Christopher Best

Hawaiki; Six Conceptions

for chorus SATB and orchestra

2021

Orchestra:

Piccolo (doubling flute II)
Flute I
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 Horns in F
2 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba
Percussion I:
    Timpani, Tam-tam (shared)
Percussion II:
    Suspended cymbal (shared), Clashed cymbals, Tubular bells, Vibraphone, Tam-tam (shared), Snare drum (shared), Xylophone, Bass drum (shared), 4 Tom-toms (l to h) (shared)
Percussion III:
    Glockenspiel, Bass drum (shared), Suspended cymbal (shared) 4 Tom-toms (l to h) (shared), Tambourine, Snare drum (shared), Triangle
SATB choir (occasionally div. and with soloists from within)
Violins I (minimum 6 desks)
Violins II (minimum 6 desks)
Violas (minimum 4 desks)
Violoncellos (minimum 3 desks)
Contrabasses (minimum 2)

Suggested percussion layout (facilitating shared instruments)

Percussion III (left of stage)		Percussion II (left of centre)		Percussion I (placed centrally on stage)
Glock.	B.D.	Tub.Bells	T.Tam	Timps
Tamb.	Sus.Cym	Vib.		
Tri.	Sn.Drm	Xyl.		
	4 Toms	Cl.Cym.		

Notes on notation

- The score is notated in transposition.
- Due to the highly chromatic nature of much of the music, the convention has been adopted of repeating all accidentals within a bar unless they reoccur within a single beamed grouping.
- Soloistic passages (marked solo) are cancelled by an asterisk.
- Headless notes:
    - Headless notes beneath a single bowed or sung glissando (e.g. at the beginning and end) are there to help keep the beat but are not intended to affect the smooth and continuous slide from the start note to the end note.
    - Headless string notes beneath a glissando during col legno battute and pizzicato passages are to be sounded, but their pitch cannot be precisely given as the glissando is to be in continuous motion.
    - Other headless string notes (e.g. double bass bar 19 and glissando endings at the end of the piece) indicate arriving at an unspecified pitch.
- Cross-headed notes:
    - Cross-headed notes for the singers indicate speaking or shouting, following the general pitch contours of the phrases. Rhythm is either strict (when ensemble) or approximate (when solo), as indicated. The idea is to evoke (but absolutely NOT to attempt to copy) the Maori Haka.
    - Cross-headed notes for the woodwind (from bar 659) indicate clicking the keys in strict rhythm. Different notes should be tried to achieve a good blended sound across the ensemble that also complements the strings' col legno battute.

Guide to pronunciation

- The notation should help clarify the pronunciation of the Maori names, separating syllables that should not be conjoined (hence ***Tane*** does not rhyme with Jane, but is pronounced ***Taa-ney***).
- This especially applies to sounds such as ***au*** and ***ou***, which should be regarded as separate vowels and not as diphthongs.
- The exceptions are ***ei*** and ***ai***, where the two syllables flow seamlessly one into another.
- It should be noted that the **g** in ***Ngae***, is hard (like in Ta**ng**o rather than in Swi**ng**).
- Generally, the words' naturally stressed syllables work in conjunction with the naturally stressed beats of the bar or beam groupings, but tenuto marks appear where this might otherwise be unclear (and for this reason, tenuto marks here should not emphasise the syllable unnaturally). Accents are used where greater emphasis is required.
- I am grateful to Joe Harrop for assisting with correct pronunciation and stresses.

Duration

c.45 minutes.

Composer's note

Hawaiki; Six Conceptions adapts texts from **Te Ika a Maui, or New Zealand and its Inhabitants** by Reverend Richard Taylor (1805-1873), in particular drawing upon its depictions of Maori creation myths.

Hawaiki; Six Conceptions

1. The Evolution of Spirit
From the conception the increase;
From the increase the thought;
From the thought the remembrance;
From the remembrance the consciousness;
From the consciousness the desire.

