
*Te Vārua o te Auahi: Channelling
Traditional Arts into the Operatic Genre
Through Practice-Led Research*



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Abstract: In 1785, at Covent Garden, London, *Omai, Or, A Trip Round the World*, a pantomime with music by English composer William Shield was premiered. Although the music aesthetics were predominantly Western, in paying much attention to the realism of the scenery, the work represented a “proto-ethnomusicological” effort to display and recreate Polynesian instruments and their tonal quality. 236 years later, intensifying globalisation processes in the Pacific Islands region have complicated the relationships between indigenous music and other musical traditions. This article focuses on the non-traditional research output of practice-based research applied to ethnomusicology about the Polynesian cultural heritage. The research relies on an approach to sustainability extended to the global cultural environment that might be termed “meta-sustainability”.

After briefly presenting key elements of Tahitian traditional arts, the article frames the theoretical

background that underpinned the research. It characterises the compositional ethnomusicology paradigm as a model for intercultural composition that might represent an effective tool to efficiently provide Tahitian cultural heritage with a greater exposure in the intangible global repository of the world’s culture.

L’Esprit du Feu: Te Vārua o te Auahi is an experimental opera in the Tahitian language, which builds on indigenous compositional processes and musical instruments. This creative exploration of musical synthesis is the result of a “multi-mode research inquiry” combining contrasting approaches to cultural sustainability. As a field-work-informed musical fiction, it demonstrates the possibilities of a new aesthetic for the meta-sustainable development of Tahitian musical tradition.

Keywords: opera, Tahiti, meta-sustainability, globalisation, compositional ethnomusicology

The earliest recorded contact French Polynesian people had with Western art music dates back to the visit to Europe of indigenous notables Aotourou and Omai in the late eighteenth century, where they attended and enjoyed opera performances (Irving 2005, 217-23). Omai, or Mai, was a landowner from Raiatea Island (today an island that is part of French Polynesia), who was taken to England by James Cook. Cook's voyages in the Pacific provided central themes for several stage works in England, France, and Italy in the 1780s. The most interesting piece from the point of view of the use of indigenous instruments is *Omai, Or, A Trip Round the World*, a pantomime¹ by Irish playwright John O'Keeffe (1747–1833)², with music by English composer William Shield (1748-1829). The work was premiered in 1785, at the Theatre Royal, Covent Garden, London, one and a half year after the release of Cook's third voyage accounts.

The work benefited from an exceptional collaboration between a number of artists, explorers, and natural historians who participated in its careful planification and paid much attention to the realism of the scenery (Joppien 1979, 102). Recognised designer, Philippe-Jacques de Louterbourg, who was an Oceanic art enthusiast, collaborated with John Webber, one of Cook's official artists, for the costumes, the scenery, and the paintings. Shield was familiar with the eighteenth-century's typical curiosity toward cross-cultural musical exchange. He received input from two of James Cook's officers (Agnew 2016, 319-20). In order to enhance the "reality effect" of the production as a whole (*ibid.* 319, see also Dening 1994, 269-71; Huse 1936, 304), he incorporated indigenous instruments in the orchestration, although his music was predominantly of a domestic character. He probably used Tahitian drums or copies of them made after Louterbourg's drawings (Agnew 2016, 321; Joppien 1979, 96).

The original orchestration explicitly mentions indigenous instruments: a "conch", a "muffled drum", and "Drums, Naffas, Pagges" (Shield 1786, 36; 49; 51) (Fig.1):

Naffas refer to the Tongan wooden slit drum *nafa* (Moyle 1977). These drums "were played in pairs or groups of three, each instrument beaten with two sticks", and "formed part of the accompaniment to a dance by men who wielded paddle-shaped clubs". These clubs are named "Pagges" in Shield's score – a transcription of the indigenous term *paki*³, which O'Keeffe defined as "an instrument with which they beat time in their dance" (O'Keeffe 1785, 14).

¹ By eighteenth-century English standards, a pantomime is a hybrid genre derived from the *Commedia dell'arte* and using mimes and songs only, without written dialogues (Dening 1994, 271; Hetherington 2001, 10).

² Other works included *La Mort du Capitaine Cook* (1788), a pantomime-ballet with music by Jean-Baptiste Rochefort (1746-1819), and *Cook o sia gl'inglesi in Othaiti* (1785), an anonymous opera seria with music possibly by Giovanni Paisiello (1740-1816).

³ Moyle, Richard. pers. comm., 11 June 2021. See also Wills 2018, 28.

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Chorus of Villagers of the friendly Islands The Natives enter, fabricating their feathered Garments and finging the following

Allegro

Plen-ty gives and for-tune smiles Oer our hap-py

Drums Naffas Paggas 9 8c 8c 9 9

friend-ly Ifles, While fo bleft what fould we do, But fing oh sweet Ton-ga-ta boo, But

9 9 9 9

Fig. 1. *Omai*, Or A,... Part 2, scene 4. Chorus of the villagers.

Omai gained a considerable success in its time and exercised a “powerful attraction” to the people of London (Joppien 1979, 82): the work was performed fifty-eight times between 1785 and 1788. It was perceived as a travelogue of the European exploration of the Pacific and as a kind of ode to Captain Cook (*ibid.*, 81). Critics were as much enthusiastic about the realism of the scenery and costumes as about the music, which included “instruments never before heard in this country” (Covent Garden Theatre 1779, 621-24) and was considered as a realistic translation of indigenous musical traditions.

The *Omai* premiere happened in a period of Western history where very little was known about Polynesian culture and musical traditions. It nurtured the cultural and philosophical life of Enlightenment Europe. The creators displayed “fantasised historical characters” in a scenic environment which reflected the otherness of Oceanian peoples through the lens of their own cultural framework (Denning 1994, 271-75; Hetherington 2001, 3). Although the music aesthetic was predominantly Western, the work represented a “proto-ethnomusicological” effort to display and recreate Polynesian instruments and their tonal quality (Agnew 2016, 321).

236 years have passed since the premiere of *Omai* at Covent Garden, and the way Polynesian traditional arts were impacted by the colonisation process has been extensively debated. The situation in the Pacific Islands region today reveals the contrasting effects of intensifying globalisation processes that have complicated the relationships between indigenous music and other musical traditions. In this context, how can indigenous Pacific cultures ensure their sustainability in a world that emerged from postmodernism and that Nicolas Bourriaud defined as “altermodern”⁴ – a world characterised by the rise of a global state of culture?

Scholars have examined in detail concepts such as tradition, innovation, authenticity, and indigenous culture. Today they tend to privilege an approach based on social action to understand modernity and manage the fluid boundaries of societies. In this light, processes of cultural revival through engagement with an indigenous community have, in general, been interpreted as a viable response to perceptions of culture loss. In this

⁴ Altermodernism manifesto, Tate Britain, 2009.

paper, I propose that the creative exploration of musical syntheses might represent an effective alternative or at least additional approach to be considered. It relies on a concept of sustainability extended to the global cultural environment that might be termed “meta-sustainability”. I envisage such fieldwork-informed musical productions as a particular instance of Clifford’s “fieldwork accounts” (Clifford & Marcus 1986, 14). I propose to move a step forward from the participant observation in ethnomusicology to adopt the position of “composing observer”. In this way, the composer-ethnographer would not only be involved in the description of processes of innovation and structuration (2-3), but also be part of such processes (see Ingold 2014, 387-388) and become what Nzewi called a “culture-exponent” (1997, 17).

After briefly presenting the key elements of Tahitian traditional arts, I will frame the theoretical background that underpinned a practice-based research applied to ethnomusicology about the Polynesian cultural heritage, which I have conducted since 2012. This research led to the composition and pre-production of *L’Esprit du Feu: Te Vārua o te Auahi*, an intercultural contemporary opera in the Tahitian language that represents the development of a creative engagement with Polynesian culture I initiated fourteen years ago. Then I will explain the compositional processes involved and I will illustrate my compositional approach through examples from the creative work.

Key elements of Tahitian traditional music

Knowledge of pre-contact music in Tahiti is limited⁵. Ceremonies, musical performances, and transmission of mythology and tradition were the main activities of the ‘*arioi*’ society, a religious sect dedicated to the god ‘Oro comprising men and women who travelled between islands (McLean 1999, 212). What is known is that musical instruments included the *pahu* (a skin drum of various sizes, made of a sharkskin-covered hollowed wooden cylinder, beaten with sticks or by hand), the *vivo* (nose flute), the *pū* (conch trumpet), and the ‘*ihara*’ (a percussion tube similar to a slit drum, made of bamboo, in which one or several slits are made, and which is beaten with light sticks). All these instruments are still in use in traditional arts performances. Other occasionally mentioned instruments include the castanets, the musical bow, and various types of whistles. The *tō’ere* or log drum, which is extensively used in contemporary Tahitian drum dance, is mentioned during the initial contacts as a small drum (*ibid.*, 23), but as a log drum it may be a late development in the Society Islands (*ibid.*, 27), even though there is no confirmation that it could not have pre-existed in the private sphere (Landé, pers. comm., 15 April 2015).

⁵ For further reading about pre-contact Tahitian society, see de Bovis (1976); Henry & Orsmond (1928); Oliver (1974). Early cross-cultural exchanges have been described in Agnew (2001, 2008, 2013). Information concerning pre-contact music is also available in McLean (1999, 22-47) and Kelkel (1981, 31). For a comprehensive account of contemporary traditional music in Society Islands, see Kaepler & Love (1998).



Fig. 2. A Tahitian percussion ensemble.

As Kaeppler and Love noted (1998), “the study of the music of Oceania invites multidimensional methods of approach and analysis. Poetic text, melodic and rhythmic rendering, visual expression in movement, musical instruments, costumes, and performing spaces are examined with the social contexts of the activities and events of which music is part.” (281) Fundamentally linked to dance, music was predominantly vocal and conferred a secondary role to musical instruments. Important vocal features included chanting, overlapping, a narrow scale range, the importance of timbre and expressive deformations, and the regular use of fortissimo to generate intensity. Melodies restricted in range observed by early Western navigators are considered characteristic of ancient Polynesian songs and flute melodies (Kelkel 1981, 78; McLean 1999, 30; Moyle 1991, 30-31). Moyle suggested the possibility of the use of microtones as a melodic feature or as an emulation of vocal tremolo. In Polynesian music, textures are important, singling out “density, the special timbre of the voices, musical diction, added cries and exclamations, [and] percussion or other accompaniment” (Thomas 1981, 188).

The contemporary Tahitian musical landscape is the result of 250 years of contact between indigenous culture and other influences, mostly Western, and it is difficult to disentangle pre-colonial and post-colonial heritage. Moreover, “Tahitians currently favour artistic innovation over replication, freely looking to both Western and Pacific sources for inspiration” (Dietrich et al., 2011, 58). The Tahitian musical system consists of several major musical intersystems, overlapping in three musical “fields” within the landscape, namely cultural, religious, and popular. The cultural field encompasses the various genres in *‘ori tahiti* (traditional Tahitian dance) and associated musics, *‘ōrero* (oratory art⁶), and *hīmene* (traditional singing, a highly syncretic *a cappella* genre derived

⁶ *‘Ōrero* is an ancestral literary oral expression form with religious, social and political aims, and the repository of ancestral memory (Mesplé 1995, 53). *‘Ōrero* performances generally include traditional instruments as a sonic background.

from Protestant missionary hymns). 'Ori tahiti includes four basic genres, 'ōte'a, pā'ō'ā, hivināu, and Westernised genre 'aparima. 'Ōte'a is a drum-accompanied dance. Pā'ō'ā and hivināu are mixed female-male group dances where solo recitation alternates with unison answer by the group.

In the 'ōte'a genre, the contemporary percussion ensemble includes four core instruments. The *tariparau* (double membrane bass drum played with one mallet) provides the pulse for the ensemble. The *tō'ere*⁷ section, usually comprising at least three instruments, builds complex complementary rhythm patterns called *pehe*. The *fa'akete*⁸, a small skin drum played with two sticks, the role of which is to embellish the music, filling with contrasting fast rhythm patterns, and the *pahu tupa'i rima* (skin drums of various sizes, beaten by hand or sometimes with sticks). Additional instruments include the 'ofe or 'ihara, having the same role as the *fa'akete*, and occasionally small percussion instruments such as coconut shells or stones, depending on the imagination of the conductor. Another small percussion instrument used in contemporary ensembles is the *tā'iri piti*⁹, a horizontal tiny *tō'ere* played with two sticks that has the same function as the *fa'akete*¹⁰. The *pehe* form the basis of any 'ōte'a performance. They consist of combinations of short rhythmic patterns forming the backbone of the piece and the model from which *tō'ere* drummers play variations accompanied by the *tariparau* and the *fa'akete*. Appendix A shows a selection of *pehe* as they are taught at the Conservatoire Artistique in Papeete.

