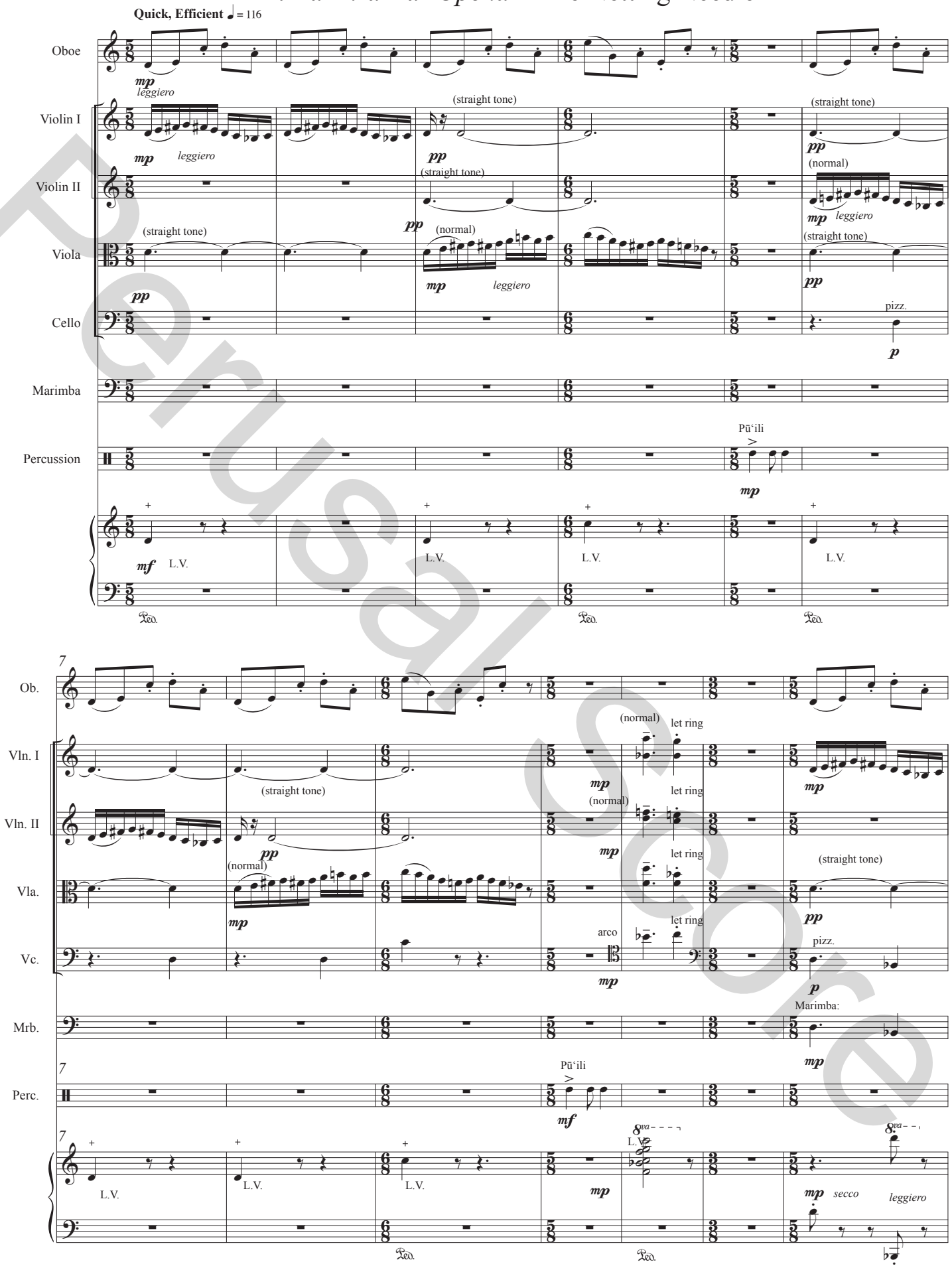
Fishing for the niuhi shark was kapu for the benefit of the chiefs of ancient times and there were persons who were set apart for this by heredity. The method included men at the bow of the canoe pulling on the rope of the men at the stern [who had caught the tail] and also, the men at the stern pulling 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 kamaʻāina fisher-people from the Kapalilua region of South Kona, island of Hawaiʻi" (He wahi moʻolelo no na lawaiʻa ma Kapalilua, Kona Hema, Hawaiʻi)

The teacher of Kamehameha's trusty warrior, Kekuhaupiʻo, addressed his student as follows: ʻAuhea ʻoe, e kuʻu aliʻi haumana, in my teaching of the various methods of our ancestors' lua fighting, all that remains is the ʻailolo 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 ʻailolo ceremony?

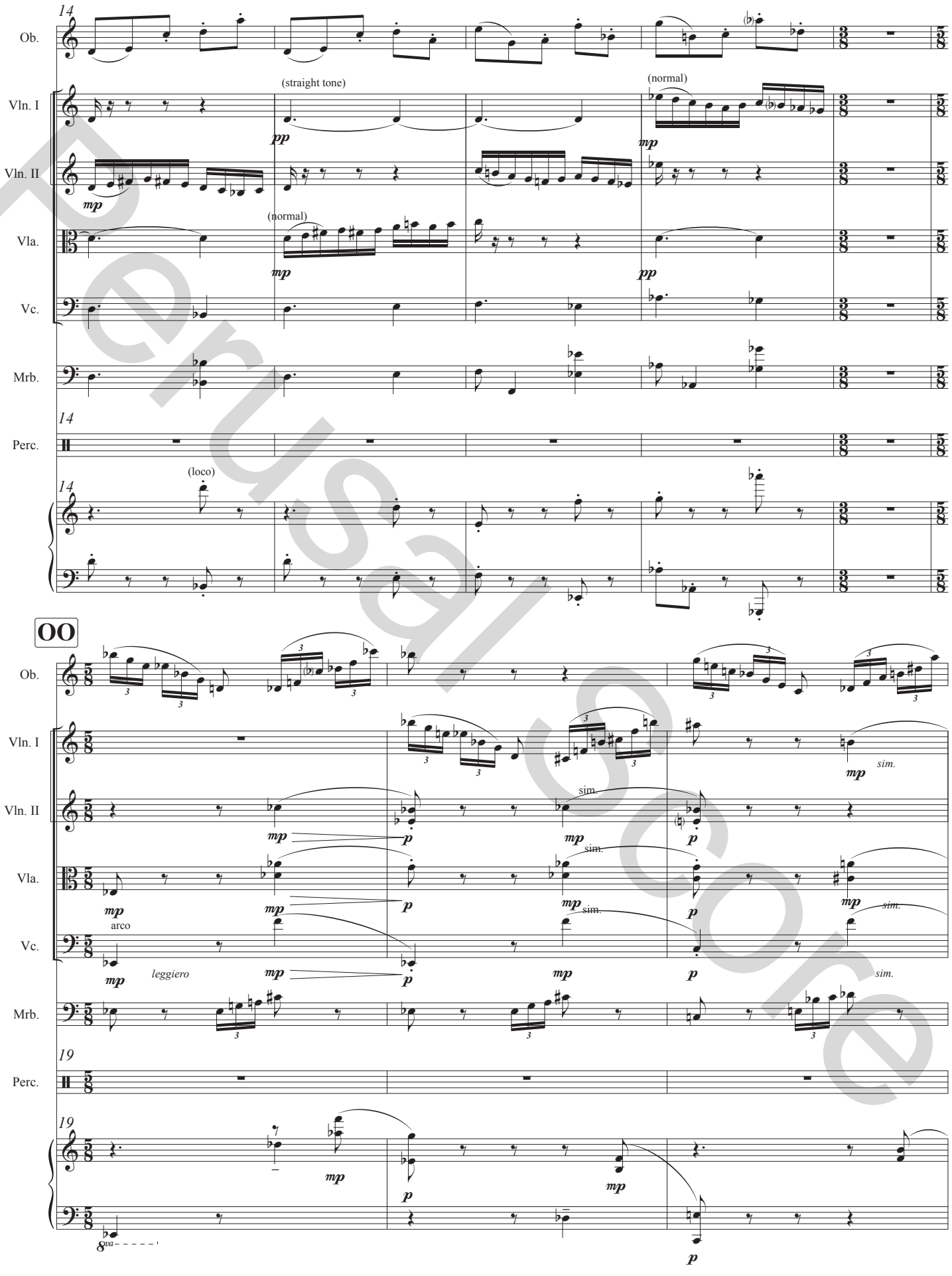
– From "Kamehameha and His Warrior Kekūhaupiʻo" (Moolelo kaao no Kuhaupio ke koa kaulana o ke au o Kamehameha ka Nui) © 2000, 2019 by Kamehameha Schools