2. The Bringing of Night
The word became fruitful.
It dwelt with the feeble glimmering.
It brought forth night:
The great night, the long night,
The lowest night, the loftiest night,
The thick night to be felt,
The night to be touched, the night unseen,
The night of death.

3. The Dawn of Moon and Sun
From the nothing the begetting, the increase, the abundance,
The power of increasing, the living breath.
It dwelt with the empty space
And produced the atmosphere that floats above the earth.
And the Moon sprung forth.
The great firmament above dwelt with the early dawn;
The atmosphere above dwelt with the glowing heat,
And thence proceeded the Sun.
They were thrown up above as the chief eyes of Heaven.
Then the heavens became light:
The early dawn, the early day,
The mid-day, the blaze of day from the sky.

4. The Formation of Land
The sky that floats above the earth
Dwelt with Hawaiki, and produced land:
Taporapora, Tauware-nikau, Kuku-paru,
Wawau-atea, Wiwhi-te Rangiora.

5. The Coming of Gods
Tane, Mahute, Tiki,
Marikoriko, Kauatata, Tutengagahau,
Tahu, Tawirimatea, Tangatoa.
From the land arose the Gods of night and day.
Ruatupu, Ru-ou-hoko, Kumara,
Tane, Rua-kaipo, Ruatawiti.

6. The Birth of Ancestors
From the Gods, the ancestors:
Ruatupu, Ngae, Ngaenui, Ngaeroa, Ngaepea, Ngaetuturi, Ngaepepeke,
Tatiti, Toe, Ruaru-tama-rakei-ora.

Hawaiki: Six Conceptions

1: The Evolution of Spirit

Christopher Best

Largo

♩ = c.40-45

5 10 15 **A**

Piccolo (doubling Flute II)
2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons
4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tam-Tam
Percussion I
Vibraphone
senza vib.
Percussion II
Bass Drum
Percussion III
Soprano (div.)
Alto (div.)
Tenor (div.)
Bass
Violins I (div. a 3)
Violins II (div. a 3)
Violas (div.)
Cellos
Double Basses

(staggered breathing) **p** *sotto voce*

From, from the

non vib. pizz. arco non vib.

la mèta

mp *a niente*

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20 25 30 35

Picc.
Fl. I
Ob. I
Hns I/III
Hns II/IV
Perc II Vib.
Perc. III B. D.
S. (div.)
A. (div.)
T. (div.)
Vln. I (div. a 3)
Vln. II (div. a 3)
Vla. (div.)
Vc.
Cb.

con sord.
con sord.
To Suspended Cymbal
freefall
a niente
from, from the con - - - - - cep...
from the con - - - - - cep - - - - - tion
the con - - - - - cep - - - - - tion
the con - - - - - cep - - - - - tion
con - - - - - cep - - - - - tion
con - - - - - cep - - - - - tion
(la mèta)

B **Più mosso**

Allargando

♩ = c.56

40

Picc.

Fl. I

Ob. I

Cl. I

Cl. II

Bsn. I

Bsn. II

Hns I/III

Hns II/IV

Tpt. I

Tpt. II

B. Tbn.

Perc. I
T.-t.

Perc II
Sus. Cym.

Perc. III
B. D.

To Timpani

To Clashed Cymbals

To Glockenspiel

S. (div.)

Vln I div. a 2

Vln. I (div. a 3)

Vln II div. a 2

Vln. II (div. a 3)

Vla. (div.)

Vc.

Cb.

senza sord.

vib. normale

a niente

tutti

div.

45

2+2+3

Picc.
Fl. I
Ob. I
Cl. I
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Perc. III
Glock.
T.
B.
Vln. I
Vln. II (div.)
Vla.
Vc. (div.)
Cb.

a 2

poco solo

aa

aa

50

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

poco solo
poco solo

a 2

Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
2 Tbns.
B. Tbn.
Tba.

(a 2)
non troppo
I

medium mallets

Perc. I
Timps
Perc. II
Clash. Cym.
Perc. III
Glock.

To Tubular Bells

S.
A.
B.

aa

Vln. I
Vln. II (div.)
Vla.
Vc. (div.)
Cb.