'Aparima is a storytelling dance, usually sung, featuring expressive hand movements, accompanied by guitars, ukuleles, and the *tariparau*. It is a flexible genre where, harmonically, musicians provide a Westernised tonal background to the dance. The *tariparau*, being the main percussion instrument, has fewer constraints than in 'ōte'a genre. Tahitian or Hawaiian ukuleles and acoustic guitars provide the harmonic background. They also contribute to strong rhythmic and textural elements essential to the balance of 'aparima. Strumming patterns (including the *swing*, *hula*, *kaina*, *marche*, *samba* and the more recently adopted *biguine* and *bossa nova*¹¹ are extensively found in all sung genres, whether danced or not (*bringue* music¹²). The *pā'umotu* strumming, or *kaina* style, consists of a specific alternation of picked and strummed strings. Lastly, 'ūtē is a sung genre that differs from 'aparima by the satirical or humoristic character of the lyrics and by the song form.

⁷ Tahitian log drum, played with one stick called *rā'au*.

⁸ Or *ha'atete*, literally "to produce a sound like shells struck together".

⁹ Literally, "to strike with two".

¹⁰ Gino Mourin, pers. comm., 11 September 2013.

¹¹ Heremoana Urima, pers. comm., 1 October 2013.

¹² A *bringue* is an informal party gathering friends and/or family members. Popular music is usually performed with available instruments.

From proto-ethnomusicology to compositional ethnomusicology

Today, notions of sustainability, sustainable development and cultural sustainability are complex and elusive concepts that encompass a broad range of meanings, as does the term heritage, “often perceived simplistically as ‘protecting the past’, or even ‘saving’ or ‘rescuing’ it” (Auclair & Fairclough 2015, 3). In 2011, Becker identified three characteristics determining the core meaning of the term “sustainability” (Becker 2011, 9–12). First, the “meaning of continuance”, referring to the “continued existence of something over time”; second, the “meaning of orientation”, as a norm and an “orientation of long-term human actions”; third, the characteristic of “fundamental relationships” between humans and their contemporaries on the one hand, and between the present generation and future generations on the other.

I propose the term sustainability₁, or “first order” sustainability, for processes that safeguard the survival of a musical culture through engagement with an indigenous community¹³ (or “emergency” efforts by insiders or outsiders to resuscitate or stabilise such a musical tradition). Echoing the 2003 UNESCO Convention on Intangible Cultural Heritage¹⁴, applied ethnomusicology is the umbrella term for the development of partnerships among ethnomusicologists, folklorists, and culture insiders aiming to manage sustainability interventions directly inside music cultures (Titon, 2009).

Nevertheless, issues surrounding the access of local indigenous music to the global musical sphere remain unaddressed. Today, indigenous music can be indefinitely recycled and transformed by music industry protagonists. The traditional repertoire is adapted to comply with aesthetic and formal international standards, and the inexorable inclusion of artefacts of Tahitian culture in this global intangible repository is intermingled with threats of appropriation, dilution, and loss of identity (Auclair & Fairclough 2015, 6; Colson 2016, 132–46).

In contrast to sustainability₁, drawing on a fluid conception of tradition derived from the thinking of Jean-Marie Tjibaou and other Pacific Islands intellectuals, I am using here an extended, global conception of sustainability that might be termed sustainability₂. This sustainability of a second order, or meta-sustainability, allows aspects or elements of a given music, now absorbed into a new aesthetic framework, to be channelled into a repository of intangible global culture. As Feld noted, “greater exposure [of world music] and market power have improved the survival prospects and development situations of local musics in unexpected ways” (1995, 110). The success of numerous syncretic projects in the last decades (such as that of Peter Gabriel and Mickey Hart [*ibid.*, 109]) exemplifies the benefit of exposure to local cultures.

¹³ See for example the project “Sustainable Futures for Music Cultures” at the Griffith University.

¹⁴ UNESCO. n.d. “Text of the Convention for the Safeguarding of the Intangible Cultural Heritage”. Accessed 14 March 2021. <http://www.unesco.org/culture/ich/en/convention>.

Compositional ethnomusicology

Relying on ethnomusicological methods and previous work in creative musicology (see in particular Euba [2014]), I propose a model for intercultural composition that might represent an effective tool to efficiently provide Tahitian cultural heritage with greater exposure in the intangible global repository of the world's culture. This approach constitutes what I term compositional ethnomusicology, which aims to both contribute to global musical diversity, and increase global awareness of Tahitian musical culture. It relies on a constructivist view of culture that can shape and articulate cross-cultural exchanges in the framework of the meta-sustainability of traditional musical heritage (see Auclair & Fairclough 2015, 3), and therefore might constitute a tool against out-of-control globalisation processes¹⁵. Through creative practice research, it is possible for an informed outsider to direct a wider audience towards considering and understanding aspects of Tahiti's rich musical heritage and to contribute to its access to universality, a goal that was outlined by French Polynesian senator, Richard Ariihau Tuheiava (Massau 2011).

Because of their respective ontological nature and object of study, the disciplines of ethnomusicology and composition have remained largely distinct in the Western world (Santos 2008). Referring to the Western understanding of music composition, composers studying in conservatories and music academies have approached music "from the point of view of theory, technique and structure" rather than "from the point of view of culture". Whereas ethnomusicology is "sworn to preserve tradition", composition is "committed to reconstruct and reify it". However, following Santos their gradual rapprochement is determinant because they "develop a new paradigm in music production in the context of the musics of the world's cultures".

This compositional ethnomusicology paradigm focuses on cultural and aesthetic issues of musical change, and unfolds according to the following epistemological model¹⁶:

Compositional ethnomusicology investigates the creative processes involved in intercultural music. It is a dynamic and synergistic process aiming at producing both creative syncretic musical works and scholarly publications outputs. The compositional ethnomusicology paradigm is clearly and comprehensively defined as a musical ethnographer's tool and draws on scrupulous ethnomusicological methods.

¹⁵ On musical cosmopolitanism, see Stokes (2007).

¹⁶ This diagram is inspired by Robin Nelson's model for the "praxis" in Practice as Research (2013, 37).

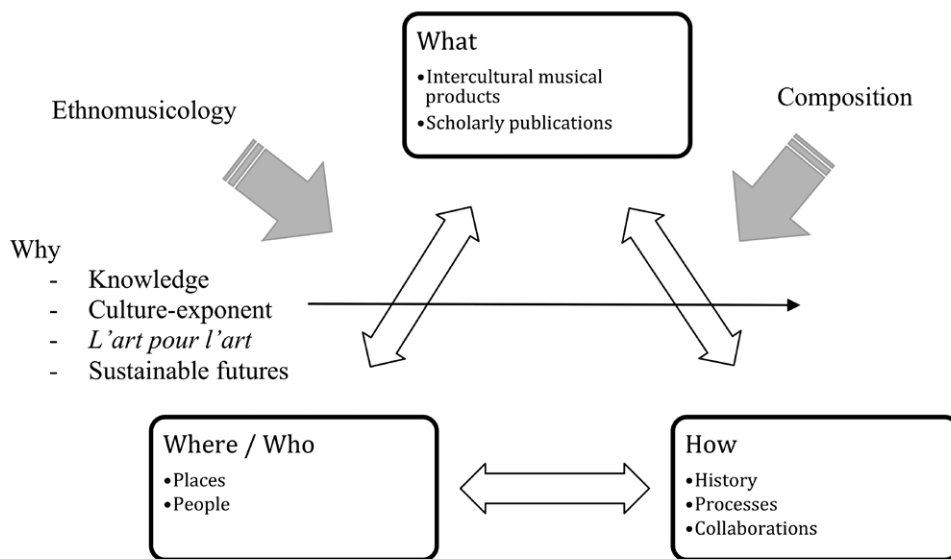


Fig. 3: Epistemological model for compositional ethnomusicology.

The articulation of ethnomusicological research and composition produces outcomes that cross-feed one another. Through fieldwork, musical analyses, and the (ongoing) process of becoming bi-musical¹⁷, the researcher produces data (characterisation of the musical system and its dynamics), which leads to scholarly publications. In considering these results as an input for composition, the researcher operates his compositional experimentations, which involve both conscious creative processes and what Nzewi called “instinctive cognition” (1997, 11) In turn, the creative outcomes bring into play additional elements that feed the researcher’s understanding of indigenous music-making processes and musical change.

Connecting ethnomusicological research and composition brings a self-reflexive dimension to creative musicology. Beyond the performing observer methodology, composition provides an insider’s knowledge of indigenous compositional processes and elements about the making of music. Conversely, ethnomusicology ensures an acquisition of knowledge about the musical system in its various dimensions, from the musical material to the general symbolism. In this way, it reduces possible approximations and misunderstandings about indigenous music, and it provides informed materials for

¹⁷ In 1960, Mantle Hood explained the need for the Western musician to immerse him or herself in the Other’s music in a long-term process, in order to successfully study non-Western music. Hood’s work has had an important influence in the shaping of the “performing observer” method in ethnomusicology (see Hood 1960). Inspired by the notion of bilingualism used in linguistics, Hood named “bi-musicality” the process for a Western musician of acquiring a different musical system, while indigenous musicians who, in some instances, develop an interest and a skill in Western music at the expense of indigenous music—would develop an “alternative musicality”.

composing, while providing an ethical framework that is essential for the avoidance of unequal cultural relations.

Undertaking composition and ethnomusicology in parallel provides a dynamic, ongoing creative epistemology, as shown on Figure 4.

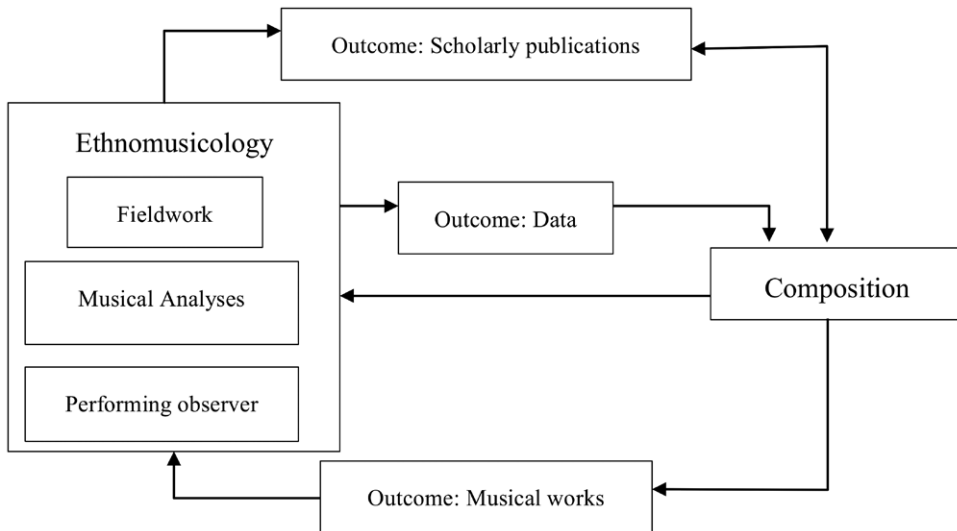


Figure 4. Epistemological interactions in compositional ethnomusicology.

Exposure to Tahitian culture

Following my first stay in 2002 in Tahiti, as a musician I remained deeply impressed by the power and the complexity of the indigenous music. In 2003-2004 I returned to Tahiti, working as a musician and music teacher. During this second stay, I was able to interact with local people and acquire knowledge of Tahitian language, culture and musical heritage. When I returned to France I undertook deeper study of Polynesian music, and I initiated creative intercultural collaborations with members of the diasporic Tahitian community, which led to intermusical performances in 2007 and 2008 in the south of France and a CD launch in Tahiti in 2010, including collaborations with local musicians.

In 2012 I undertook a fieldwork during the 11th Festival of Pacific Arts, which was held between the 1st and 14th July 2012 in Honiara, Solomon Islands. During the festival, I videotaped three Francophone Pacific Islander ensembles in performance and conducted interviews with their leaders. A second period of fieldwork took place

in September and October 2013, in Tahiti, between the Paea and Papenoo districts, including the urban area of Papeete. My activities included interviewing indigenous and non-indigenous musicians and ensemble leaders as well as key informants in the indigenous cultural sector. I participated in music making with the aim of learning musical systems and identifying compositional processes employed in contemporary indigenous music making. When possible, I made recordings of music making in various contexts: informal performances in public areas, religious ceremonies, music and dance rehearsals, on-stage performances, teaching situations, individual performances and demonstrations which I requested. I secured permission to participate in collaborative music making with indigenous performers to gain an understanding of the nuances of style, musical idiom, and processes of composition and improvisation. Twenty-seven semi-structured interviews with indigenous and non-indigenous key cultural informants, selected for their importance and their representativity, provided the data for the “insider” analysis level, while my field notes and observation of the musical system constituted the “outsider” level. Together with the performance recordings, the total material represents twenty-one hours of recording.