Pre-release copy

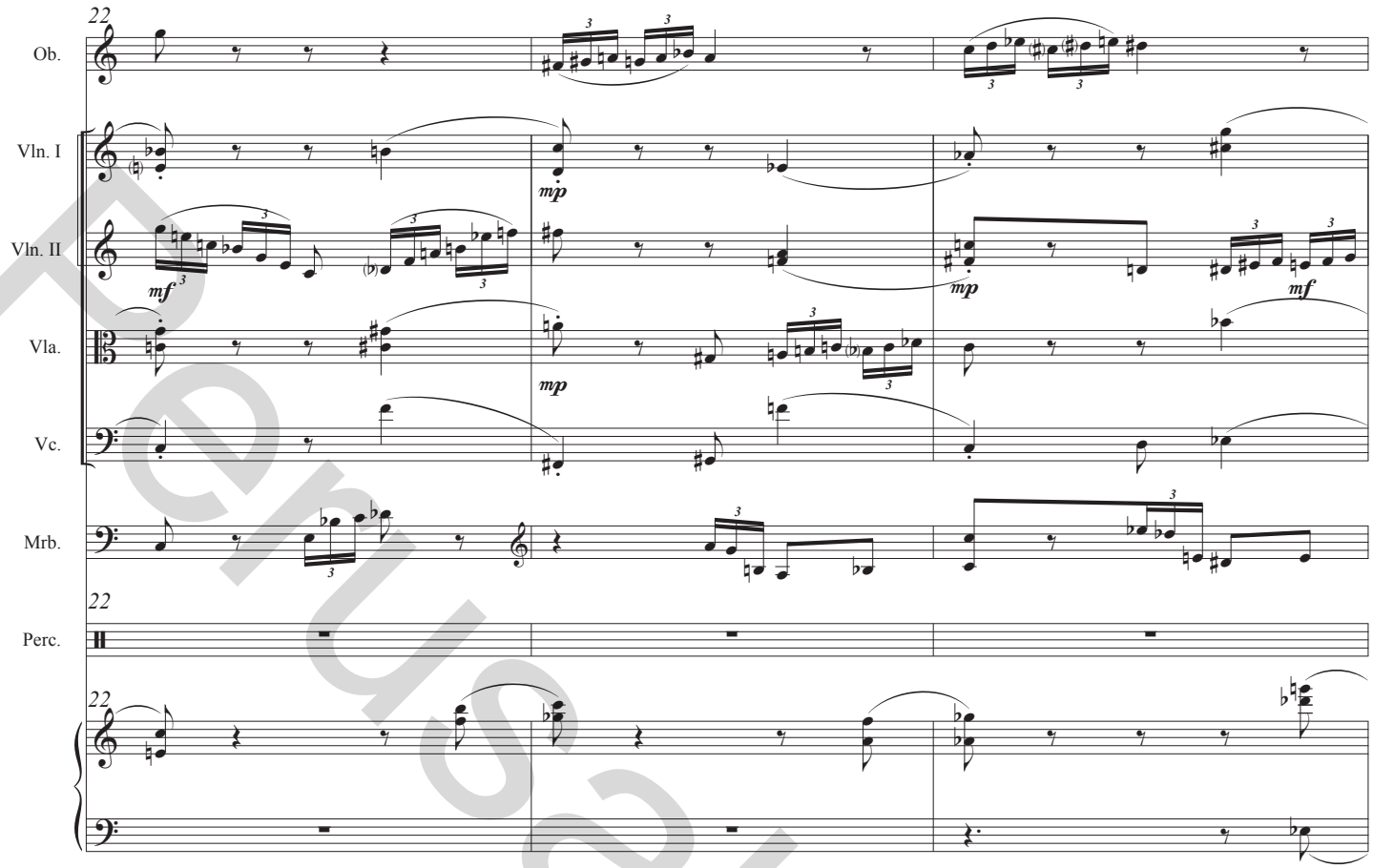


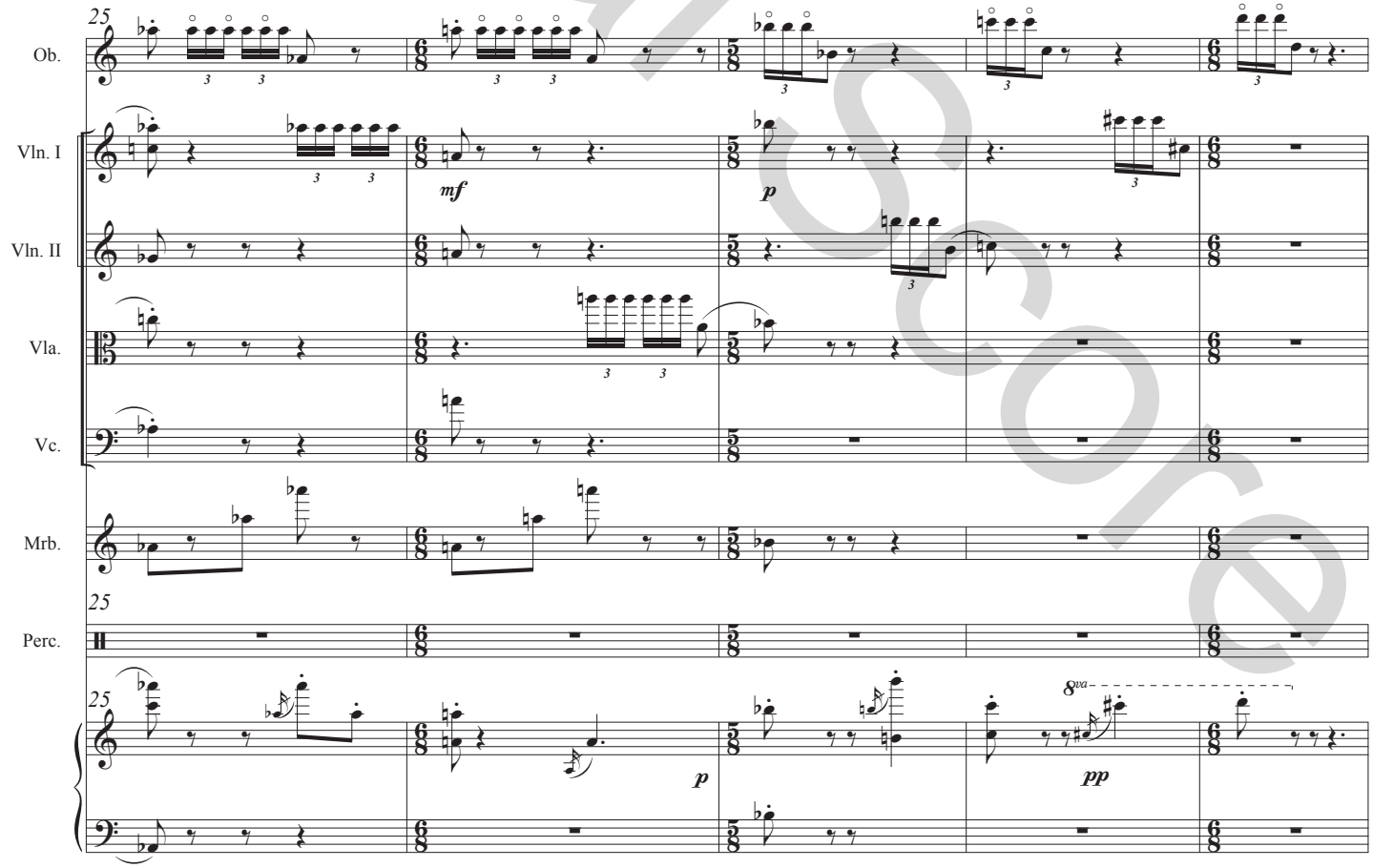
Perusal Score

© 2019 Early Antique Music (No. 917150)