(behind choir)
unis.

C

3+2

Picc.
Fl. I
Ob. I
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
2 Tbns.
B. Tbn.
Perc. I Timps
Perc. II Tub. B.
Perc. III Glock.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

più solo
più solo
solo
IV
non troppo
aa
aa

55

Picc.
Fl. I
Ob. I
Ob. II
2 Obs.
2 Cls.
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Perc. I Timps
Perc. II Tub. B.
Perc. III Glock.
S.
T.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

solo
rit.
A tempo
mf ma marcato
Trumpet I (notation ossia)
poco solo
To Suspended Cymbal
aa

60

Picc.
Fl. I
2 Obs.
Cl. I
2 Bsns.
4 Hns
Tpt. I
Tpt. II
Perc. I Timps
Perc. II Sus. Cym.
Perc. III Glock.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

I

unis.

65

D

Fl. I
2 Obs.
2 Cls.
2 Bsns.
II
Perc. I Timps
Perc. III Glock.
Vln. I
Vln. II
Vla.
div.
unis.
Vc.
Cb.

70

Picc.
Fl. I
poco solo
2 Obs.
I poco solo
2 Cls.
Bsn. II
4 Hns
2 Tpts.
2 Tbns.
B. Tbn.
Perc. I Timps
S.
A.
aa
Vln. I
Vln. II
Vla.
Vc.
Cb.

75

poco rall. - - - - - - - - - - - -

Meno mosso

♩ = c.40

rall. - - - - -

Picc.

poco solo

mp ma marcato

poco

Fl. I

mp

poco

Ob. I

poco solo

mp

p

Ob. II

poco solo

mf

mp

poco

2 Cls.

I poco solo

mf

mp

mp

p

pp

Bsn. I

mf

mp

poco

Bsn. II

mf

mp

poco

Hns I/III

mf

p

Hns II/IV

mf

p

2 Tpts.

I

mf

p

Tbn. I

p

mf

p

Tbn. II

p

mf

p

B. Tbn.

p

mf

p

Perc. I
Timps

tr

mp

a niente

S.

f

mp

aa

A.

mf

mp

aa

Vln. I

mf

mp

Vln. II

mp ma marcato

poco

Vla.

mf

mp

mf

Vc.

div.

unis.

mf

mp ma marcato

poco

p

Cb.

mf

mp ma marcato

poco

p

pp

E **A tempo**

80 85

Fl. I
2 Cls.
2 Bsns.
S.
A.
T.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
mp
From__
poco soli
p
mp
unis.
p

90 95

Fl. I
2 Obs.
2 Cls.
2 Bsns.
4 Hns
B. Tbn.
Tba.
I
mp

solo *mp*
From_____ the con - cep-tion the in - crease;_____
_____ the con - cep-tion the in - crease;___
From the in-crease the
solo *mp*
From_____ the con - cep-tion the in - crease;___
div.
più ***f***

100

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Hns I/III
Hns II/IV
2 Tpts.
2 Tbns.
B. Tbn.
Tba.
Perc. II
Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb. (div.)

I and III con sord.
II con sord.

From the in - crease the thought; From the thought
thought;
the re -
From the in - crease the thought;
unis.

105

110 **accel. poco a poco**

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
2 Tpts.
Tbn. I
Tbn. II
B. Tbn.
Perc. II
Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *più f* *p* *tr*

senza sord.

I III

soft mallets

tutti *più f*

div. unis.

From the thought the re - mem - brance; From the re - mem - brance the con - scious -

mem - brance;

From the thought the re - mem - brance;

From the thought the re - mem brance; From the re -

115

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timps
Perc. II Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

piùf
f
ff
mf
mp
p
a 2
hard mallets
To Vibraphone
tutti
div.

ness; From the con - scious - ness the de - - sire.
From the con - scious ness the de - - sire.
From the con - scious ness the de - - sire.
mem - brance the con - scious ness; the de - - sire

2: The Bringing of Night

Tempo Moderato

♩ = c.88

Più lento

120 ♩ = c.53

3+2

Picc.