A typology of compositional processes for compositional ethnomusicology

It is possible to synthesise the various compositional processes involved in compositional ethnomusicology as outlined below. I identify two sets of tools. The first deals with synchronic processes, or compositional processes that are involved mostly simultaneously or that overlap in the course of the elaboration process of the work. It includes the following operations:

- Simulation comprises several stages. While translation is the exact transposing¹⁸ of musical elements or compositional features from one musical system into another (for example, the use of a traditional instrument using the indigenous playing technique), imitation or simulation consists of the replication of those elements in an extraneous context. It includes, for example, the transposition of the contrapuntal technique from indigenous polyrhythms to a different instrument (for example, the piano).
- Recombination involves the reprocessing of compositional features, that is, the process of borrowing selected elements from one musical system, then introducing various degrees of variation or metamorphosis. It can include endogenic or exogenic elements, whether related to the musical system (e.g., the recombination of rhythmic durations in a new syntax), the materials tools (e.g., revising an instrument playing

¹⁸ As opposed to Stokes' definition, for whom it comprises “various kinds of overt ‘versionising’ or ‘appropriation’”, for example in the circulation of concerto form, tango, or Hawaiian music, often under colonial relations of power (Stokes 2007, 13).

technique), the musical notation (e.g., the notation system that Tahitian musicians elaborated for the *tōere* rhythmic cells), and the socio-cultural functions (e.g., the modification of performative circumstances).

- Juxtaposition is related to the process of code superimposition in linguistics and consists of associating various features from the envisaged musical systems without transforming them, such as musical cells or melodies.
- The processes of extension or diffusion more intimately fuse aspects of the musical systems and occur at the compositional and idiomatic level. They consist in selecting a given compositional process and extending its common usage to another context. For example, the decontextualisation of a vocal motif into an accompaniment gesture, or the elaboration of a new textural role for an indigenous instrument.

The second set of tools is related to diachronic processes, that is, dynamic operations that require a temporal development throughout the elaboration of the research, at a medium and even long term level. It comprises:

- Layering: at a compositional level, the syncretisation process involves a series of back-and-forth movements of the researcher from one musical system to another, resulting in the elaboration of compositional layers. For instance, the composer writes a melody inspired by traditional melodic contours, pitches, or rhythms, then adds a Western-derived harmonic layer. He then could write a piano part where he would integrate further indigenous elements of rhythms or textures, and ultimately, he would arrange the composition for both a Western ensemble and indigenous ensemble. The outcome is a multi-layered intercultural composition where each stratum soaks into and infuses those which precede it, and influences the direction taken by those that follow.
- Another paramount diachronic tool resides in the development of collaborations with musicians, artists or stakeholders who are representative of both musical systems. These collaborations may occur directly, for example in involving a wide range of artists, or more distantly in time and space through sampling processes, or the exchange of compositional materials (for example, a writer, a composer, and a choreographer working together on the same project). Concepts, techniques, and processes circulate between collaborators and allow the emergence of a representative work.

Compositional approach, process, and techniques

In *L'Esprit du Feu*, the compositional approach consisted in the identification of equivalencies and incompatibilities between Tahitian and Western musical systems, and in the development of intersystemic convergences. In Table 1, I categorise the

compositional processes involved¹⁹ following Arom's model of a musical system (1991). I sought intersystemic convergence using two types of tools: first, a series of synchronic construction processes, including processes of simulation, recombination, juxtaposition, and extension/diffusion. These processes occur in the sonic dimensions of time, register, sound, dynamic, and density, as well as at the structural, conceptual, symbolic, and paradigmatic levels (namely, the improvisatory and logogenic paradigms). Second, a series of diachronic construction processes operating laterally, namely the layering process, and various types of collaborations.

In addition to this bi-dimensional representation, the compositional development elaborated above slowly matured over a conscious-to-unconscious axis, a dimension that is determinant in the construction of intercultural metasystems. In the transitional compositional space, the progressive convergence of the various elements participating in the musical product led to the unconscious and inexorable passing of discrete elements into my unconscious compositional realm. For instance, the ongoing study of the *pehe* allowed me to naturally employ segments of them in my compositional language.

Presentation and exegesis of the work

L'Esprit du Feu: Te Vārua o te Auahi is a two-and-a-half-hour contemporary intercultural opera in three acts, written in the Tahitian language, for symphonic orchestra, traditional ensemble, and mixed choir. The work combines elements of Polynesian musical, choral and oratory traditions with a musical writing inspired by the French composers of the 20th century as well as sounds from contemporary jazz. The libretto is closely inspired by a piece of local oral literary culture, the legend of Aro Arii te Tara²⁰.

In this section, I examine Act I, which concentrates the main themes and compositional features used throughout the work and is presented here in a reduced piano-voice orchestration. I provide a concrete application of the model for compositional ethnomusicology, and outline relevant aspects of my compositional approach, processes, and techniques that I have applied in the work. Beyond the short examples given in the text, the reader can refer to the original score presented in Appendix B.

¹⁹ The composition portfolio resulting from this practice-led research included a folio of six jazz pieces for small ensembles, and the operatic work that is analysed below. Some compositional processes that are specific to the jazz environment may not appear in the following exegesis.

²⁰ First reported by Marau Taaroa in 1927 in a special edition of French weekly magazine *L'illustration* (Taaroa 1927) and republished fifty-six years later (Daunassans 1983).

Musical system	Synchronic tools				Diachronic tools	
	Simulation	Recombination	Juxtaposition	Extension/Diffusion	Layering	Collaborations Real time Distant
Musical material	Replication of <i>pehe</i> rhythm and form Sound/rhythm/harmonic texture Strumming techniques <i>Pehe</i> translation on cymbals Replication and translation of <i>himene</i> characteristics ¹ Melodic scales	Variation/reprocessing (<i>pehe</i> and <i>tariaparau</i> patterns) <i>Tāmau</i> recombination <i>Himene tāraua</i> melodic recombination <i>Tō'ere</i> improvisation New function for the bass (<i>ira ū</i>) <i>Himene</i> vocalizations 5/4 ukulele strumming	Sampling	Sound textures Parallelism Pedal points Extension of <i>pahu</i> patterns in improvisation and rhythm section Extension of <i>pehe</i> structure to macrostructures Piano ostinatos derived from rhythm patterns and <i>himene</i> layering <i>Tō'ere</i> improvisation Strumming upper structures Macro structures extension (<i>ūre</i> , <i>'aparima</i>) <i>Himene</i> multipart singing in choral sections	Back and forth cross-feeding - appropriation of ideas by participants – process of rhythmic embossing	Improvisation Recording/ sampling/ editing
Conceptual and material tools	Imitation of sounds of nature <i>Himene</i> sound textures Translation vocal techniques (e.g., overlapping) Harmonisation process	New <i>tō'ere</i> playing technique <i>Tō'ere/pahu</i> recombination into jazz drum set	Indigenous instruments incorporated in the orchestra Matching <i>pehe</i> /melodic-harmonic content	<i>Himene</i> diffusion on orchestra <i>Himene</i> vocal reharmonisation Multi-layered improvisation New texture/rhythmic/harmonic roles for ukulele and <i>tō'ere</i> <i>Himene</i> harmonic embedding as upper structure Harmonic shift	Back and forth cross-feeding	Choir collaboration Libretto
Socio-cultural functions		Energy – oratory - <i>himene</i> reprocessing - logogenic process		<i>Ōrero</i> extension Potential collaborations with other creative arts		
General symbolism	Instruments symbolism Legend/myth translation <i>Ōrero</i> context			Elaboration upon legend Polynesian themes Inspiration by nature		Libretto
			Poietic function of symbolism			

¹ Repetition, idiomatic phrases, ostinatos, dynamics, and overlapping.

Intersystemic convergence

Some technical, conceptual, or symbolic indigenous features are considered as barely (or even not) compatible with the Western compositional framework. For instance, indigenous drummers consider that as a *pehe* constitutes a piece by itself, it can hardly be blended with exogenous elements. Other musicians find that the *fortissimo* dynamics and the polyrhythmic complexity of percussion ensembles are such strident features that they make any stylistic convergence difficult, if not impossible, to envisage. I intuited, however, that somehow a musical convergence might be possible²¹. The challenge was therefore to investigate in which terms these items could be successfully incorporated into a syncretic work.

As in *Omai*, the use of indigenous instruments constitutes an important cultural feature. The orchestration includes a *vivo* and a *ukulele* part, as well as a traditional percussion ensemble comprising a *tō'ere*, a *pahu tupa'i rima*, a *tariparau*, a *fa'akete*, and a *'ihara*. But as I show below, the intersystemic convergence goes far beyond the simple juxtaposition of indigenous artefacts.

Musical analyses (see Colson [2016, 203–35]) allowed me to identify indigenous rhythmic components originally performed on indigenous percussion instruments and the ukulele. They are treated here using a range of reprocessing techniques.

A first reprocessing level consisted in reworking the *pehe* constitutive cells, as in, for example Scene 5, bars 26–32 where the *pehe* Te Arapo appears inverted (Figure 5.A, compared with original *pehe* in Appendix A. Traditional patterns may also appear in *watermark*²². Figure 5.D shows the *tāmau* emerging from the *pahu* regular quavers.

²¹ This argument about compatibility as a prerequisite for syncretic music elaboration has been mentioned earlier by ethnomusicologists (see Colson [2016, 69-79]). Nevertheless, the example of the emergence of the *himene* shows that it might not be a *sine qua non* condition.

²² I use the term *watermark* to suggest a light presence of a given rhythm pattern, a first level of what I will later call *rhythmic embossing*.

A. Scene 5, bars 26-28.

B. Scene 5, bars 94-96.

C. Scene 5, bars 106-107.

D. Scene 5, bars 137-138.

Figure 5.A, B ,C, and D. Recombinations of *pehe* fragments on the percussion instruments.

In Scene 3, I employed a *pahu* rhythm inspired by my field recording of an indigenous performance²³ that results in a dramatic effect:

Figure 6. Bars 5–6, Scene 3.

²³ Libor Prokop, 24 September 2013.

This rhythmic pattern is extensively used as the *Rāhui*²⁴ leitmotiv throughout the piece on the piano, using simulation and extension processes, for example in Scene 5 at bars 24, 54, 89, 120, and 136, and Scene 8, bars 31–32 (Figure 7).

Scene 5, bars 24-25.

Scene 5, bars 54-56.

Scene 5, bar 120.

Scene 8, bars 31-32

Figure 7. Various treatments of the *Rāhui* leitmotiv.

²⁴ A prohibition or restriction of part or all of the resources of a land.

An auxiliary rhythmic leitmotif associated to Tahu'a appears on Scene 5, in the piano ostinato from bar 1 then transformed in a bass motif on bar 9 (Figure 8.A and 8.B). Later in Scene 6, the same pattern appears again (Figure 8.C), treated as a watermark in the right-hand ostinato. This pattern reappears in a set of forceful homorhythmic block chords section in Scene 8 (Figure 8.D).

A. Scene 5, bar 1.



B. Scene 5, bar 9.



C. Scene 6, bar 34.



D. Scene 8, bar 34.



Figure 8. A, B, C, and D. Tahu'a's secondary rhythmic leitmotiv.

Additionally, I have extensively used the whole *pehe* transposition and diffusion process throughout the piece. For example, Te Arapo appears on the piano in Scene 5, bar 33 (Figure 9).



Figure 9. Bar 33, Scene 5.

Other developments include *pehe* symbolically connected to the plot. In the piano part of Scene 10 beginning at bar 42, I have developed the *pehe* Aremiti using an undulated contour, suggestive of the symbol of the Ocean (Figure 10).



Figure 10. Bars 42–43, Scene 10.

General symbolism is also exemplified in scene 6, in which the intense, contemplative, and spiritual atmosphere builds on a *vivo* line that is inspired by a field recording and a slow *pahu* pattern that brings further intensity.

Throughout the piece, I use the rhythms originally played on the *fa'akete* as a basis for a rhythmic embossing of modal plateaus (Figure 11), for example in Scene 4 on a Eb6 chord (Figure 11.A), or in Scene 5 on Phrygian chords (Figure 11.B).

A. Scene 4, bb21-22.

Piano

sempre legato

mp

B. Scene 5, bar 107.

Piano

pp

C. Scene 5, bar 131.

Piano

mp

D. Scene 5, bar 137.

Piano

ff

Figure 11. A, B, C, D. Various treatments of the *fa'akete* pattern.