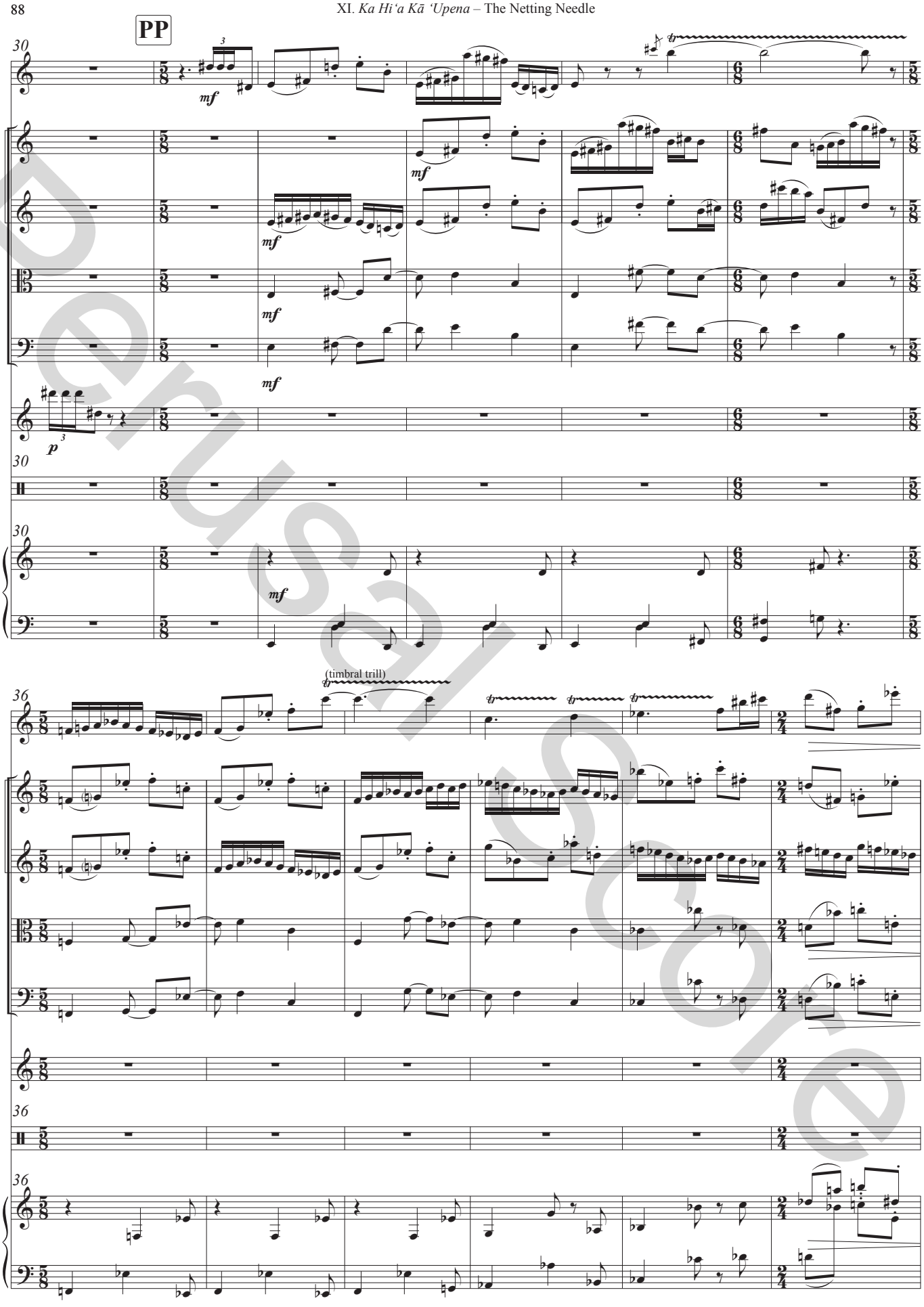


Perusal Score

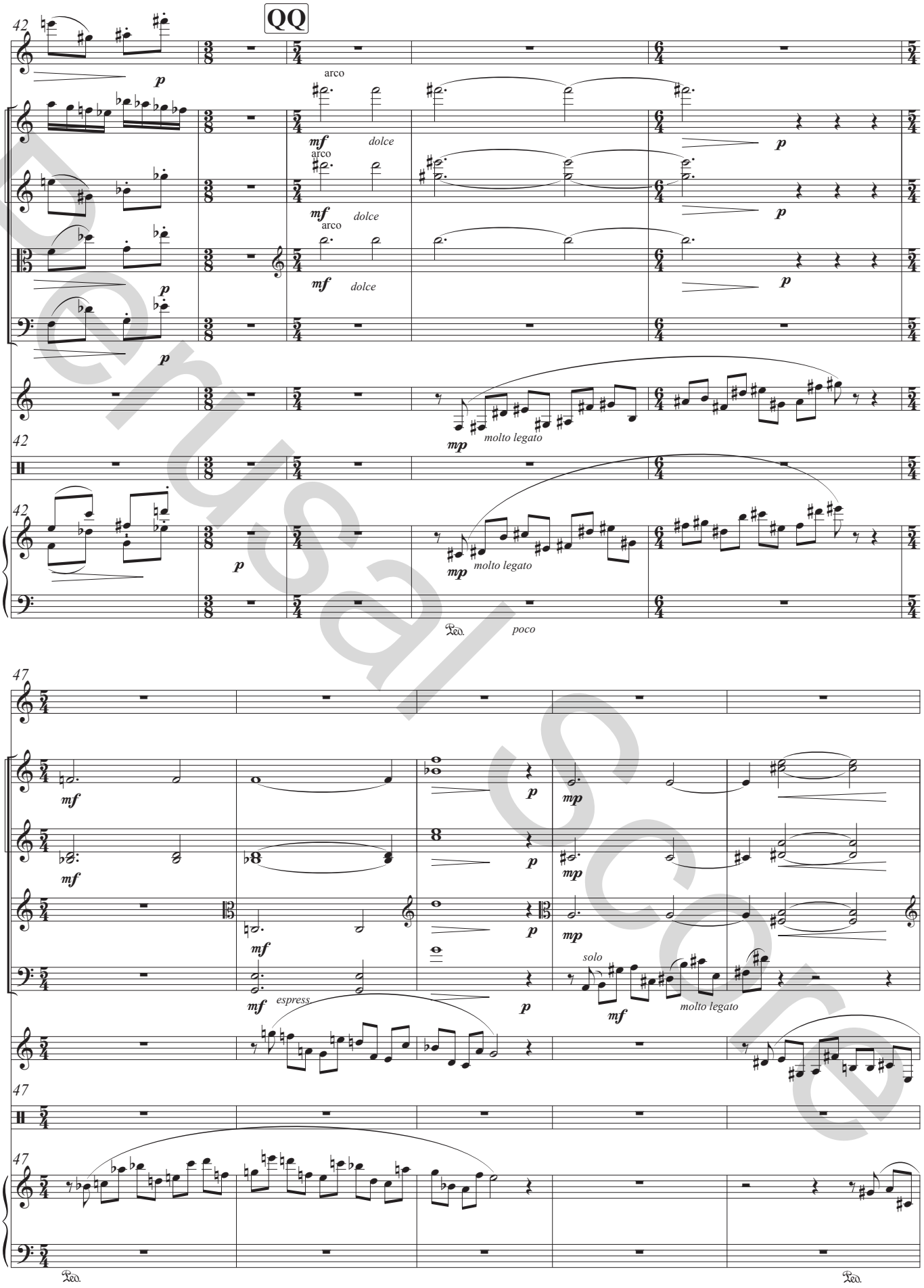




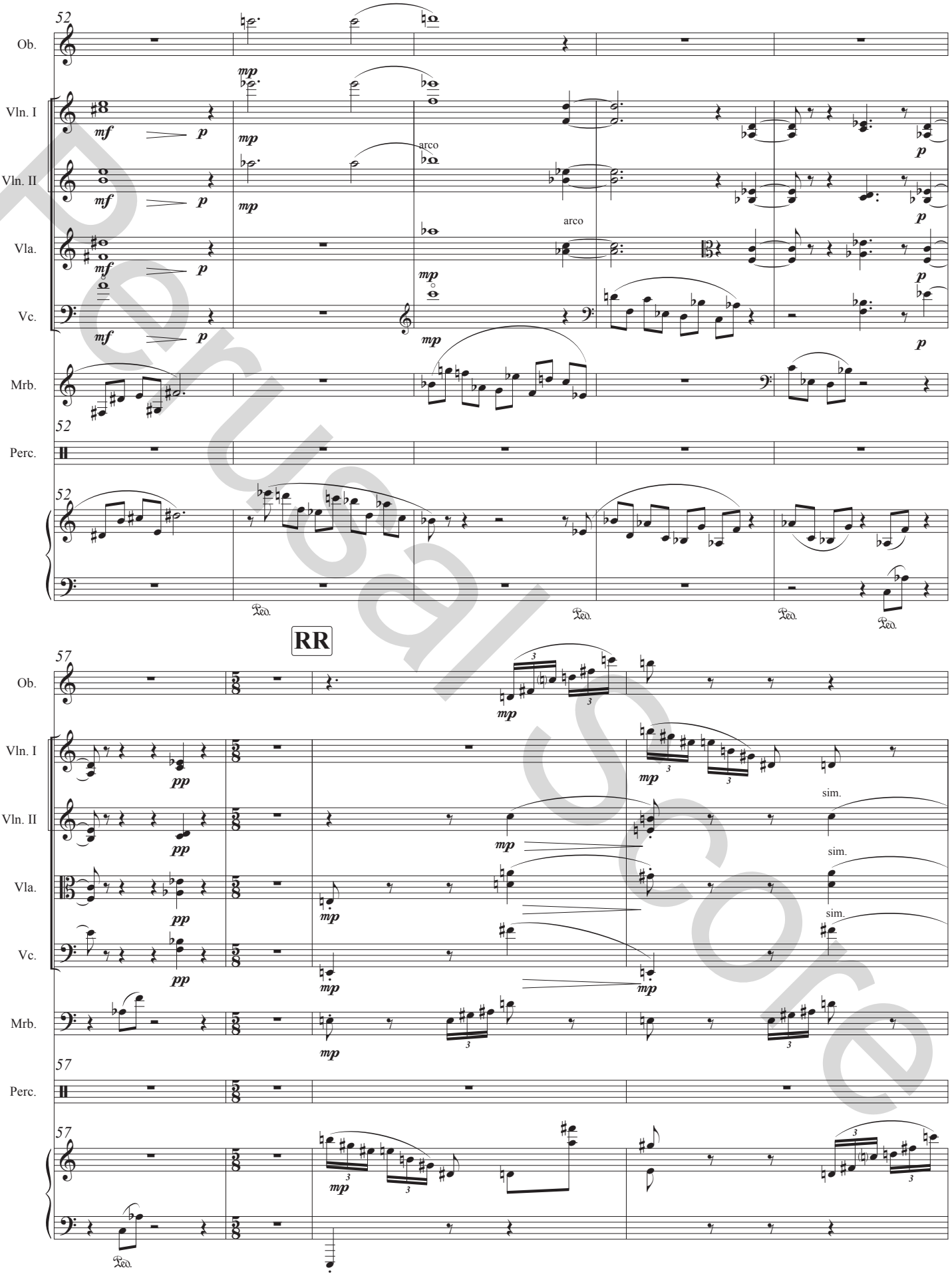
Perusal Score



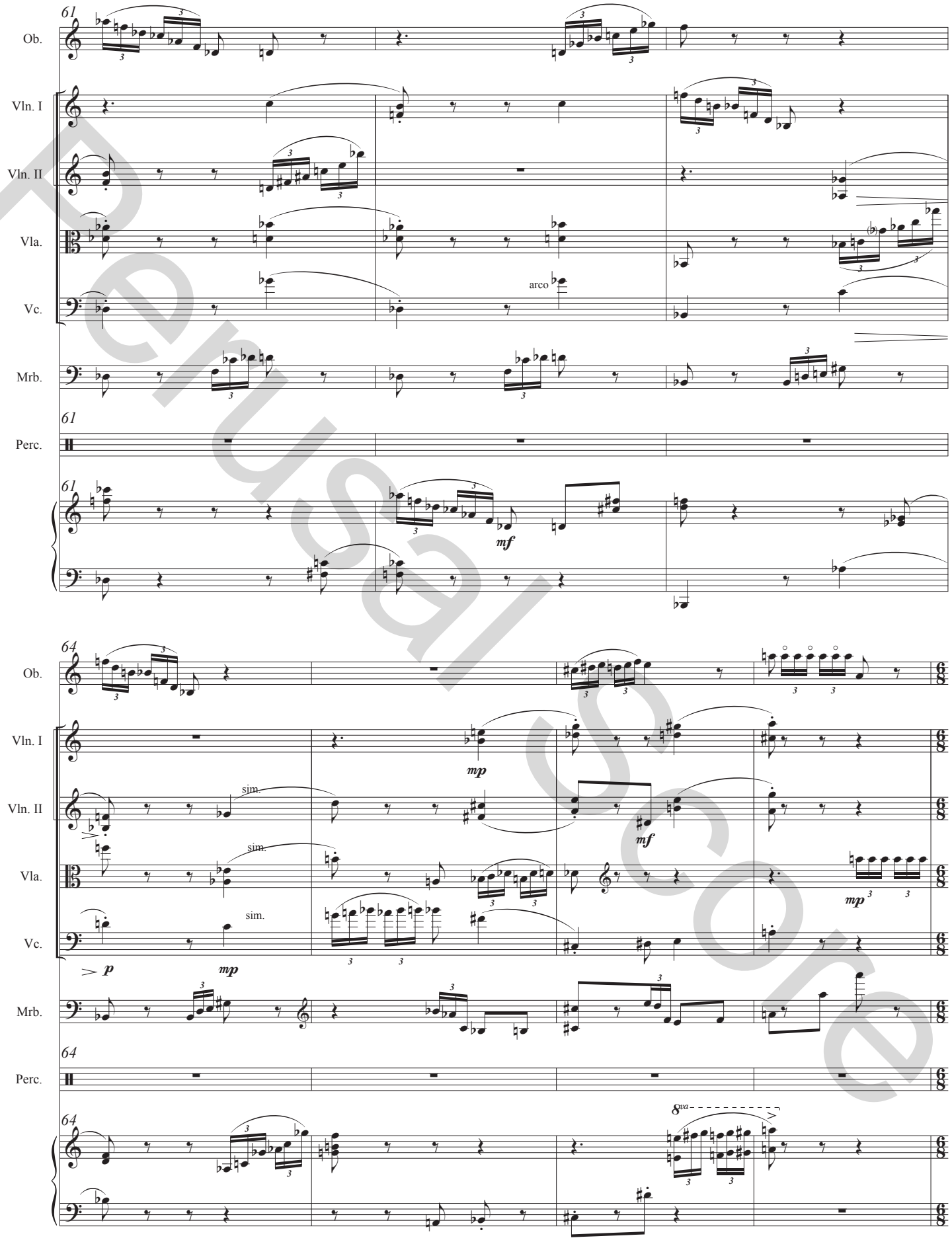
Perusal Score



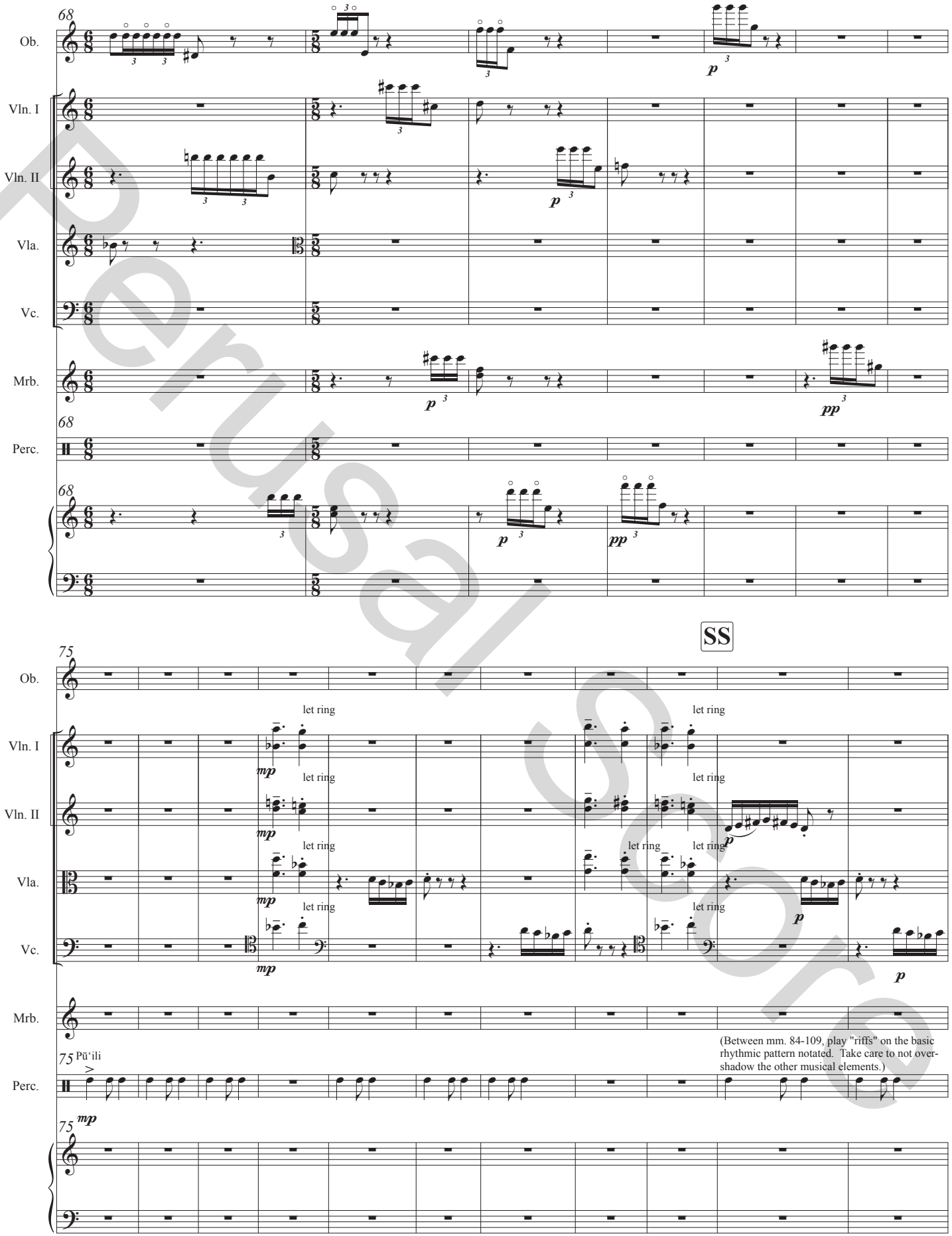
Perusal score



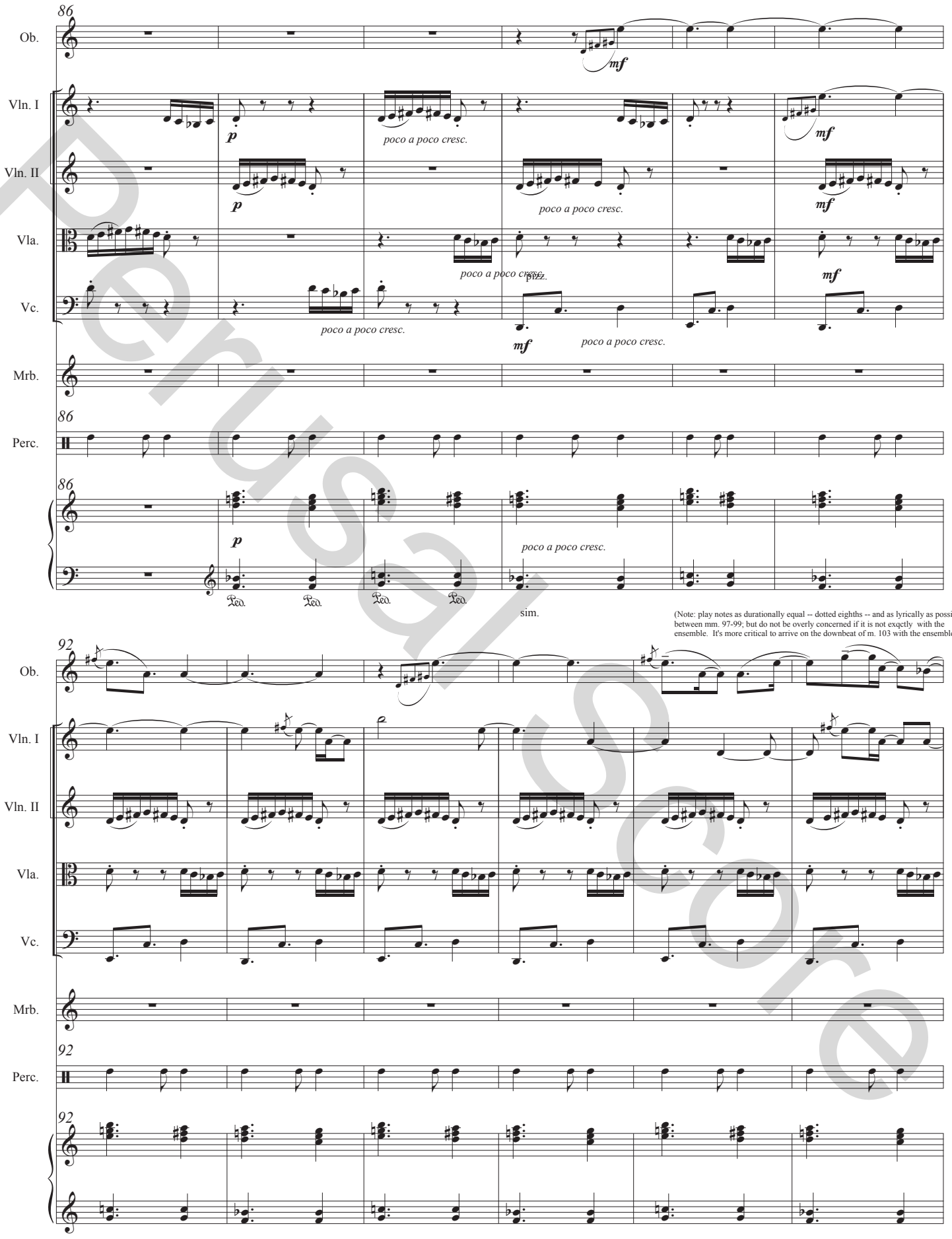
Perusal Score



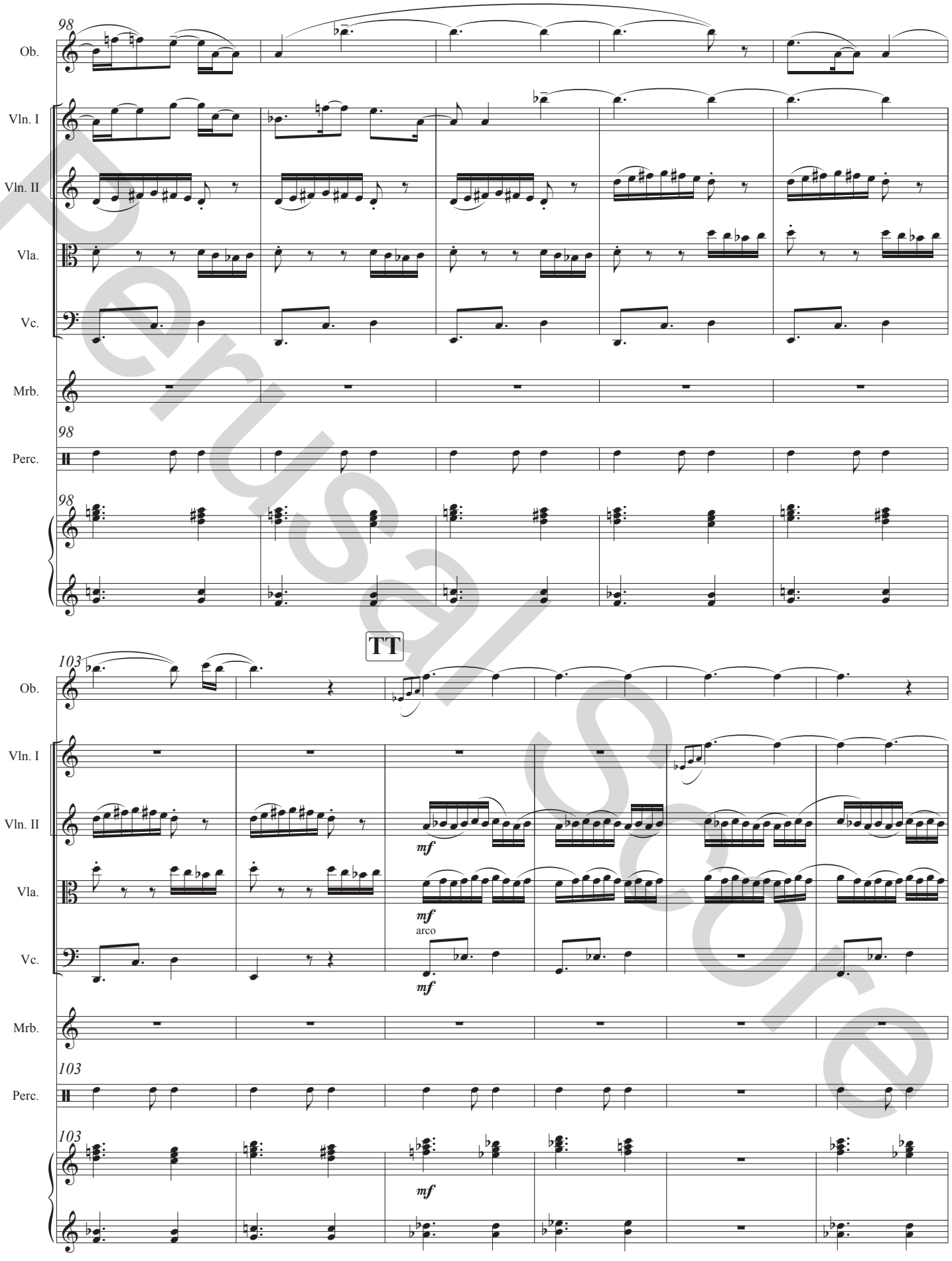