Fl. I

2 Obs.

Cl. I

Cl. II

a 2

2 Bsns.

I

cuivré

Hns I/III

Hns II/IV

flz

ord.

con sord.

senza sord.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I
Timps

hard mallets (motor off)

Perc. II
Vibr.

Perc. III
Glock.

div.

Vln. I

Vln. II

Vla.

Vc.

Cb. (div.)

F **Lento**
♩ = c.44

125

Fl. I
2 Obs.
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Perc. I Timps
Perc. II Vibr.
Perc. III Glock.
S. (div.)
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc.
Cb. (div.)

solo
mp 3

senza sord.
senza sord.

Motor on (slow vib.)

unis.
The word
unis.
The word

con sord.
con sord.
con sord.
con sord.
con sord.

Sul A
Sul D

130

135

Fl. I

2 Obs.

2 Cls.

2 Bsns.

Hns I/III

Tpt. I

Tpt. II

B. Tbn.

Perc. II
Vibr.

Perc. III
Glock.

S.

A.

T.

B.

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc.

Cb. (div.)

3+2

I

a 2

(con sord.)

senza sord.

(non trem.)

To Tam-tam

To Suspended
Cymbal

be - came

The word

f risoluto

mf *p* *mfpp* *mfp* *ppp* *pp* *fmp*

140 **G**

Picc.
flz
ord.
mf *p*

Fl. I
flz
ord.
mf *p*

Ob. I
tr
mf *mp*

Ob. II
mf *mp*

2 Cls.
I
mf *mp*

2 Bsns.
div.
fz

2 Tpts.

2 Tbns.
f

Perc. I Timps
soft mallets
tr
p *mf* *mp* *pp*

Perc. I T.-t.
To Vibraphone
mf

Perc. III Sus. Cym.
(soft mallets)
To Glockenspiel
p *mf* *mp* *pp*

S.
div.
mf
fruit - ful.

A.
mf
fruit - ful.

T.

B.

Vln. I (div.)
senza sord.
senza sord.
Vln I div. a 3
sul D
pp
sul G
pp

Vln. II (div.)
senza sord.
senza sord.
Vln II div. a 3
sul D
pp
sul G
pp

Vla. (div.)
mf *p*
mf *mp*

Vc. (div.)
sfzmp *p*

Cb. (div.)
unis
mf *fmp*
p

145

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
2 Cls.
Bsn. I
Bsn. II
2 Tpts.
2 Tbns.
Perc. I Timps
Perc. II Vibr.
Perc. III Glock.
S. (div.)
A.
T.
B.
Vln. I (div. a3)
Vln. II (div. a3)
Vla. (div.)
Vc. (div.)
Cb.

solo
poco
To Flute II
mp
(mp)
mf
p
p ma distinto
p ma distinto
The word
The word
unis.
unis.
It dwelt with the fee - ble
It dwelt with the fee - ble
sul D
sul D
sul D
pp
pp
senza sord.
senza sord.
unis.
unis.

150

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
2 Tpts.
Tbn. I
Tbn. II
B. Tbn.
Perc. I Timps
Perc. II Vibr.
Perc. III Glock.
S.
A.
T.
B.
Vln. I (div. a3)
Vln. II (div. a3)
Vla.
Vc. (div.)
Cb.

con sord.
con sord.

I

It brought brought
It brought
It brought
gli - mer - ing
It brought
gli - mer - ing
It brought

unis. - div. a 2
unis. - div. a 2
unis. - div. a 2
unis.
unis.
unis.

rit. Poco allargando

155

H Più mosso

♩ = c.72

2+3

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

2 Bsns.

più solo

(I)

(senza sord.)

a 2

con sord.

Hns I/III

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

(con sord.)

Perc. I
Timps

Perc. II
Vibr.

Perc. III
Glock.

(motor on)

To Bass Drum

To Tubular Bells

S.

A.

T.