Further processes and examples are given in Table 2:

	Examples
Simple translation Embedding in a larger melodic-harmonic context	<i>pehe</i> Pahae : sc.14, bb.27-28; <i>pahu</i> , sc.3, bb.5-6
Inversion pehe	<i>Pehe</i> Te Arapo : sc.5, bb.26-32
Variation	<i>Pahu</i> variation : sc.5, b.95
Adaptation to metre	sc.5, bb.107-113; <i>Hula</i> strumming: sc. 5
Watermark	Sc.5, bb.137-138; sc.6, b.34
Pehe transposition and diffusion	Te Arapo in sc.5, b.33, bb.125-127; <i>Fa'ahee</i> in sc8 , bb.3-5, bb.23-24; sc.9, bb.1-2, bb.11-14
Rhythmic embossing	<i>Fa'akete</i> patterns: sc.4, bb.21-22; sc.5, bb.107, 131, 137
Extension	Percussion patterns to the piano: sc.2, bb.72-73; sc.5, bb.43-45; sc.5 bb.24, 54, 89, 120, 136; sc.8, b.31-32; <i>Ukulele</i> strumming pattern: sc.5 b.62, sc.12, bb. 24-25
General symbolism: association of rhythm cells and patterns as rhythmic leitmotifs depicting characters	Tahu'a and <i>pahu</i> , sc.2, bb.1, 7 <i>Rāhui</i> and <i>pahu</i> pattern sc.5 Auxiliary rhythmic leitmotiv associated to Tahu'a : sc.5 b.1, transformed in a bass motif on b.9 Symbolic connection to the plot: sc.10 b. 42 Sc.10 piano imitates the rumble of the reef in the low register, and the night insects in the high register.
Determination of meso-structures	Harmonic-melodic structure of the ' <i>ūtē</i> ': Sc. 60-87 Strophic structure of ' <i>aparima</i> ' genre: sc. 12 Development of a <i>vivo</i> solo : sc.6

Table 2. Applied compositional processes.

Treatment of choral sections

The libretto comprises a number of choral sections, the role of which is to comment on the plot and reveal the villagers' feelings and reactions to the unfolding events. I sought to explore a range of creative ways of embedding and developing the compositional processes used in *hīmene* singing in the operatic context, building on its melodic, harmonic, and rhythmic characteristics. For most of the choral sections I involved the ensemble in horizontal multipart singing by transposing archetypal features onto harmonic landscapes previously unexplored in this genre. Here, the choral ensemble is organised

similarly to *hīmene* choirs and reproduces their traditional functional structure²⁵. The bass takes on the role of the *ha'u*, mostly singing a drone and using guttural effects. Tenors may split in two lines, which correspond to the *maru tāmau* and *teitei tāne*, thus developing two-bar ostinatos or variations. The central part is allocated to the two alto voices, transposing the *huti*, *fa'a'ara'ara*, and *parauparau* functions: lead voice, ostinatos. The upper voices, traditionally sung by the *tahape*, *teitei vahine* and *perepere*, are represented here by the soprano part.

Compositional techniques described in Table 1 and applied to choral sections include simulation, direct translation, juxtaposition, extension, and diffusion. The simultaneous progression of the parts takes precedence over the harmony. For example, in Scene 1 from bar 31, the soprano part weaves a melodic counterpoint to the main alto part, while the tenor and the bass hold a role similar to the *hīmene* singing (Figure 12).

The musical score for Figure 12 consists of four staves: Soprano, Alto 1, Tenor 2, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins at bar 31 with a melodic line and lyrics 'a' and 'e'. The Alto 1 part has lyrics 'e e i e a u e 'e i e e'. The Tenor 2 part has lyrics 'a 'a e a 'a e 'c i e i e a 'a e a 'a e 'c i e i e a 'a e a 'a'. The Bass part has lyrics 'hm hm hm hm' repeated in groups of four.

Figure 12. Bars 31–35, Scene 1. Choral section.

²⁵ Polyphonic construction in *hīmene tārava* involves the superimposition of three sonic layers. The *ha'u*, a wordless and strongly pulsating drone with sometimes guttural effects, is the male voice layer constituting the song basement. The central line contains the entire text and involves a male voice, the *tāmau*, and three female voices: the *huti*, the *fa'a'ara'ara*, and the *parauparau*. The soloist voices *tahape*, *maru teitei* and *perepere* form the upper layer, enriching the rhythm, melodies, and the timbre. Further details can be found in Mesplé (1986; 1995).

Figure 13 indicates how in Scene 13 I have extended the technique, employing six different horizontal layers:

Figure 13. Bars 11–14, Scene 13. Choral section.

The principle of continuity, referred to as *continuité* by indigenous singers, is encapsulated here by the verses overlapping, progressively ending in a unison on the key centre. I have employed this process throughout the choral sections, for example in Scene 1, bars 27–28 (Figure 14) as well as bars 174–192, and in Scene 5, bars 107–113.

The bass lines are treated as a *ha'u* voice in most of the ensemble sections (see the examples above), which alludes to the drones and recitation lines characteristic of *hīmene* singing.

I have employed a range of idiomatic ostinatos and key phrases for each voice register as a construction kit for individual vocal lines, as shown on Figure 15 and on other examples in this section.

B A Tempo *mf*^(1st) *f*^(2nd) *sempre legato*

Soprano

Alto 1
mf^(1st) *f*^(2nd) *sempre legato*
 'i e 'e 'a u e e e i e a u e e i e a u e i e

Alto 2
 'i e 'e 'a u e

Tenor 2
mf^(1st) *f*^(2nd) *sempre legato*
 a 'a e a 'a e 'e i e i e

Bass
f
 hmmm hm hm hm hm

Figure 14. Bars 26–30, Scene 1. Choral section.

mf

Alto 1
 I ni-'a i te mau fe-nu-a a-to-'a o te - i e Mo-a - na!

Alto 2
f *sempre legato*
 a a a e

Tenor 2
f *sempre legato*
 O A-ro te ma-na

Bass
f *tenuto, ad lib.*
 hm hm

Figure 15. Bars 174–177, scene 1. Choral section.

Other indigenous compositional features used in the work include parallelism, homophony, syllabic singing, fermatas closing choral sections (see for example Scene 1 at bar 63), and repetitions. These processes were extensively used in order to build hypnotic textural effects, as shown on Table 3.

parallelism	sc.14, bb.15-26, bb.35-45
homophony	sc.14, bb.15-18
key idiomatic elements	sc.1, bb.174-177, sc.5, b.59-61
imitation	sc.1, bb.51-56
syllabic singing, fermatas closing choral sections	sc.1, b.63
repetition	sc.1

Table 3. Further compositional processes used in choral sections.

In order to implement the process of intersystemic convergence, in addition to the processes explained above, I have employed various degrees of harmonic embedding of the choral ensemble in the orchestra (see table 4 below, and figures 16-17):

The image shows a musical score for a choral section, bars 89-92, scene 5. The score is for Soprano, Alto 1, Alto 2, Tenor 2, and Bass. The lyrics are "A fá - 'a - ro - 'o a - na - e" and "A fá - 'a - ro - o a - na - 'e". The dynamic marking is *mf*. The Soprano part starts with a fermata and then enters with a melodic line. The other parts enter in a staggered fashion, creating a polyphonic texture.

Figure 16. Bars 89–92, scene 5. Choral section.

The musical score consists of four staves. The top staff is for Tenor 2, with lyrics 'Ra - hu - i!' and a dynamic marking of *mp*. The second staff is for Bass, with lyrics 'Ra - hu - i! Ra - hu - i, ra - hu - i! Ra - hu - i! Ra - hu - i, ra - hu - i!' and a dynamic marking of *pp*. The third staff is for Piano, with a dynamic marking of *pp* and a complex rhythmic pattern. The bottom staff is for Pahu Tupapa'i Rima, with a dynamic marking of *pp* and a rhythmic pattern.

Figure 17. Rhythmic and textural function developed above piano ostinato. Bars 107–108, Scene 5.

No embedding: <i>a cappella</i> sections	Sc.1, bb.2-14 Sc.13, bb.11-20	
Simple tonic pedal sustaining an unusual harmony	Sc.5, b.89	
Light harmonic sustain	Sc.1, bb.28-45	
Progressive harmonic shift	the movement of the piano internal movement of the melodic lines	Sc.1 from b.174 Sc.13 from b.10
New modal contexts	B Aeolian progression in Sc.5, b.33 E Lydian b7 at b.89 E Phrygian at b.107	
Rhythmic and textural function developed above piano ostinato	Sc.5, b.33, 107, 137	
Tiling process and increasing density on a pedal point	Sc.5 from b.107	
Homophonic sections applied to chordal upper structures	Sc. 14	

Table 4. Embedding levels of the choral ensemble.

In addition, several melodic lines were generated from Polynesian melodic scales: in Scene 1, 'Ui's character is depicted using an altered pentatonic (connection to the defective scales in Tahitian hymnody); in Scene 5, the Messenger's melodic line is adapted from the *maru tāmau* ostinato motif in *hīmene* singing; in Scene 10, Motire's aria has a melodic proximity with Polynesian lines, for example from bar 21 (Figure 18):

Aria
Largo

Motire
p
Ia fa-no 'o-e na te mo-a - na

Piano
p tenuto

Figure 18. Bars 21–23, Scene 10.

Recitatives

The compositional development of recitative sections is strategic in terms of intersystemic convergence. Tahitian literary genres connected to liminal utterances can interestingly be expanded within the innovative context of the operatic stylistic framework. Despite their obvious stylistic, symbolic and performative differences, the connection between *ōrero* and recitative techniques in operatic singing is natural.

I have chosen to use the nomenclature commonly employed for *Sprechgesang* (see *Pierrot Lunaire* by Schoenberg [1994] and *Wozzeck* by Berg [1955]). It consists in replacing the note head by a small cross, as shown in Figure 19.

Recitative ['Ōrero] Sprechgesang
mf *espressivo*

'Ui
mf *espressivo*
E te nu-na-'a he-re! I te tā-pa-e

Piano
pp

Figure 19. Bars 88–89, Scene 1.

This nomenclature implies that notes are not meant to be accurately pitched, allowing the singers the liberty of interpreting these sections according to their sensitivity, their technical knowledge, their perception of the score and their understanding of the genre.

An important compositional paradigm in *L'Esprit du Feu* was to consider the libretto as the point of departure for my creative gesture. I have systematically started the composition of each section by reciting the text and finding the naturally occurring accents, breathing points, and natural intrinsic rhythm, which determined the structure of the melodic phrases, then of the sections. The following figure reveals how I worked out through 'Ui's aria from bar 106:

Figure 20. Preparatory sketch for 'Ui's aria, Scene 1, bars 106–134.

In the writing, I considered specific linguistic processes such as diphthongisation (see Scene 5, bars 137–15). I have also extrapolated the use of melismatic vowels as a texture, a feature commonly found in *hīmene* singing. Scene 1 begins with a whispered *a cappella* melody, expanding into an interplay of various vowels. Eventually, from bar 47, the text gradually appears.

Diachronic tools

The second set of tools allowed me to forge the intersystemic convergence in a medium-term timeframe. Through an ongoing process of back and forth between the Tahitian musical system and my own compositional background, I proceeded with a series of layering, progressing like the construction of a musical temporal *millefeuille*, where each added layer infuses, absorbs, and influences the next one. Figure 21 illustrates my compositional diachronic process for 'U's aria, the temporal sequencing of which I have at times modified.

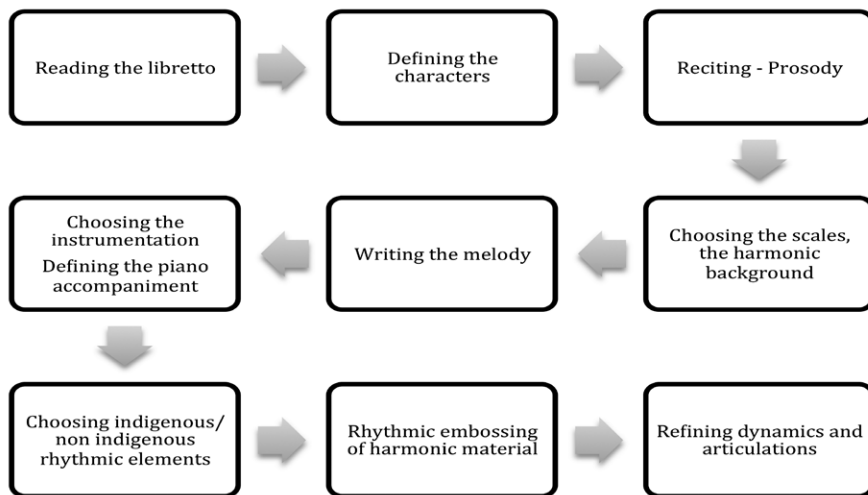


Figure 21. Diachronic compositional process of *L'Esprit du Feu*.

The second diachronic tool I used consisted in several levels of collaborations that allowed me to test, select, and develop my compositional ideas. The way my intended collaborations in Tahiti, Australia, and France²⁶ developed has been deeply influenced by opportunities dictated by encounters with musicians and experts (whether indigenous or not) and their will to collaborate, as well as by the calendar of cultural events. This collaborative dimension of the project played a key role in the definition and implementation of lyric diction in the operatic work and in the definition of melodic ideas (such as the *vivo* introduction in Scene 6). Participants brought their own aesthetics, sensitivity, and personal understanding

²⁶ I initially recruited eight volunteer singers and two instrumentalists from the Sydney Conservatorium of Music, the Australian Institute of Music, and within the diasporic Polynesian community in Sydney. In June 2015 we recorded five representative scenes from Act I. Further development included a collaboration with the operatic repertoire class of the Paris Conservatoriums for a recital concerto at the Grand Palais, Paris, in 2018. Further collaboration is currently examined with the Conservatoire Artistique de la Polynésie Française in Papeete, French Polynesia.

of the musical convergence, and their technical and musical expertise. Through this process, the musical material has undergone a slow maturation, personally and collectively.