Perusal score



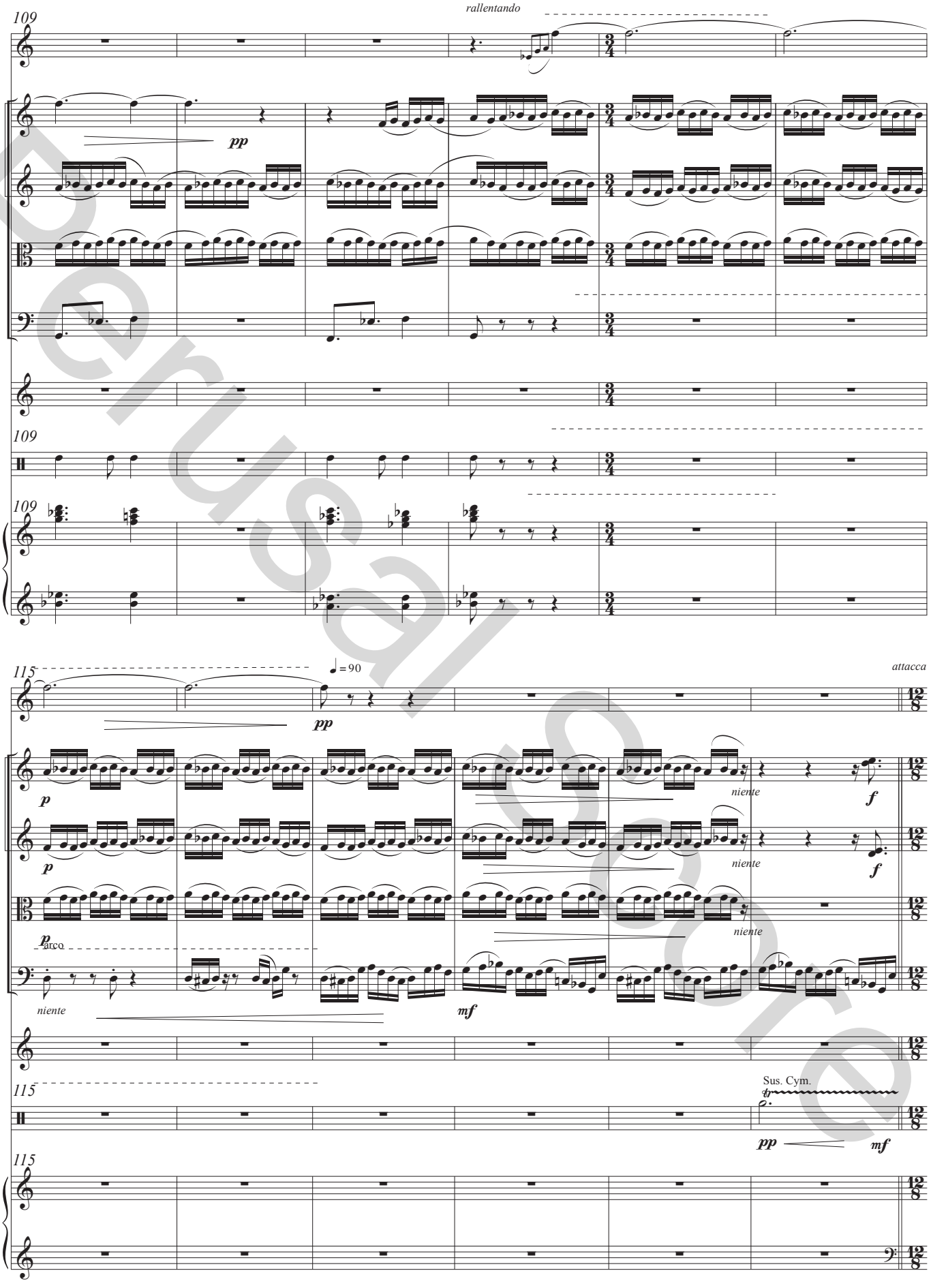
Perusal Score



Perusal Score



Perusal Score



Perusal Score

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

Broadly ♩. = 60 c.

121

Ob. *f* tr

Vln. I

Vln. II

Vla. *mf*

Vc.

Mrb.

121

Perc. BD Tom-toms: *mp*

121

f *mf* *f*

123

Ob. *f* tr 3

Vln. I

Vln. II

Vla.

Vc.

Mrb.