B.

forth

night.

solo

tutti (sempre div. a 2)

Vln. I (div.)

Vln. II

Vla.

Vc. (div.)

Cb.

pizz.

unis.

160

Fl. I
Fl. II
2 Obs.
Cl. I
Cl. II
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Perc. I Timps
Perc. II Tub. B.
Perc. III B. D.
S.
A.
T.
B.
Vln. I (div.)
Vln. II
Vla.
Vc.
Cb.

I
(I)
(con sord.)
senza sord.
medium mallets
arco

I **Adagio**

♩ = c.63

165

2+3

Fl. I

Fl. II

To Piccolo

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

a 2 (senza sord.)

Hns I/III

a 2 (senza sord.)

Hns II/IV

2 Tpts.

2 Tbns.

B. Tbn.

Perc. I
Timps

Perc. II
Tub. B.

Perc. III
B. D.

A.

The_ great night,

T.

The_ great night,

B.

The great night,

Vln. I (div.)

Vln. II

Vla.

Vc.

arco

Cb.

170

175

2+3

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

2 Bsns.

(I)

a 2

4 Hns

2 Tpts.

(senza sord.)

Tbn. I

(senza sord.)

Tbn. II

B. Tbn.

Tba.

Perc. I
Timps

Perc. II
Tub. B.

Perc. III
B. D.

A.

the long night,

T.

the long night,

B.

the long night,

Vln. I (div.)

unis.

unis.

Vln. II

Vla.

Vc.

Cb.

poco rall. Meno mosso J

180

Picc.
Fl. I
Ob. I
Cl. I
2 Bsns.
Hns I/III
Hns II/IV
a 2
Tpt. I
(senza sord.)
Tpt. II
(senza sord.)
con sord.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I
Timps
To Tam-tam
Perc. II
Tub. B.
Ped.
To Glockenspiel
Perc. III
B. D.
To Suspended Cymbal
A.
The low - est night, the
T.
The low-est night,
B.
The low-est night,
Vln. I
Vln. II
Vla.
Vc.
a niente

185 190

Picc.
Fl. I
Ob. I
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tbn. I
B. Tbn.
Tba.
Perc. I T.-t.
Perc. III Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

3+2
solo
soft mallets
To Glockenspiel
I
III
a 2
div.
unis.
pizz.
arco
détaché

The thick night to be felt, The night to be touched, the
loft - ti-est night,
The night to be touched, the
the loft - i-est night,
The thick night to be touched, the
the loft - ti-est night,
The thick night to be touched, the

poco rall. A tempo

195

K Largo

♩ = c.50

200

Picc.

Fl. I

Ob. I

poco

2 Cls.

a 2

f

mf

2 Bsns.

f mf f mf div.

Hns I/III

con sord.

più f

Hns II/IV

più f

con sord.

solo

Tpt. I

mf

Tbn. I

mf più f mf

Tbn. II

mf

B. Tbn.

mf

Tba.

Perc. II
Tub. B.

mp

S.

night, the night un - seen, the night,

A.

night, the night un - seen,

T.

night, the night un - seen, the night,

B.

night un - seen, the night,

Vln. I

ord. con sord.

poco

Sul A

p

Vln. II

ord. con sord.

poco

Sul A

p

Vla.

ord. con sord.

poco

Vc. (div.)

f mf

Cb.

arco

f mf

205

Picc.
To Flute II
Fl. I
2 Cls.
Bsn. I
Bsn. II
4 Hns
Tpt. I
* con sord.
Tbn. I
con sord.
Tbn. II
con sord.
B. Tbn.
Perc. II
Tub. B.
L.V. sempre to double bar
Perc. III
Glock.
S.
div.
the night,
A.
the night, the night un - seen, The
T.
the night, the night un - seen,
B.
the night, the night un - seen,
Vln. I
div.
Vln. II
div.
div.
Vla.
con sord.
Sul D
la mèta
Vc. (div.)
tutti
tutti
Cb.

rall. L Lento ♩ = c.40

210

Fl. I

Fl. II

pp

2 Bsns.

2 Tpts.

2 Tbns.

B. Tbn.

Perc. I
T.-t.