Conclusion

The creative processes involved in the creation of *L'Esprit du Feu* have been informed by an in-depth understanding of the indigenous musical system, conceptual tools, sociocultural practices, and symbolic and metaphysical elements, along with their inter-relationships. I have applied compositional processes such as the transferability of rhythm patterns between voice, percussion, and harmonic instruments throughout the creative work. Other features such as textural conceptualisations, arrangement techniques, and structural models have also been used.

Intersystemic convergence has been possible through the connection between similar characteristics. Opera, as a global artistic experience, allows both the composer and the audience to embrace music, costumes, literature, and liminal utterances, as does the Polynesian conception of artistic performance. *L'Esprit du Feu* exemplifies the development, in the operatic context, of Tahitian conception of art as a “total” experience²⁷ through the reinterpretation of *ōrero* and *hīmene* and the development of indigenous poetic processes.

Points of convergence constituted the shell around which I have been able to add less familiar features. Although indigenous and non-indigenous musicians usually consider *tō'ere* patterns in *pehe* to be incompatible with any other exogenous elements, I have shown how they can be integrated within new rhythmic, melodic, and harmonic contexts, and imprint a very specific texture on these materials. Pianistic gestures constitute a particular crucible for convergence. The various processes I have described above delineate the contours of a Polynesian pianism, including various rhythmic approaches, sound timbres, dynamics, and symbolic features.

Fieldwork, interviews, performance participation, and musical analyses have informed my compositional processes and nurtured my imaginary as a *composing observer*. Ultimately, this practice-led research constitutes a “self-reflexive fieldwork account”. *L'Esprit du Feu: Te Vārua o te Auahi* is the result of a multi-mode research inquiry combining contrasting approaches to cultural sustainability and is framed as a new kind of musical ethnography within the paradigm of meta-sustainability. Following composer of Samoan origins Poulima Salima's endeavour, in increasing global awareness of the Pacific world view of music this creative work intends to contribute to “trailblaze Pasifika sound to the world”²⁸. As a fieldwork-informed musical fiction, it demonstrates the possibilities of a new aesthetics for the meta-sustainable development of Tahitian musical tradition.

²⁷ To understand the multidimensional character of Polynesian music and dance, see Kaeppler and Love, 1998.

²⁸ Centre for New Zealand Music. n.d. “Poulima Salima, composer”. Accessed 22 June 2021. <https://sounz.org.nz/contributors/131>.

Appendix A Pehe transcriptions

AREMITI

The musical notation for AREMITI consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, with a repeat sign at the end. The second staff continues the melody with similar rhythmic patterns.

Urima, pers.comm., 1 October 2013

FA'AH'E'E

The musical notation for FA'AH'E'E features a treble clef and a key signature of one sharp. It includes a first ending bracket labeled '1, 2, 3.' and a second ending bracket labeled '4.'. A 'repeat' sign is present, with the instruction '(on repeat)' written above the second ending.

Faatauirā, c.2010; Raapoto et al., 1996 (Raapoto version does not include the second repeat section)

TE ARAPO

The musical notation for TE ARAPO is written on a single staff with a treble clef and a key signature of one sharp. It consists of a continuous line of eighth and sixteenth notes.

Faatauirā, c.2010; Urima, pers.comm., 1 October 2013

TOREA

The musical notation for TOREA is presented on two staves. The first staff has a treble clef and a key signature of one sharp, showing a sequence of notes with repeat signs. The second staff continues the melody, featuring a 'x4' marking above a specific rhythmic figure.

Urima, pers.comm., 1 October 2013

The transcriptions follow the indigenous nomenclature for note groupings and timbre notation: I notate the low sound with the note stem turned up, whereas the high sound is differentiated with a stem turned down.

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Appendix B

<https://ziva-hudba.info/wp-content/uploads/2022/01/Te-varua-o-te-Auahi-Appendix-B.pdf>



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Appendix B
L'Esprit du Feu : Te Vārua o te Auahi
Opera in three acts

Lyrics by: Gaby Cavallo

Music by: Geoffroy Colson

Act I (piano reduction)

Scene 1

A Allegro ma non troppo (♩ = c. 120)

The musical score is written for Alto 1, Alto 2, Bass, and Piano. It begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Allegro ma non troppo' with a quarter note equal to approximately 120 beats per minute. The score is divided into measures by vertical bar lines. The Alto 1 part starts with a rest, followed by a melodic line with lyrics 'M m'. The Alto 2 part has a rest, then a melodic line with lyrics 'M m m m m'. The Bass part has a rest, then a melodic line with lyrics 'm m m m m'. The Piano part has a rest, then a melodic line with lyrics 'm m m m m'. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and performance instructions like *sempre legato* and *sempre tenuto*. The score ends with a double bar line and repeat signs.

B A Tempo

mf^(1st) *sempre legato*
f^(2nd)

22

S.

A.1

A.2

T. 2

B.

Pno

mf^(1st) *f*^(2nd) *sempre legato*

mf^(1st) *f*^(2nd) *sempre legato*

f *sempre tenuto*

hmmm hm hm hm hm

mf^(1st) *f*^(2nd)

eu eo aie o'ie e aue'e a e'au e ie'e'au e eieaue eie au eie

eu eo aie o'ie e e'e a e'au e ie'e'au e

a 'a e a 'a e 'e i e i e

hmmm hm hm hm hm

31

S. a e e a u e 'e i

A.1 e e i e a u e 'e i e e e 'e i e 'e a 'a u e 'e i e 'a u e

T. 2 a 'a e a 'a e 'e i e i e a 'a e a 'a e 'e i e i e a 'a e a 'a e 'e i e i e a 'a e a 'a e 'e i e i e a 'a e a 'a

B. hm

Pno

40

Rallentando

A Tempo

S. e a u e a u e 'e i e a u e

A.1 e a u e 'e i e 'e a u e 'i e 'a e a u e

A.2

T.1

T.2 e 'e i e i e 'e a e 'e i e

B. hm hm hm hm hm

Pno *mf*

Pa. *f*

f a Te a - ri - 'i te a - ri - 'i Te - Te a - ri - 'i o

49 *f*

S. ha - e - re ha -

A.1 e a

A.2 Te a - ri - 'i te a-ri-'i Te a - ri - 'i te a-ri-'i Te a - ri - 'i te a-ri-'i Te a - ri - 'i te a-ri-'i Te a - ri - 'i te a-ri-'i

T.1 - i - e te a - ri - 'i o te ha-e-re mai nei Te - i - e te a - ri - 'i o te ha-e-re mai nei Te -

T.2 te ha-e-re mai nei Te a - ri - 'i o te ha-e-re mai nei Te a - ri - 'i o te ha-e-re mai nei Te a - ri - 'i o te ha-e-re mai nei Te a - ri - 'i o

B. hm hm hm hm hm hm hm hm te a ri 'i

Pno

Pa.

57 **Rallentando** **A Tempo**

S. e re Te ha-e re mai nei!

A.1 e Te ha-e re mai nei!

A.2 Te a - ri - 'i te a-ri-'i Te a - ri - 'i te a-ri-'i te-ie te a-ri - 'i o te ha-e re mai nei!

T.1 - i-e te a-ri-'i o te ha-e-re mai nei Te-i-e te a-ri-'i o te ha-e-re mai nei!

T.2 te ha-e-re mai nei Te a-ri-'i o te ha-e-re mai nei 'e Te a-ri-'i e!

B. hm te a ri 'i hm hm hm

Pno *pp*

Pa.

Più Mosso

64

Pno *pp* *poco a poco crescendo*

Tō. *pp* *poco a poco crescendo*

Iha. *pp*

70

Pno *sempre crescendo*

Tō. *sempre crescendo*

Iha. *pp*

75

Pno *sempre crescendo* *ff* *mf*

Tō. *sempre crescendo* *f*

Iha. *pp*

Meno Mosso

Rit. D **Moderato** (♩ = c. 80)

Recitative [⁴Örero] Sprechgesang
mf *espressivo*

82
 'Ui
 E te nu-na-'a he-re! I te tā-pa-e

Pno
pp *mp* *pp*

Pa.

90
 'Ui
 ra-'a a-tu To-'u me-tu-a i Ro-ho-tu no-a-no-a Ri-ro mai nei a ei A-ri-'i nō 'ou-tou pā-'ā-to - 'a O tā-'u ia e te-'o-te-'o nei

Pno
crescendo *mp* *mf* **Più Mosso** *f*

97
 'Ui
 Nu-na-'a i-to-i-to! E ti-'a-tu-ri ia-'u nei! Nu-na-'a ri-ma he-re i-o! E fe-nu-a hau-'ē__ i te ru-pe-ru-pe Te fe-nu-a o tō tā-tou hu-ā-'a__ Te

Pno

104

'Ui

o - ra 'o - a - 'o - a nei tā rā - tou hu - ā - 'ai.

Pno

diminuendo

E Aria

mf cantabile

'Ui

Te-ie tā - 'u ta - pu, E ta - pu mo - 'a nō tā - 'u nu-na 'a O 'o-e te u-po-'o O

Pno

mp

114

'Ui

te mau nu-na-'a a-to-'a O te - i-e Mo - a-na Te fa-nō - mai

Pno

pp

120

‘Ui

nei Te mau a - ri - ‘i ma - na nu - i, te-re fi - ri - ‘au - fau

Pno

124

‘Ui

i ni - ‘a i to tā tou Ma ra - e Nu - i, E a - ni mai te hō - ‘e

Pno

mf

p

128

‘Ui

o rā - tou i tā - ‘u ta - ma - hi - ne O A - ro te va - hi - ne!

Pno

Rallentando
delicato

pp

F Poco Più Mosso

f

‘Ui

E ho-ro-‘a vau na te to-a-ma-ta-pu, te to-a-ta-pa - hi,

Pno

140

Rit.

G A Tempo

mf

con moto

‘Ui

E ho-ro-‘a vau na te to - a-i-ho a - ri - ‘i! Nō rei-ra vau i au - pu - ru ai te

Pno

sempre legato

‘Ui

mai-mo - a nā - ‘u,

Nā na te mā - ‘a mo-na-mo-na

Pno

154

‘Ui

hau, Nā na te ‘ī na - ‘i mai-ta-‘i ‘ē, Nā na te me-a

Pno

161

‘Ui

ta - ‘a ‘ē. Ma - o - ti tō na rā ti - ‘i - ti -

Pno

H Grave *f*

pp

f

166

‘Ui

‘i E a - ra tō mai ‘ou - tou i te mau

Pno

168

‘Ui

Rit.

nu - na - ‘a o te - i - e Mo - a - na!

Pno

171 Recitative [Orero] **f** Sprechgesang I **Rubato, Ma Non Troppo** **Più Mosso** ♩ = 130

‘Ui
E tā-‘u nu-na-‘a! — O vau nei tō A-ri-‘i he-re! —

A.1
mf
I ni-‘a i te mau fe-nu-a a-to-‘a o te - i-e Mo-a - na!

A.2
f *sempre legato*
a a a e

T. 2
f *sempre legato*
O A-ro te ma-na

B.
f *sempre tenuto*
hm hm

Pno
mf *colla voce*
sempre legato

178 *f*

S. O A - ro tē ma - na! O A - ro tē ma - na!

A.1 *f*
O tā-tou ia te nu-na-'a ra - 'a-ti-ra! O tā-tou ia te nu-na-'a ra - 'a-ti-ra! O tā-tou ia te nu-na-'a ra - 'a-ti-ra!

A.2
a e a a a a e a e a a a e a a a e

T. 2
A - ro O A-ro te ma-na A - ro O A-ro te ma-na A - ro O A-ro te ma-na

B.
hm hm hm hm hm hm hm hm hm hm

Pno

S.  O A - ro tē — ma - na!

A.1  'a-ti-ra! — O tā-tou ia te nu-na-'a ra - 'a-ti-ra! — O tā-tou ia te nu-na-'a ra - 'a-ti-ra! — O tā-tou ia te nu-na-'a ra -

A.2  a — e a a a a e a — e a a a a e a — e a a a a e

T. 2  A - ro O A-ro te ma - na A - ro O A-ro te ma - na A - ro O A-ro te ma-na

B.  hm hm hm hm hm hm hm hm hm hm hm hm

Pno 

190

S. O A - ro tē ma - na!

A.1 'a - ti - ra! O tā - tou ia te nu - na - 'a ra 'a - ti - ra!