123

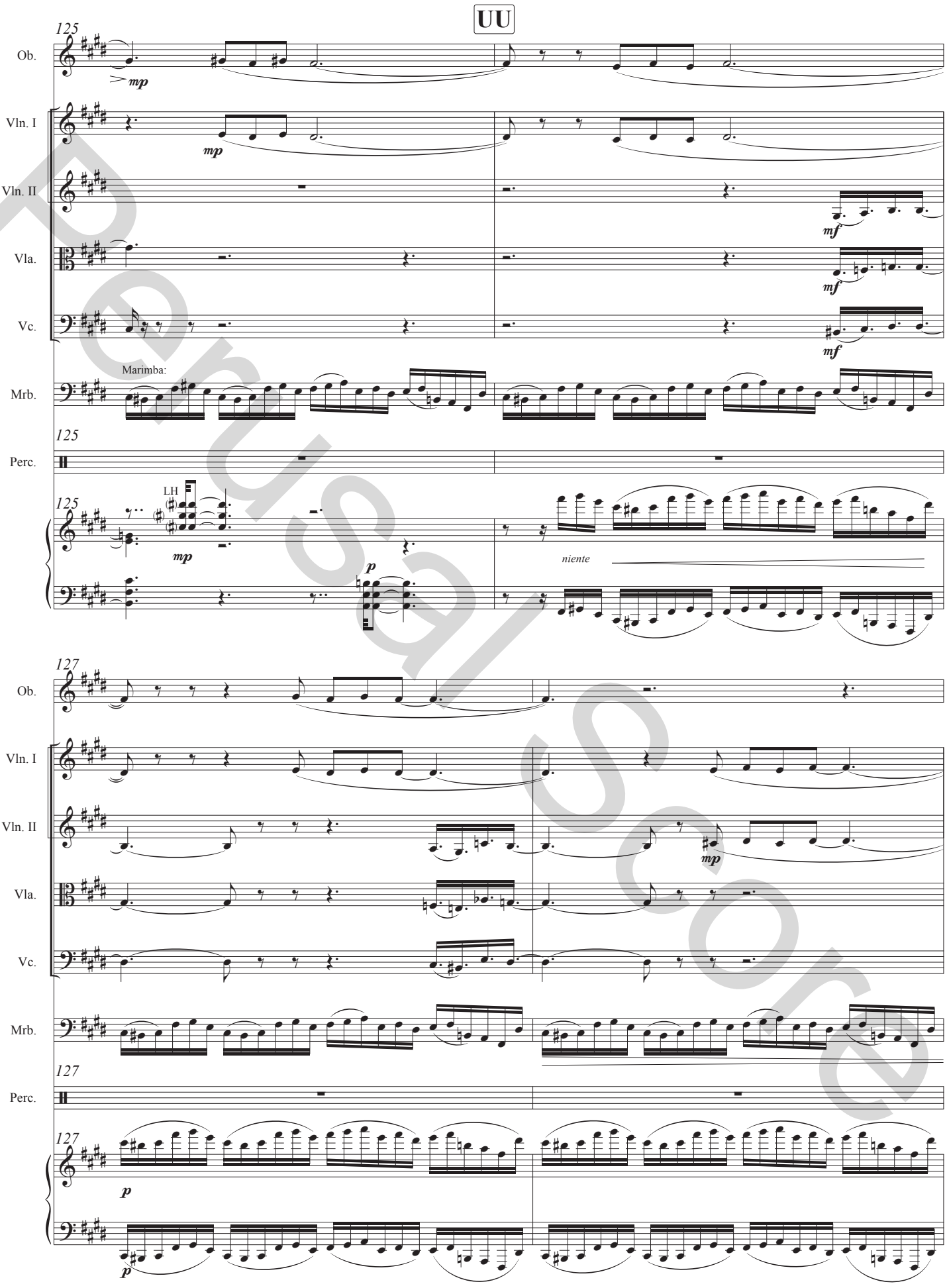
Perc. *p*

123

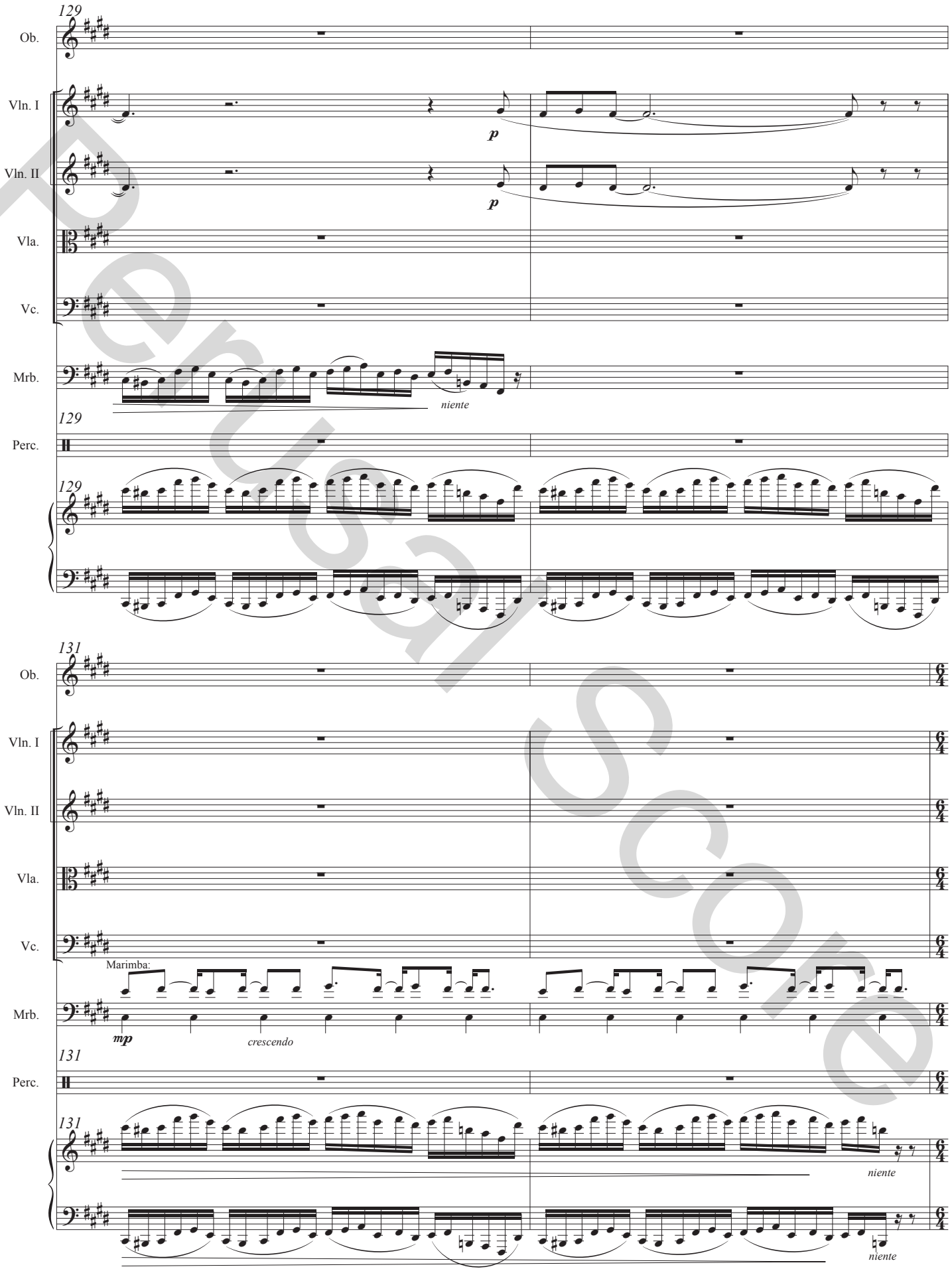
LH LH

Perusal Score

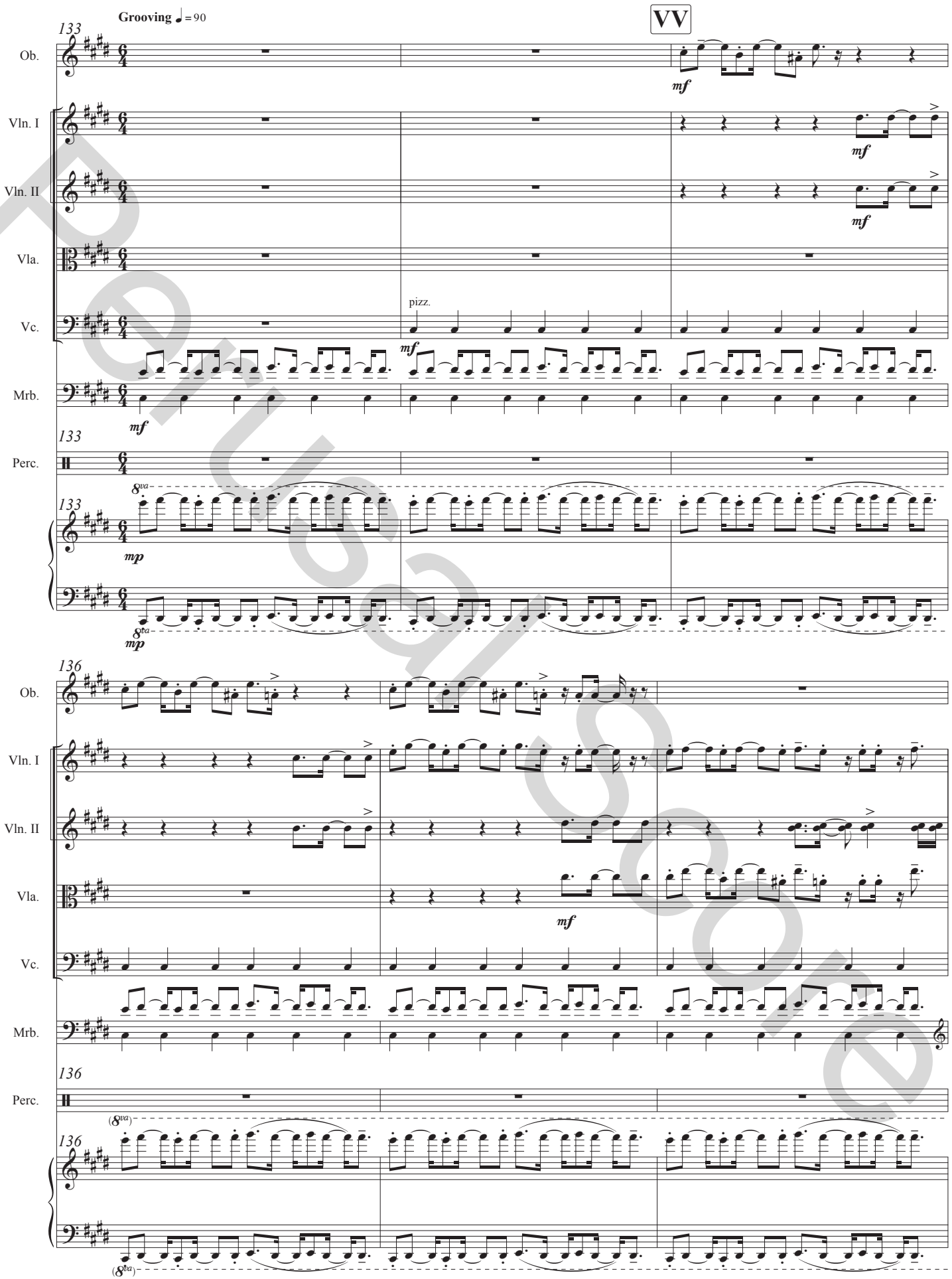
© 2019 Early Antique Music (No. 917150)