A.2 a e a a a a e a e a

T.2 A - ro O A - ro te ma - na A - ro


B. hm hm hm hm hm hm

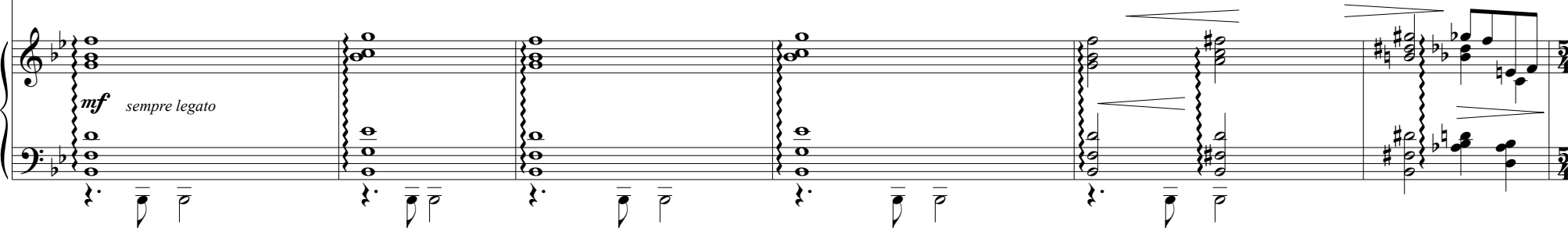
Pno

Scene 2 Adagio ♩ = 55

A Recitative ['Orero] Sprechgesang

mf con spirito

Tah. 
E te A-ri-'i ma-na e 'U - i! Ua 'i-te 'o-e i to nu-na-'a I te fa-'a-te-ni-te-ni-ra-'a i tō i-to-i-to e tō mai-ta-'i!

Pno. 
mf sempre legato

B Più Animato (♩ = c.75)

cantabile

Più Mosso

mf

Tah. 
p Ua o-tai-va - ha ro-a ra Tā-'o-e au - pu - ru I tā-'o-e ta - ma - hi ne A ri - ro mai o ia ei

Pno. 
p *mf*

13

Tah. *crescendo* **f** *dolce mp*

ta - pai - ru mo - ro - te - a. A tu - 'u ri - 'i ia na ia o - ra i ro - to - pū i te mau ta - ma - hi ne! Ua

Pno

19

‘Ui

Tah. **C** *Rallentando* **D** *A Tempo*

rai-rai ro-a tō na 'i-ri, E ma-ma-e no-a i te ma-ha-na, U-a tī - tī ro-a i tā-'o-e fa-'a - te-re ra - 'a! *mf* Ai-ta e me-a e 'ō pa-ni ia-'u Ia

Pno *mp* *mf sempre legato*

25

'Ui
 au - pu - ru i tā - 'u po - e i - ti ia A - ro. I ni - 'a i te mo - tu nō Ra - 'i - a - te - a, Ai - ta e ta - ma - hi - ne

Pno

32

'Ui
 mai ia na i te i - 'e - i - 'e!
 E - 'e - re nā na E - 'e - re nā na

Tah.
 Ua 'i - te pa - 'a - to - 'a i te tā - tā i te ta - pa! Ua 'i - te pa - 'a - to - 'a i te 'a - na i te ha - 'a - ri! Ua 'i - te pa - 'a - to - 'a i te

Pno

E **A Tempo** **mp** **Poco a Poco Animando** *poco a poco diminuendo*

Rit. *mp* *poco a poco crescendo* *p* *mp* *poco a poco crescendo*

F **Allegro** (♩ = c. 120)
sf *capriccioso*

Allargando

40

‘Ui
E - ‘e-re nā___ na

Tah.
‘o - hi i te pa - ‘a - pa - ‘a___ i te pu - pu i ni - ‘a i te a - ‘au. Ai - ta tā - ‘o - e ta - ma - hi - ne i ‘i - te i te rei - ra. ___

Pno
f *p* *mf* *sempre legato*

48

‘Ui
ra ‘o - hi - pa, e mau tā - vi - ni va - hi - ne a - na - ‘e tō___ na. Te fa - nō - mai nei te mau hu - i a - ri ‘i nu - i o te - i - e Mo - a - na

Tah.

Pno
mf *pomposo*

Più animato

f

55

‘Ui

Te-re fa-‘a - ha-na-ha-na i tō tā - tou mau a-tu-a — i ni-‘a i tō mau tā-tou ma — ra-e — E ha - ra - hi-a rā - tou — i tā - ‘u ta-ma - hi-

Pno

61

‘Ui

ne! E ma - ‘i - ti mai au i te to - a - ma - ta - pū, —

Pno

Rallentando

mf risoluto

67

‘Ui

Te to - a - ta - pa - hi, te to - a - i - ho A - ri - ‘i! E A-ro e, — ta-ma-hi - ne a ‘U - i — nō Fa-‘a - o - e,

Pno

75 **G** Moderato (♩ = 90)

‘Ui
Te pu-ro-tu ha-ra - A-ri-‘i, O ‘o - e te A-ri-‘i Nu-i o te mau fe - nu-a o tei-e Mo - a-na!

Tah.
A — fa-‘a - e-a i te mo-e-mo-e-a no-a e ‘U - i! Te-nā

Pno

84 **Grave** *p*

Tah.
mau A-ri - ‘i tā-‘o - e e pa-rau na i Ta-pu-ta-pu - a - te - a rā - tou e te-re ai! Ai - ta hō-‘e e na Fa-‘a-o-e mai! E ri-‘o-ri-‘o noa ae

Pno

91

‘Ui

Tah.

Pno

f furioso

Rit.

Aaah!

tā - ‘o - e ta - ma - hi - ne o A - ro, Mai te rau - ‘o - pi ra i te tau - ‘au - hu ne!

p

p

f

pp

f

Scene 3

A **Misterioso** ♩ = 75 Recitative [‘Örero]
Sprechgesang

mp *mezza voce*

Mot. *1* *mp* *mezza voce*
'U - i! E tā - 'u A - ri - 'i e! E tā - 'u tā - ne he - re! _____
Tei - e mai nei te mau tu - 'u - tu - 'u - ve - a _____

Pno *pp* *sempre tenuto*

Pa. *pp* *fp*

Mot. *5*
A A - ta ___ te A - ri - 'i Nu - i ___ Nō te a - ha te - i - e te - re?
Recitative [‘Örero] *mp* *mezza voce*

'Ui
Ai - ta ___ vai i 'i - te... *mezza voce*

Tah. Recitative [‘Örero] *mp*
E - 'e - re i te te - re mai - ta - 'i tō te - i - e mau ta - 'a - ta! _____

Pno *8vb*

Pa. *fp* *fp* *fp* *fp* *fp*

Scene 4

A Moderato (♩ = c. 100)

B Allegro subito (♩ = c. 140)

mf *vivo*

‘Ui

Ve‘a l

Pno

Pa.

The musical score consists of four staves. The top staff is for the vocal part 'Ui, which is mostly silent in section A and begins in section B with the lyrics "E a - ha tā__ tei - e mau". The second staff is for the vocal part 'Ve'a l, with lyrics "Te fa - 'a - a - ra nei te A - ri - 'i nu - i I te A - ri - 'i o Fa - 'a - o - e ē...". The third staff is for the piano (Pno), marked *mf* and *pomposo* in section A, and *mf* in section B. The bottom staff is for the percussion (Pa.), marked *mf*. Section A is in a moderate tempo, while section B is in a fast tempo.

9

‘Ui

ta-‘a - ta te - ‘o - te-‘o _____ E hi-na-‘a - ro mai nei? _____ A ha-‘a-pa-‘o a-tu ia rā - tou! Ai - ta ro-a vau e hi - na-‘a-ro nei i te hi-‘o a-tu

Pno

pp *mf* *f*

Pa.

f

18

‘Ui

i tō rā-tou a - ro!

Pno

sempre legato *mp*

Pa.

Moderato (♩ = c. 108)

Scene 5

A Allegro ♩ = 120

Tah. *f furioso*

Fe-i-a 'i - te 'o - re i te pe-u! E - 'e - re me-a nā rei ra ia ti - 'a - o - ro a-tu i mu - a

Pno *f agitato*

Tah. *Più Lento mf*

i to mā - tou A - ri - 'il! Ia - 'u nei ia - 'u ia - 'u e fa - 'a - tae mai

Pno *mf*

Tah. *p*

ai i ta 'ou - tou po - 'i, E nā - 'u nā - 'u nā - 'u e ā - fa - 'i i mu - a i te a - ro o te A - ri - 'il

Pno *p* *mf* *pp*

18

Tah. E nā - 'u nā - 'u nā - 'u e hō - ro - 'a a - tu i tā na pā - ho - no fa - 'a o - ti!

Pno. *mp*

24 **Pesante** ♩ = 70 **B**

Tah.

Ve'a 2 Recitative ['Oro] *mf* *f* *risoluto*

Tā na pā - ho - no? [laughters] Ai ta e pā - ho - no! E fa - 'au - e ra - 'a tei - e i to - no - hi - a mai ei

Pno. *pp* *f* *sfz* *mf* *f*

Tō. *mf*

Pa. *f*

30 *sostenuto* **C** **Presto** ♩ = 140

Ve'a 2
fa-'a a ra, E fa-'au-e ra-'a nā A-ta!

A.1
f
A - u - e! E fa-'a-u - e - ra-

A. 2
f
Nā A-ta... E fa-'au - e - ra-'a

T. 2
f
Au - e! tā - tou e A - ta!

B.
f

Hmm A - ta Hmm

Pno
mp

Tō.
mf

Pa.
mf

D **Meno Mosso**

36

Ve'a 2

A.1

A.2

T.2

B.

Pno

Pa.

f

ff

O-ia! ___ E

'a A - u - e! E fa-'a-u - e - ra - 'a

nā A - ta... Nā A-ta... E fa-au - e - ra-'a nā A - ta...

Au - e! tā - tou e A - ta!

A - ta ___ Hmm A - ta ___ Hmm A - ta ___

42 *mf* *mezza voce*

Ve'a 2

fā-'au - e-ra-'a nā A - ta! Te A-ri-'i nu - i o Ra-'i-a-te-a Tō tā - tou A - ri - 'i nu - i! O - ia te a - ri-'i nu-i o tō A-ri-

Pno

f

Pa.

51 *mf* **Grave** ♩ = 70

Tah.

E a-ha tā-u-a fā-'a-u-e-ra-'a ra?

Ve'a 1

mf

Tei-e: i te ma-ra-ma i mu-ri nei, e tae mai te A-ri-'i Nu-i A - ta

Ve'a 2

'i ma-ri-'o!

Pno

pp *f* *mf*

113

Ve'a 1
 E te - re 'o - e - ha - mu i ni - 'a i tō 'ou - tou mau fe - nu - a...

Ve'a 2
 U - a 'i - te 'ou - tou me - a au nā na te tā - mā - 'a

Ukul.
 C6 C6 F6 C6 C6 sample strumming pattern G7

Pno
 mp mf leggiero

65
 Ve'a 1
 E te i - nu ho - 'i E te i - nu ho - 'i [laughter]

Ve'a 2
 ra - 'a [laughter] Mea au a - to - 'a nā na

Ukul.
 C6 strumming cont., ad lib. G7 C6 C6

Pno

Rallentando

72

Ve'a 1

Ve'a 2

Ukul.

Pno

f

Tā - mā - 'a mai-ta-'i Pu - 'u-ne-na mai-tai-'i i te 'a va Ma-'a pu-ro-tu 'ai 'ai! [laughter] A-u-e te au ē! [laughter]

te mau pu-ro - tu-'ai - 'ai! [laughter] Tā - mā - 'a mai-ta-'i Pu - 'u-ne-na mai-tai-'i i te 'a va Ma-'a pu-ro-tu 'ai 'ai! [laughter] A-u-e te au ē! [laughter]

G7 C6 C6 G7 C6 C6

Moderato (♩ = c. 100)

81

Tah.

Pno

mf *mezza voce*

Rallentando

Fe - i - a 'i te 'o - re i te pe-u! Ua ti - 'a no-a te tae - vao o tei - e mau tā - vi - ni i tō - tō - rā - tou fa - tu.

mf

Pesante $\text{♩} = 70$ **Rit.** **A Tempo** **Grave**

f imperioso **f** **mf** **mf** **mf** **mf** **f**

87

Ve'a 1
Tei-e te fa-'au-e-ra-'a a A-ta te A-ri-'i nu-i o Ra-'i-a-te-al

S.
A fa-'a ro-'o a-na-e

A.1
A fa-'a - ro-'o a - na-'e

A.2
A fa-'a - ro-o a-na-'e

T. 2
A fa-'a-ro-o a-na-'e

B.
A fa - 'a - ro - 'o a - na - 'e

Pno
mp **pp** **f** **p**

Pa.
p

94

Ve'a I

A-ta, A-ri-'i Nu-i___ o Ra-'i-a-te - a, Te mau fe-nu-a a-to-'a___ o Fa-'a-o-e,___ Mai te mi-ti e ta-e a-tu___ i te fa-'a,___

Pno

poco a poco crescendo

Pa.

poco a poco crescendo

100

Ve'a I

Mai te fa-'a i ni-'a i te 'āi-vi mou - 'a, Te tai-ro-to: mai te ta-ha-tai___ e te a-'au, Mai te ti-'ai-o___ e te 'u-tu-tau___ E ta-pu A-ri-'i, e

Pno

sempre crescendo

sf pesante

f

Pa.

sempre crescendo

f

F Più animato

106

Ve'a 1
Ra-hu-i! _____

T. 2

B.
pp
Ra - hu-i! _____ Ra - hu - i, ra - hu - i! Ra - hu-i! _____ Ra - hu - i, ra - hu - i!

Pno
sfz
pp

Pa.
ff
pp

G

mf

A. 2 A tae ho - 'i tā - tou ē! A tae ho - 'i tā - tou ē!

T. 2 Ra - hu - i! Ra - hu - i! Ra - hu - i! Ra - hu - i!

B. Ra - hu - i! Ra - hu - i, ra - hu - i! Ra - hu - i! Ra - hu - i, ra - hu - i!

Pno

Pa.

III *f*

Ve'a 2 Te mau mā - 'a ho - tu a - to - 'a, Te mau mā - 'a tu - pu, Te i - 'a o te mi - ti e te mo - a - na,

A. 2 —

T. 2 *f* Ra - hu - i! Ra - hu - i! Ra - hui! _____

B. *f* Ra - hu - i, ra - hu - i! Ra - hu - i! _____ Ra - hu - i, ra - hu - i!

Pno *f*

Pa. *f*

Più lento

mf

Tah. _____

Ve'a 2
8 te mā - 'a mai - ta - 'i hau, *sfz*

T. 2
8 Ra - hu-i! _____ Ra - hui! _____ *sfz*

B.
Ra - hu-i! _____ Ra - hu - i, ra - hu - i!

Recitative ['Orero]
ff Sprechgesang

E fa-'a-ta-'a nā A-ta___ e tō na mau ta-'a-ta.

E a-ha ia tē to-e mai Nā te

Pno
mf

Pa.

117

Tah. nu - na - 'a ta - 'a - ta o Fa - 'a - o e? _____

Ve'a I Te fe - 'e, te ro - ri, te pu - hi! _____ Ua

mf

p mf *p mf* *p mf* *p*

121

Ve'a I 'i te tai i te rei - ra hu - ru mā - 'a! Ei - ta 'ou - tou e po - he i te po - 'ia! [laughter] Tei - e tā - 'u fa - 'a - a - ra -

Recitative [‘Ōrero]
Grave Sprechgesang
mp

mf *mp*

p *f*

122

125

Ve'a l

ra - 'a ia - 'ou - tou: E ma - ta a - ra te mau tī - a - 'i i te Ra hu - i! la mau te ta - hi

Pno

mf

129

Ve'a l

i te 'ō - fa - ti - ra - 'a i te Ra - hu - i, I ro - to i te pa - ta mau ai, ru - 'u - ru - 'u

Pno

mp

132

Ve'a l

pa - 'a - ri - hi - a E a - tu - ai i mu - a i te a - ro o A - ta, E, nā na ia e fa - 'au - e e ta - pa - ra - hi ha - 'a - po

Pno

p

Rallentando

Allegro subito (♩ = c. 140)

136

Ve'a 1

A. 2

T. 2

B.

Pno

Pa.

he...

ff

Ha - 'a - pohe.. ha - 'a - po_____ he... Ha - 'a - pohe.. ha - 'a - po_____ he...

Ru - 'u - ru - 'u - hi - a

hm hm hm hm hm hm hm hm

ff

ff

141

A. 2
E ha - 'a-po - he-hi - a Ru-'u - ru-'u - hi - a E ha - 'a-po - he-hi - a

T. 2
Ha - 'a - pohe.. ha - 'a-po_____ he... Ha - 'a - pohe.. ha - 'a-po_____ he... Ha - 'a - pohe..

B.
hm hm hm hm hm hm hm hm hm hm

Pno

Pa.

146

T. 2
ha - 'a-po_____ he... _____ _____ _____ _____

B.
hm hm Ha - 'a-po-he-hi - a Ha - 'a-po-he-hi - a hm hm Ha - 'a-po-he-hi - a

Pno

Pa.

p

p

p

Scene 6

A Adagio ♩ = 55
con anima

Violin I (Vi.): *mf*, *f*, *tr*, 3

Piano (Pno): *p*, *crescendo*, *f*, *p*

Harp (Iha.): *mp*

Percussion (Pa.): *p*, *f*, *mf*

Violin I (Vi.): 9, 3, *pp*, *f*, *mf*

Piano (Pno): *mf*, *pp*, *mp*, *mf*, *mp*, *mf*

Harp (Iha.): *mp*

Percussion (Pa.): 3, *mp*

Moderato (♩ = c. 100)

Recitative [[˙]Örero] Sprechgesang
mf con espressione

17

Tah. Ua hei-pu-ni te fi-fi ia 'u, Te A-ri-'i tō-'u u-po - 'o, Te nu-na-'a tō-'u mā - na-va-na-va, E ti-no tā-vi-ni no-a vau! Ai-ta e ma-ta e 'i-te ra i

Pno. *mf* *p*

Iha.

Pa.

27

Tah. te 'a-ti e fā mai. E ma-ta-hi-'o ā te - a tō te Ta-hu - a, Ai-ta e ha-hi-ra - 'a.

Pno. *mf* *mp*

Più Animato

34 *mf*

Tah. E ta - 'a - ta 'ō - ta - hi no - a te Ta hu - 'a! E pa - 'a - ri i - ti ra - hi nō 'ō mai,

Pno *mf*

39

Tah. E ri - ma fa - 'a - o - ra ti - no, E ri - ma fa - 'a - o - ra ma na - va he - a - he - ha,

Pno *p*

44 **Allargando**

Tah. E 'ā - 'a - no fā - ri - 'i pa - ra - u mo - e nō te pō ro - a mai.

Pno *p*

L.H.

Aria
A Tempo ♩ = 85

49 **Accel.** **Rit.** *mp* *con anima* *sf* *mf*

Tah. Nu-na - 'a i-ti he-re e, o vau te Ta-hu-a! A

Pno *mp*

55

Tah. hō mai i tō 'ā - 'au re-'a-re - 'a, A hō mai i tō pe - 'a-pe - 'a!

Pno *mf*

65

Tah. Mai tā tō - 'u me-tu - a i tō na ra ma-ha - na, Tē vau-vau nei

Pno *mp*

72

Tah. *mp* *mf*

au i mu - a ia 'o - e Te tā - 'ā - to - 'a - ra - 'a o to - 'u pa - 'a - ri, Te tā - 'ā - to - 'a - ra - 'a to - 'u he

Pno *mp* *mf*

79

Tah. — re, — Nō te tā - vi-ni ia 'o-e, E tae a-tu i tō - 'u ma-ha - na! Nō te tā - vi-ni

Pno *p* *sempre legato*

86

Tah. ia 'o - e, E tae a - tu i tō - 'u ma - ha - na!

Pno *pp*

delicato **Rallentando**

Scene 7

Drammatico ♩ = 80

Recitative ['Orero]

Sprechgesang

mp *mezza voce*

Tah.

Ta.

Pno

Pa.

Recitative ['Orero]
Sprechgesang

mp *mezza voce*

Me-a na he-a 'o-e i 'i-te ai?

Tahu-'a! Tahu-'a! A-u-e tā__ tou i te 'a-ti e!__ E vai-e-hu o 'U-i i te Ra-hu-i!__

Ua 'i-te au__ ia na i te fa-'a-i-ne-i-ne-ra-'a i tā na Mō-rī

pp

sempre legato

6

Tah.

Ta.

Pno

Pa.

E mou tā - tou i tō na 'ā - 'au pa-'a-ri e te hi - pa!__

Ti - 'a - i - ri. __

pp

Red.

Scene 8

A Allegro ♩ = 130

mf

‘Ui Tē ha-e-re nei au e tā i - ‘a, E fa-‘a-ho-‘imaiau i te i ___ ‘a ‘a-‘o. Ei-ta tā - ‘u ta-mahi-ne e pa - ‘i-a ___ O

Tah. Tē ha-e-re ti-‘a nei tō mā-tou A-ri-‘i i he-a?

mf *sempre legato*

Pno

p *con espressione*

‘Ui tā A ___ ta e vai i-ho ___ mai ___ E ri-ro tō na ‘i-ri hi-nu-hi-nu i te ‘ō-ri-o ___ ri-o. ___

Tah. A hi-‘o i tō nu-na - ‘a! E te A-

mf

Pno

19 *ostinato*
fp

‘Ui
Tah.
Pno

E ho-e au i ‘ō mai i te a-‘au, nō te tāi-‘a i te ta-hi pā - ‘ai-he-re ne-he-ne-he, te i - ‘a au-hi - a

ri-‘i e! A hi - ‘o i tō nu-nu-‘a!

26 *f* **B** *f furioso*

‘Ui
Tah.
Pno

e A - ro. E! Ei - ta vau e ra - ta ia A-

f sostenuto
Ua ‘ō - pu-a ma-o - ti ‘o-e e vai-e-hu i te Ra-hu - i!

f *p* *f*

Più Lento
mf

34

‘Ui ta! la ho - i — mai au, — te tu - ‘i no - a ra — te pō.

Pno

mf

38

‘Ui A tu - tu — ‘i i te au - a - hi i te pae ta - ha-tai! — E tā - pi-ri mai au i te vā - hi pō -

Pno

p *mf*

46

‘Ui

mp *p* *mp*

- ‘i-ri I mu-a ri-‘i no-a a-tu, i te vā-hi e ‘o-re ai te mau ti-ā-‘i o te Ra-hu-i e ‘i-te

Pno

pp *mp* *p*

55

‘Ui

Recitative [‘Ōrero]
Sprechgesang

mf

mai ia ‘u. Ha-e-re mai e tau-tu-ru ia ‘u i te tō-ra-‘a i te va-‘a i ro-to i te mi-ti...

Pno

pp

Scene 9

A Moderato ♩ = 100

mf con espressione

Mot. *mf* *con espressione*

‘Ui

E tā-‘u tā-ne i ti he re ē! Te ta-‘u a- tu nei au ia ‘o - e: Ei - a - ha e vai - e - hu i te Ra - hu - i!

mf *risoluto*

Pno *mf*

p

sostenuto

E tā - ‘u

Mot. ⁸

‘Ui *f*

Tah.

va - hi ne ei - a ha e tā - pe - ‘a ia ‘u! E ha - e - re au! A hi - ‘o mai ia - ‘u! A hi - ‘o i tō nu - na ‘a i he - re ia ‘o - e!

Pno *mf*

Recitative [*Ōrero*]
Sprechgesang

17 *f pomposo*

‘Ui Na he-a — tō-‘u nu-na-‘a e ha-na-ha-na — ai i te ta-hi A-ri-‘i — vī no-a — e te ma-na-va — ta-‘a - hi - a! —

Tah. Ua — ta - no — o Mo-ti-re!

Pno *f sfz mf*

23 **B** *f furioso*

‘Ui E ‘o - re ro-a — vau e fa-‘a-ro — ‘o i te ta-‘a - ta! O vau a - nei — te A-ri-‘i?

Tah. A fa-‘a - ro-‘o i tō na re - o pa-‘a-ri!

Pno *f marcato*

f doloroso

Mot. 30

‘Ui

Tē tā-pa ru a-tu nei au, Ei - a - ha e ha-e-re! —

Te ha-e-re nei au. A - tae! E mou vai i tō — ‘ou-tou — na roi-ma-ta!

Pno

mf *conspirato* *f*

Mot. 40 *f* **Rallentando**

A ha - e — re i - a! Mā tō - ‘u rū - rū - ta - ‘i - na! Mā tō - ‘u roi - ma - ta! —

Pno

mf *sempre tenuto* *pp*

Scene 10

A Adagio ♩ = 60

Recitative [‘Örero]
Sprechgesang

Mot. *p*
I - na - ha! Ua ta - 'a mai au... I

Pno *p* sempre legato

pp

Mot. *mf*
te-ie pō e re-re ā-te-a te ta-'o - to i ta-'u ma - ta Tā-'u i-po i ti e, A-ri - 'i nō-'u, E ru-ru-ta - 'i-na

Pno *mf*

Rallentando

Mot. ¹³ ³

tā - 'u ti-no__ I te-i-e pō, i te ma-ta-no-a-ra-'a__ Te-i - e te 'a-ti i ni-'a__ ia 'o-e__ e ia 'u...__

Pno *pp* *pp*

Aria

B Largo

Mot. ²⁰ *p* *mf*

la fa-no 'o-e__ na te mo-a - na__ la fa-'a ru - ru i te ma-ta-'i e te ve - ro, __

Pno *p* tenuto

8vb
2ed.

Mot. *p* **Più Animato** *mf*

E ru - ru tā 'u ti - no O 'o - e a - na - e i ni - 'a i te mo - a - na E ra - ra te ma - ta - 'i

Pno *p*

(8^{vb})

Mot. *f* *mf*

E re - re te mā - tā 'a - re! E to - 'a ta - pa - tai i - ho a 'o - e! Fa - 'a - ru - ru ai i te hā ha - no te mo - a - na!