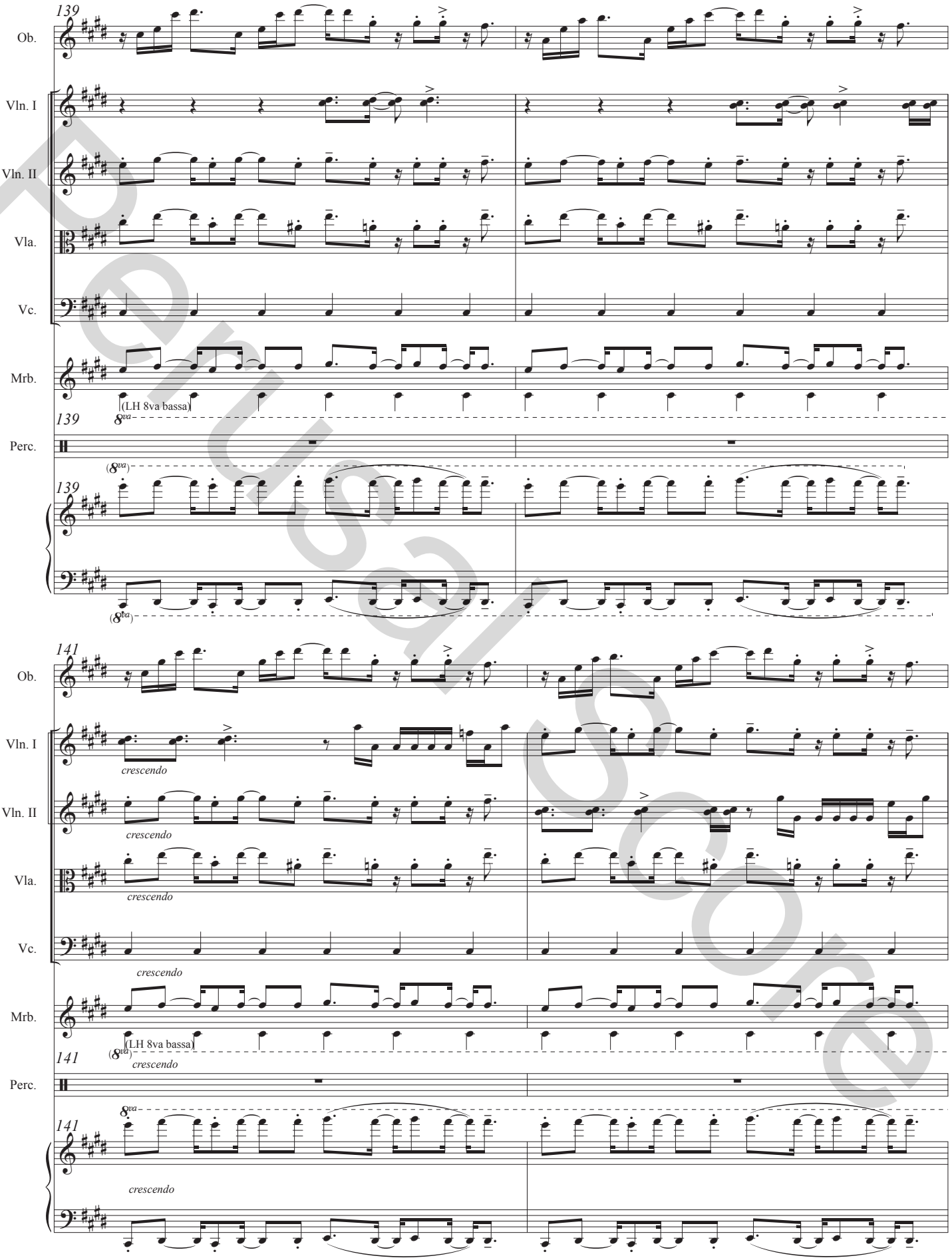
Perusal Score



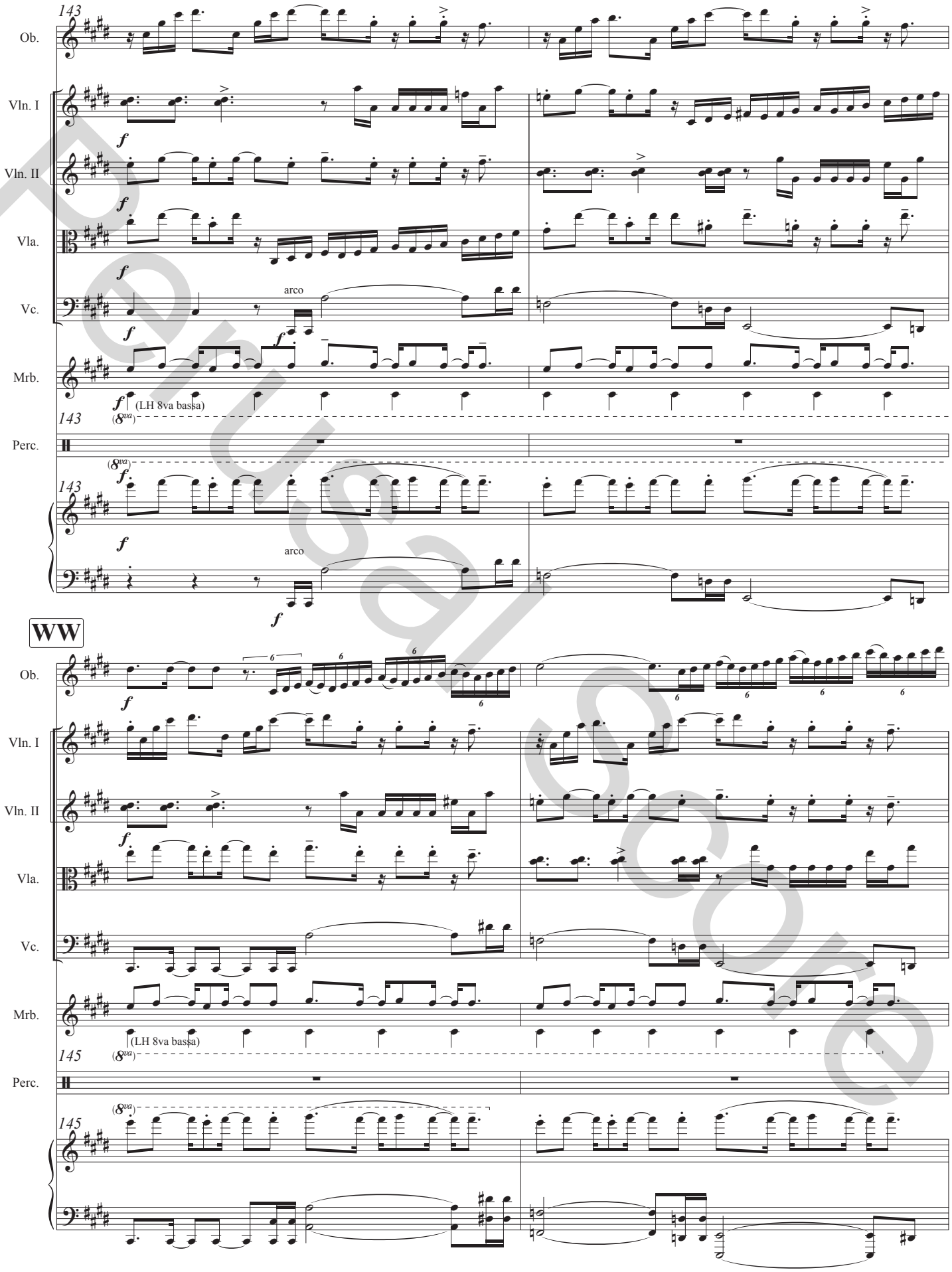
Perusio score



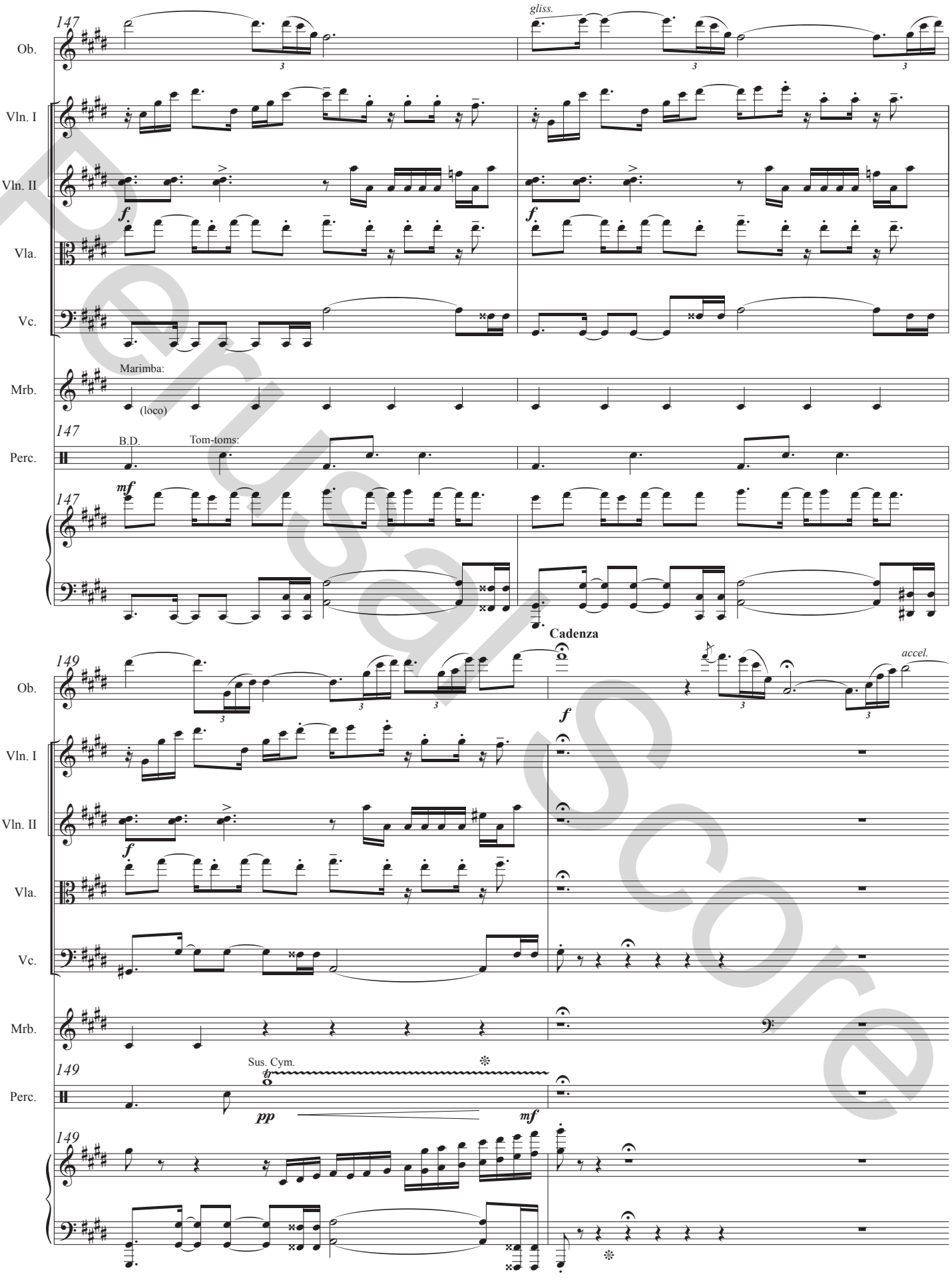
Performance Score



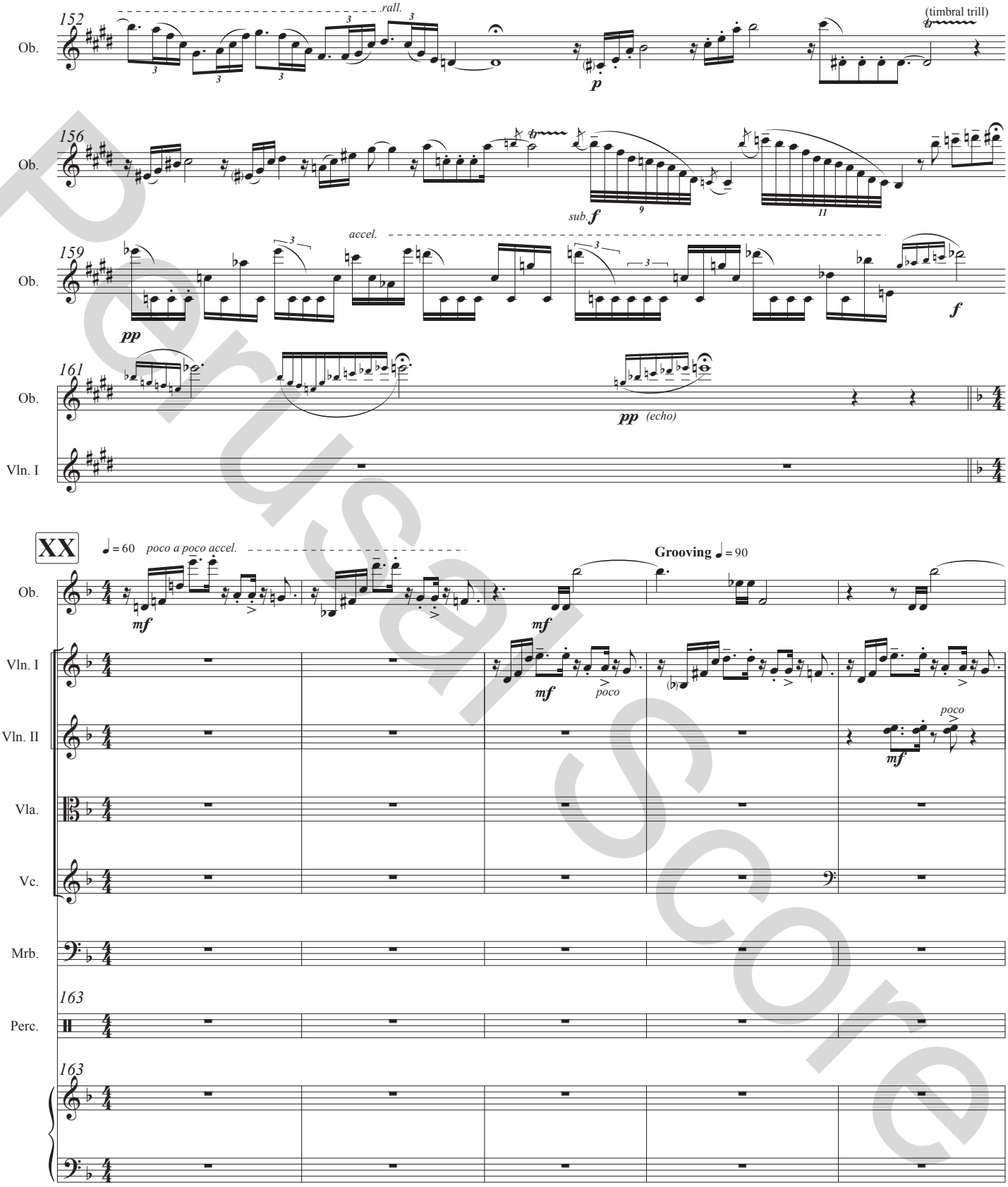
Perusal Score



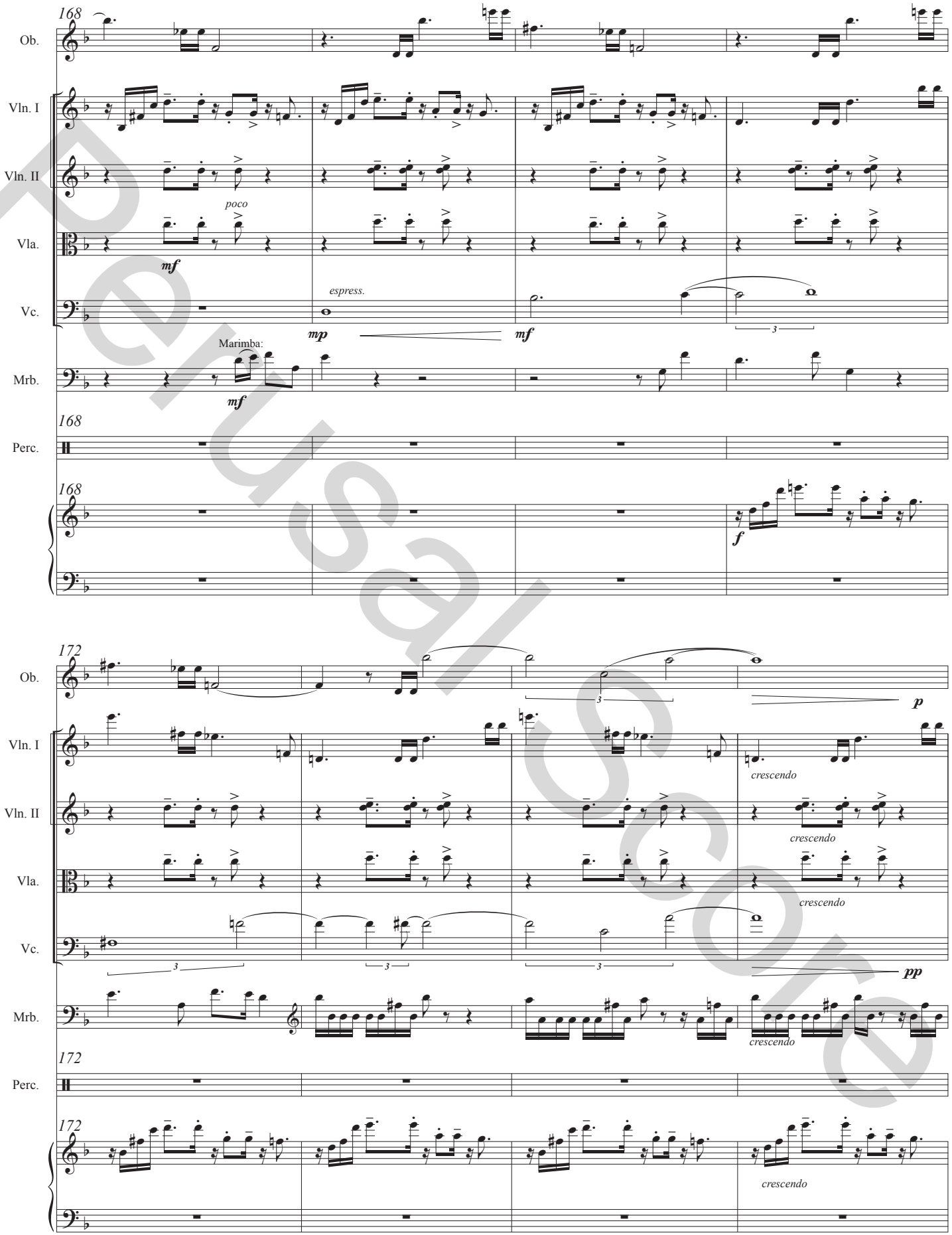
Personal Copy



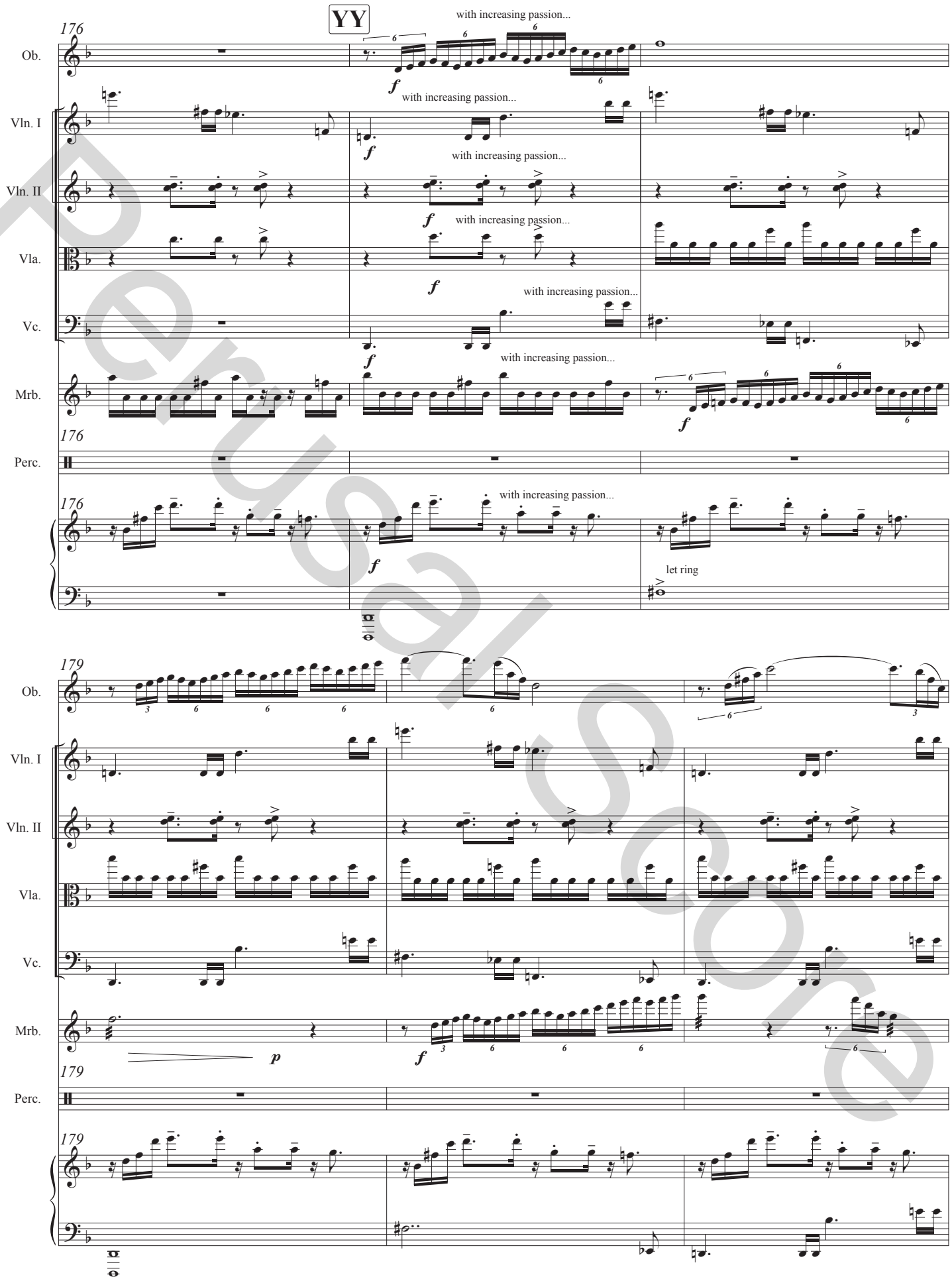
Perusal score



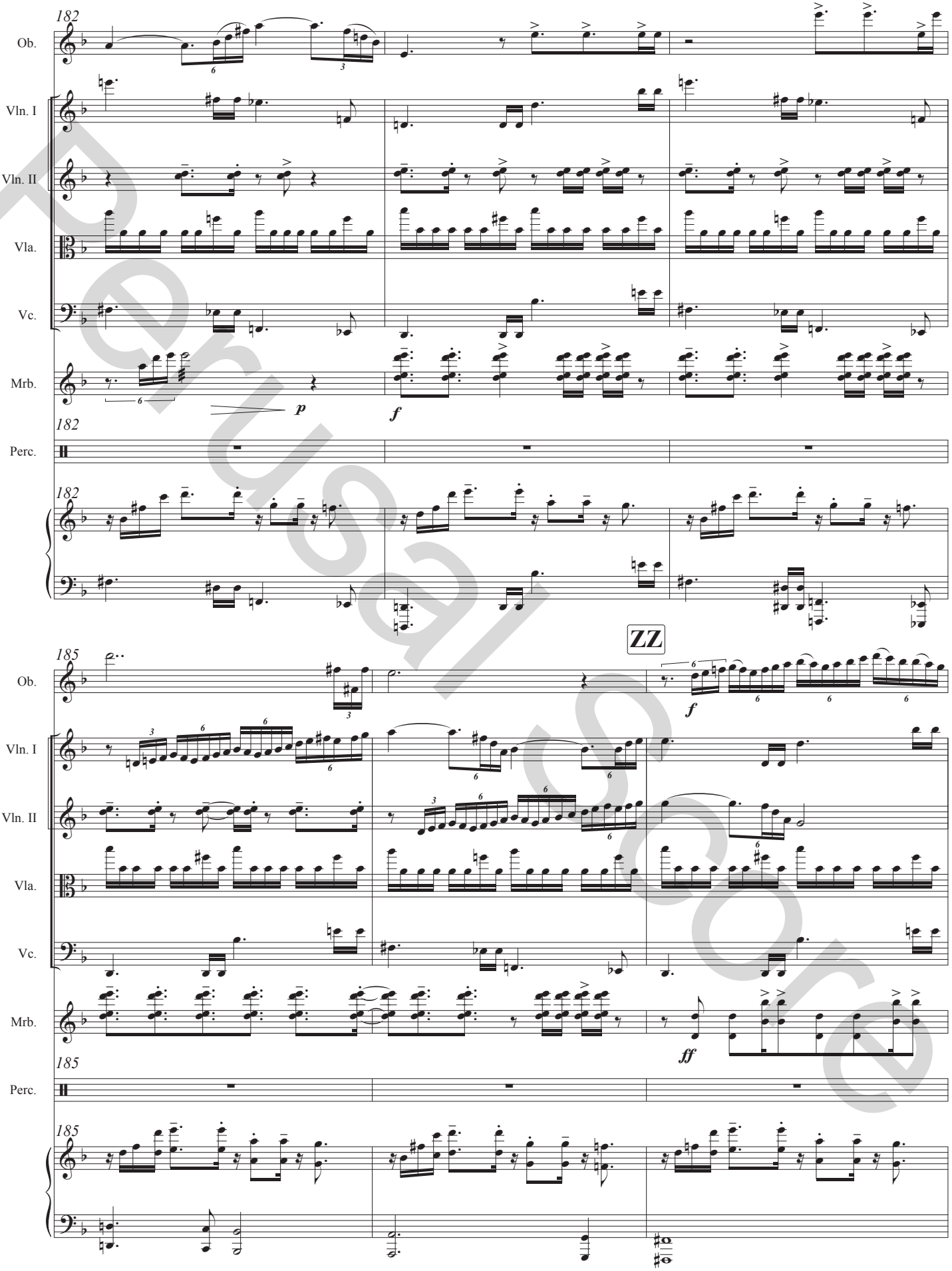
Perusal Score



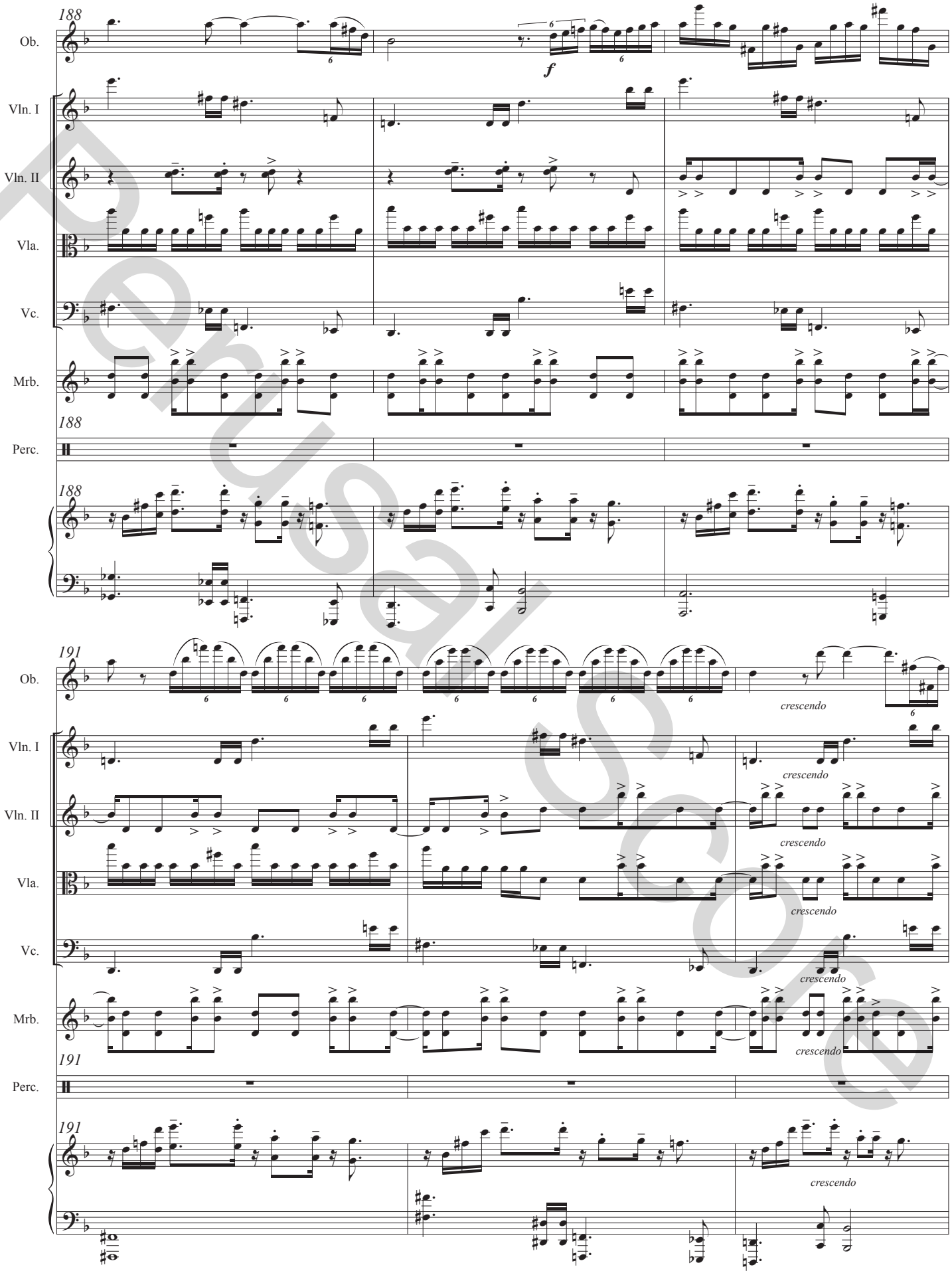
Perusal Score