Pno *mf* *mp*

C Moderato (♩ = c. 80)

Pno *mf* sempre legato

46 *mf* *appassionato* *mp*

Mot. *Tō-'u 'a-'au va-hi-ne nei pa-'i — Pa-ru-pa-ru hā - no-a i te ta - 'i I te mā re-'a-re-'a o te ao e tau mai ai te mo-e Ua*

Pno *mp*

51 *Allargando* **D** *Largo* *p* *dolcissimo*

Mot. *tā - pa - e mai ia 'o-e Ua u-po-'o-ti-'a i ni-'a i te Mo-a-na pā-i-ta-i-ta! — Tē ta-'u nei au — i te mau a-tu - a, I te-i-e ā*

Pno *mp* *pp* *sempre legato*

59 **Calando**

Mot. *pō - u - ri, la ho - 'i mai 'o - e mā te u - po - 'o - ti - 'a!*

Pno

63 *morendo* *ppp*

Pno

Scene 11

A Andante ma non troppo ♩ = 60

cantabile
mf

mp Sprechgesang *mezza voce*

Mot. *mp* Te 'i-te ra__ a-nei 'o-e ia na?

Tah. Recitative ['Orero] *mf* Sprechgesang
Ai-ta,__ ai-ta e a-ta i ni-'a i te 'i-riā - tai. Ua pi-ri__ mai pa-ha__ i ta-ha-tai.__

Pno *mf*

Sprechgesang *p*

Mot. *p* ta tō__ 'u ma - na 'o-e ma-ru ra!__

Tah. Sprechgesang
A fa-'a-e-a no-a, o 'U-i te to - a-ma-ta-pū!

Mot. *p* Tē ma-ta - a-ra ra te mau tu-'u-ma-ta o te Ra-hu-i__ i te ta-ha-

Pno *p*

Più animato

Mot. *11* tai...

Pno *p* *pp*

Tah. *17* Ua *mf*

Pno

The image shows a musical score for two sections: 'Mot.' (measures 11-16) and 'Tah.' (measures 17-22). The 'Mot.' section features a vocal line with the syllable 'tai...' and a piano accompaniment starting with a piano (*p*) dynamic. The 'Tah.' section features a vocal line with the syllable 'Ua' and a piano accompaniment starting with a pianissimo (*pp*) dynamic. The tempo marking 'Più animato' is positioned at the top right. The score is written in 4/4 time with a key signature of two sharps (F# and C#). The piano accompaniment in both sections consists of a melodic line in the right hand and a more complex, arpeggiated line in the left hand. The 'Tah.' section ends with a double bar line and repeat dots.

Scene 12

'Aparima ♩ = 120

A Malinconico

Tah.

poco a poco crescendo **f**

mā - re - 'a - re - 'a te i - ri - ā - tai, — Ai - ta ā te to - a i ho - 'i mai E tō mā - tou A - ri - 'i he - re ē!

Pno

p *poco a poco crescendo* **f**

B chorus **mf** *con espressione*

Tah.

Ei - a - ha mā - tou ia vai 'ō - ve - re noa, Ua he - re tō nu - na - 'a ia 'o -

Pno

mf

13

Tah.

e! Ei - a - ha mā - tou ia vai 'ō - ve - re no - a, Ua he - re tō nu - na -

Pno

20

C

mf verse *con espressione*

Mot. A hi 'o i tō na 'o - to! A hi - 'o i tō na he - re

Tah. 'a ia 'o - e!

Pno. *p* *mf*

27

D

Mot. ia 'o - e! Mā - tou pa - 'a - to - 'a tei he - re ia 'o - e!

Tah. Ei - a - ha mā - tou ia vai 'ō - ve - re

Pno. *f* *p* chorus *con espressione*

32

Mot.

Tah.

noa, Ua he - re tō nu - na - 'a ia 'o - e!

Pno

38

Mot.

Tah.

Ei - a-ha mā - tou ia vai 'ō - ve-re no - a, Ua he-re tō nu-na - a ia 'o - e!

Tē

Pno

mf

E

verse a due

Mot.

'o - to ro - ha nei tō nu - na - 'a! E tō mā - tou A - ri -

Tah.

'O - to ro - ha nei nu - na - 'a nu - na - 'a E tō mā - tou A - ri -

Pno

mf

51

Mot.

'i he - re! Tē tā - ta - ri a - ve - a nei mā - tou

Tah.

'i he - re! he - re! Tē tā - ta - ri a - - - ve - a

Pno

f

56 *f* **F** chorus *mp*

Mot. *f* *mp*

Tah. *mp*

Pno *f* *p*

i tō ho - 'i - ra - 'a mai! Ei - a - ha mā - tou ia vai 'ō - ve - re noa,

i tō ho - 'i - ra - 'a mai Ei - a - ha mā - tou ia vai 'ō - ve - re noa,

61 *poco a poco diminuendo*

Mot. *Mm*

Tah. *Mm*

Pno *poco a poco diminuendo* *pp*

67

Mot. *Rit.* *Accel.*

Tah.

Pno

Pa.

Ua he-re tō nu-na - a ia 'o - e!

Ua he-re tō nu-na - a ia 'o - e!

ppp

pp

pp

Detailed description of the musical score: The score is for a piece in G major, indicated by two sharps (F# and C#). It begins at measure 67. The vocal parts (Mot. and Tah.) have lyrics: "Ua he-re tō nu-na - a ia 'o - e!". The Mot. part is in treble clef, and the Tah. part is in bass clef. The piano accompaniment (Pno) consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. The percussion part (Pa.) is shown as a single staff with a drum symbol. The score includes a time signature change from 3/4 to 4/4. Performance markings include "Rit." (Ritardando) and "Accel." (Accelerando) above the Mot. part, and dynamic markings "ppp" (pianissimo) and "pp" (pianissimo) in the piano and percussion parts.

Scene 13

A Allegro ♩ = 120

Tah. Recitative ['Orero] Sprechgesang *mf*
Tē fa-'a-i-ne - i-ne nei mā-tou i te tau-tai ro-ri, te fe-'e e te pu-hi. **B**

Ve'a 1
E a-ha tei-e a-u-a - hi? Ua ma-ru-a-o!

A. 2
f
Tē fa-'a-i-ne-i-ne

Pno
f *pp* *mp*

Pa.
f *pp* *mp*

11

f

S. e nō te ho-pu e 'o-hi e mā-tou te ro-ri e te ro-ri e te ro-ri e te ro-

f

A.1 Tē fa-'a-i-ne i-ne nei mā-tou nō te ho-pu e 'o-hi mā-tou i te ro-ri, te fe-'e, e te pū-pū. te ro-ri, te fe-'e, e

A.2 nei mā-tou nō te ho-pu e 'o-hi e te ro-ri e te fe-'e e te ro-ri e te fe-'e e

f

T.1 mā-tou te ho-pu e 'o-hi mā-tou i te ro-ri e e te pū-pū te ro-ri e

f

T.2 te ho-pu mā-tou nō te ho-pu e te ho-pu e 'o-hi te ro-ri e te fe-'e te pū-pū, te ro-ri e te fe-

f

B. hmm hmm hmm hmm hmm hmm hmm

Più lento $\text{♩} = 90$
Recitative ['Oro] Sprechgesang

f furioso

mf

18

Ve'a 1

S.

A. 1

A. 2

T. 1

T. 2

B.

Pno

ri e te ro-ri e

te ro-ri, te fe-'e, e te pū-pū.

te ro-ri e te fe-'e e te ro-ri e

e te pū-pū te ro-ri e e te pū-pū

'e te pū-pū, te ro-ri e te fe-'e te pū-pū

hmm

hmm

hmm

f

'Ā-tī - rē i te ha-'a-va-re! Ua tū-'a-ma 'ou-tou i te-rā au-a-hi ia tā-pi-ri mai o 'U-i

25 *pesante*

Ve'a I
 i mu-a a-tu i te vā - hi pō - u - ri! Tē mo-e-mo-e ra tō mā - tou tu - 'u - tu - 'u - ma - ta! A nā - nā!

S.
 Au -

Pno
f *p*

Detailed description of the musical score: The score is for three parts: Ve'a I (Soprano), Soprano (S.), and Piano (Pno). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece starts at measure 25. The Soprano part has lyrics in Hawaiian: "i mu-a a-tu i te vā - hi pō - u - ri! Tē mo-e-mo-e ra tō mā - tou tu - 'u - tu - 'u - ma - ta! A nā - nā!". The Ve'a I part has a melodic line with many notes marked with an 'x', suggesting a specific performance technique. The Piano part consists of chords and arpeggiated figures. Dynamics include forte (f) and piano (p). The piece ends with a double bar line and a key signature change to one flat (B-flat).

8

mf *f*

Ve'a 1
 e te hu-ri-tu-a i tō na A-ri-'i Nu-i! E 'au-fau o ia i tā na ha-ra i mu-a ia A-ta, A-ri-'i nō Ra-'i-a-te - a! E 'au-fau - i

S.
 tō mā - tou A - ri - 'i e!

A.1
 tō mā - tou A - ri - 'i e!

T. 2
 tō mā - tou A - ri - 'i e!

B.
 tō mā - tou A - ri - 'i e! tō mā - tou A - ri - 'i e!

Pno

B Moderato

14

Ve'a 1

tō na to-to!

S.

f

E 'au-fau i tō na to - to... A - u - ē! te a-ro-ha ē! Ua mo-e 'ē tō tā tou A-ri-'i mai - ta -

A.1

f

E 'au-fau i tō na to - to... A - u - ē! te a-ro-ha ē! Ua mo-e 'ē tō tā tou A-ri-'i mai - ta -

T. 2

f

E 'au-fau i tō na to - to... A - u - ē! te a-ro-ha ē! Ua mo-e 'ē tō tā tou A-ri-'i mai - ta -

B.

f

E 'au-fau i tō na to - to... A - u - ē! te a-ro-ha ē! Ua mo-e 'ē tō tā tou A-ri-'i mai - ta -

Pno

Allegro subito

21

S. *ŭ!* A - u - ē! te a - ro - ha ē! E ha - 'a - po - he - hi - a o ia!

A.1 A - u - ē! te a - ro - ha ē!

A.2 E ha - 'a - po - he - hi - a o ia!

T.1 E ha - 'a - po - he - hi - a o ia!

T.2 *ŭ!* A - u - ē! te a - ro - ha ē! E ha - 'a - po - he - hi - a o ia!

B. *ŭ!* A - u - ē! te a - ro - ha ē! E ha - 'a - po - he - hi - a o ia!

Pno *ff* loco

Tō. *mf*

Pa. *f*

29

1o tempo ♩ = 85

f

S. Ua mou tō tā-tou A-ri-'i e!

A.1 Ua o-ti te mau me - a a-to-'a! Ua mou tō tā-tou A-ri-'i e!

B. hm hm

Pno

(8^{vb})

Tō.

Pa. *mf*

39

Rit. **A Tempo**

f

S. E a - ha po - he - hi - a — ō ia! Au - ē! Au - ē!

A.1 E a - ha po - he - hi - a — ō ia! Au - ē! Au - ē!

A.2 Au - ē! Au - ē!

T.1 Au - ē! Au - ē!

f

T.2 E a - ha po - he - hi - a — ō ia! tei ni - 'a te 'a - ti ia tā - tou! ua hu - ri - tu - a te mau a - tu - a ia tā - tou!

f

B. E a - ha po - he - hi - a — ō ia! tei ni - 'a te 'a - ti ia tā - tou! ua hu - ri - tu - a te mau a - tu - a ia tā - tou!

mf *sempre tenuto* **p** **f**

Pno

Pa.

Più Lento ♩ = 60

46

S. E po - he tō — tā — tou A - ri - 'i mai — ta - 'i! E a - ha ia tā — tā - tou e ra - ve nō na,

A.1 E a - ha ia tā — tā - tou e ra - ve nō na,

A.2 E a - ha ia tā — tā - tou e ra - ve nō na,

T.1 E po - he tō — tā — tou A - ri - 'i mai — ta - 'i! E a - ha ia tā — tā - tou e ra - ve nō na,

T.2 E po - he tō — tā — tou A - ri - 'i mai — ta - 'i! E a - ha ia tā — tā - tou e ra - ve nō na,

B. E po - he tō — tā — tou A - ri - 'i mai — ta - 'i! E a - ha ia tā — tā - tou e ra - ve nō na,

Pno

Pa.

52

S.
Ma - o - ti ra i te he - va - ra 'a...

A.1
Ma - o - ti ra i te he - va - ra 'a...

A.2
Ma - o - ti ra i te he - va - ra 'a...

T.1
Ma - o - ti ra i te he - va - ra 'a...

T.2
Ma - o - ti ra i te he - va - ra 'a...

B.
Ma - o - ti ra i te he - va - ra 'a...

Pno
ff