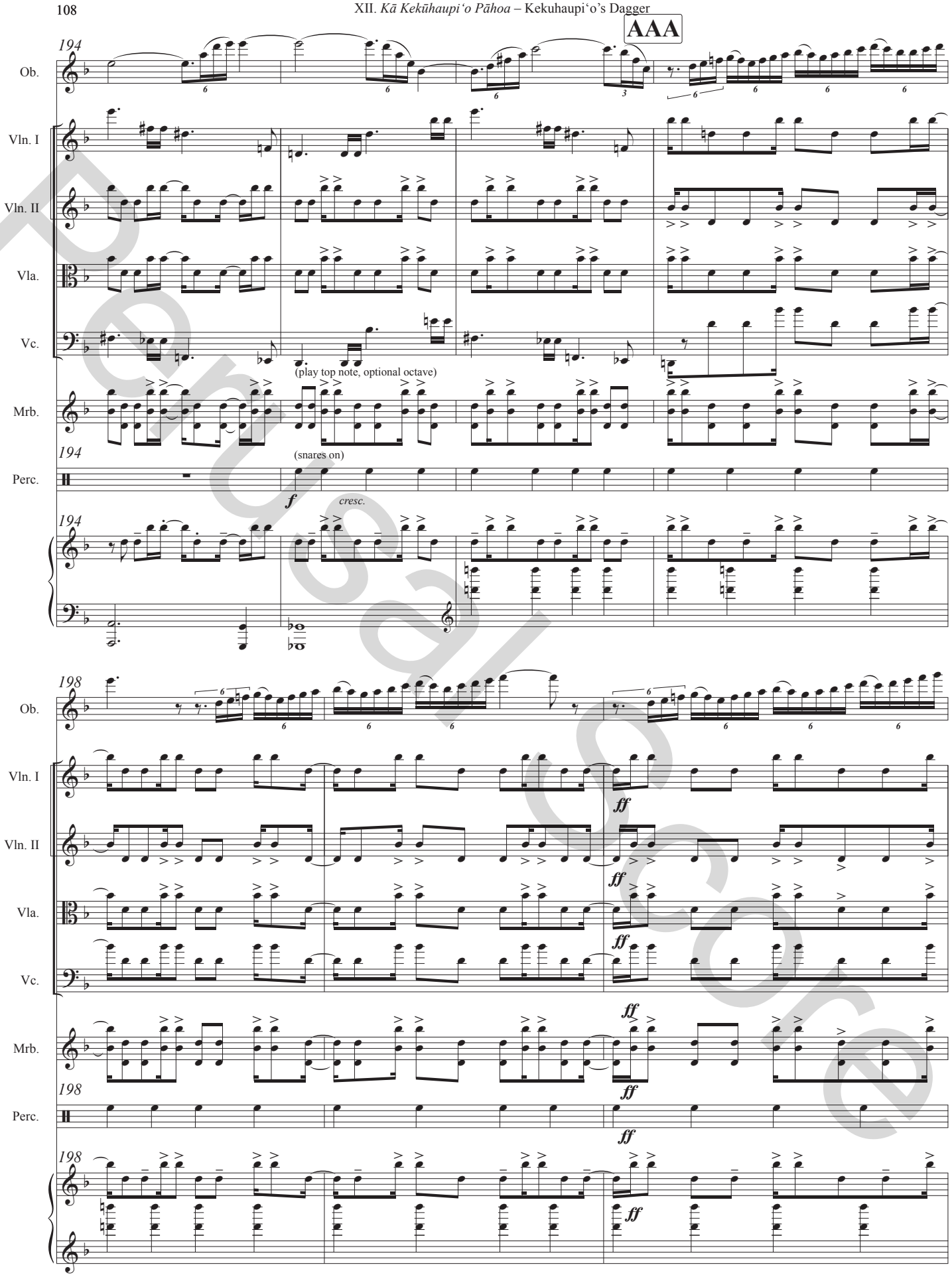
Perusal Score



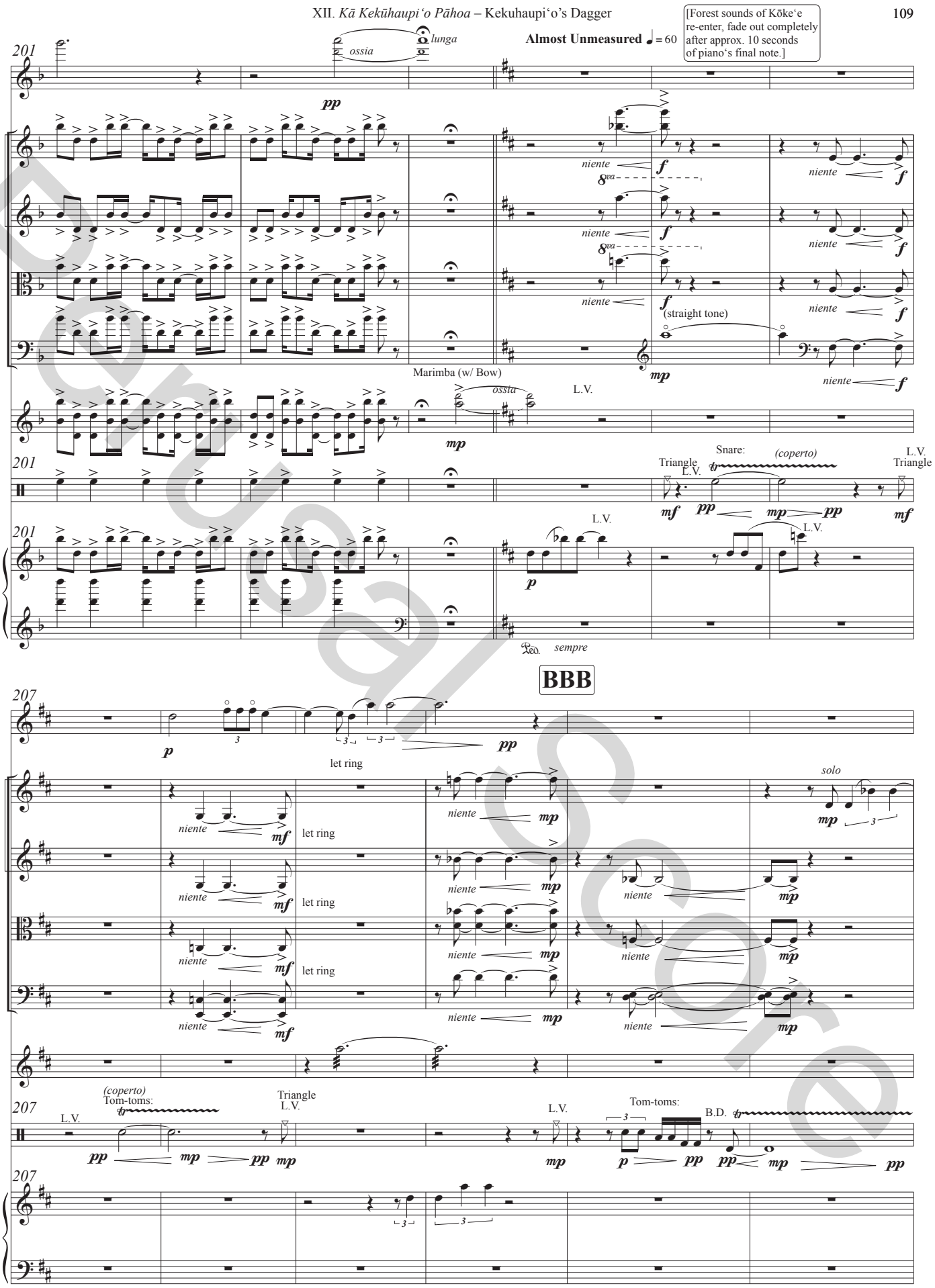
Personal Score



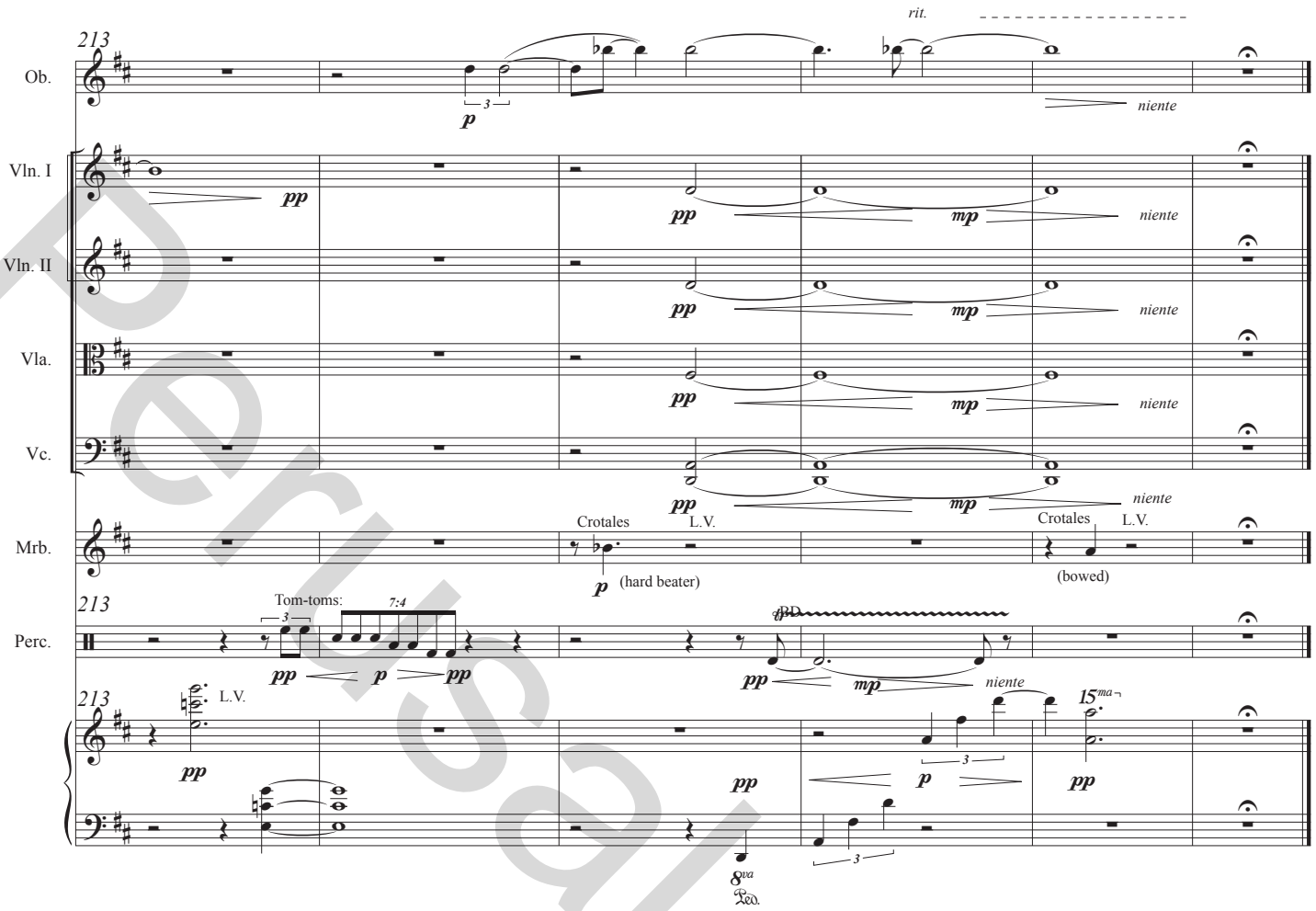
Perusal Score



Rehearsal Score



Reading Score



Perusal score