Perc. II
Tub. B.

Perc. III
Glock.

(*p*)

S. (div.)

The night of death.

The night of death.

A. (div.)

night, The night of death.

night, The night of death.

T.

The night of death.

B.

The night of death.

punta d'arco

Vln. I (div.)

mp *p* *pp*

punta d'arco

mp *p* *pp*

Vln. II (div.)

punta d'arco

mp *p* *pp*

punta d'arco

mp *p* *pp*

Vla. (div.)

punta d'arco

unis.

p *mp* *p* *pp*

punta d'arco

unis.

p *mp* *p* *pp*

Vc.

solo

p *mp*
molto espress.

Cb.

215

3+2

Fl. I

Fl. II

2 Obs.

2 Bsns.

4 Hns

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Perc. I
T.-t.

Perc. II
Tub. B.

Perc. III
Glock.

S.

A.

T.

B.

Vln. I

Vla.

Vc. (solo)

Vc. (gli alltri)

Cb.

più ***f***

pp

(con sord.)

p

senza sord.

mp

(***mp***)

220

rall.

Fl. I
Fl. II
2 Obs.
2 Cls.
2 Bsns.
Hns I/III
Tpt. I
Tpt. II
Tbn. I
Perc. I T.-t.
Perc. II Tub. B.
Perc. III Glock.
Vln. I
Vln. II
Vla.
Vc. (solo)
Vc. (gli alltri)
Cb.

I
(con sord.)
senza sord.
To Timpani
To Clashed Cymbals
a niente
unis.

3: The Dawn of Moon and Sun

Andante

225 ♩ = c.72-76

Fl. I

Fl. II

a 2

2 Obs.

Cl. I

Cl. II

Bsn. I

Bsn. II

4 Hns

a 2

2 Tpts.

Tbn. I

Tbn. II

B. Tbn.

hard mallets

Perc. I
Timp.

L.V.

Perc. II
Clash. Cym.

Perc. III
Glock.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso

♩ = c.60

230

rit.

A tempo

Andante

Fl. I

Fl. II

2 Obs.

Cl. I

Cl. II

Bsn. I

Bsn. II

(con sord.)

Hns I/III

con sord. II

Hns II/IV

2 Tpts.

Tbn. I

Tbn. II

B. Tbn.

medium mallets

hard mallets

Perc. I
Timp.

L.V.

To Vibraphone

Perc. II
Clash. Cym.

Perc. III
Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

235

Meno mosso

Fl. I

Fl. II

2 Obs.

Cl. I

Cl. II

Bsn. I

Bsn. II

Hns I/III

III (con sord.)

Hns II/IV

IV (con sord.)

2 Tpts.

Tbn. I

Tbn. II

B. Tbn.

Perc. I
Timp.

medium mallets

Perc. II
Vibr.

Perc. III
Glock.

Vln. I

Vln. II

Vla.

Vc.

mp subito

Cb.

mp subito

rall.

M **Largo**

♩ = c.48

240

245

3+2

Fl. I

Fl. II

2 Obs.

(I)

2 Cls.

I

2 Bsns.

Hns I/III

Hns II/IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I
Timp.

Perc. II
Vibr.

Perc. III
Glock.

motor off (senza vib.)

Vln. I

div.

Vln. II

pizz.

Vla.

Vc.

Cb.

250

Fl. I

Fl. II

To Piccolo

Ob. I

Ob. II

Cl. I

Cl. II

I (con sord.)

tutti senza sord.

Hns I/III

II (con sord.)

tutti senza sord.

Hns II/IV

Tpt. I

più f

Tpt. II

più f

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. II
Vibr.

Perc. III
Glock.

S.

A.

T.

From the

B.

From the

Vln. I (div.)

Vln. II

Vla.

Vc.

Cb.

accel. - - - - - - - - - - - Più mosso

255

3+2 3+2

Picc.

Fl. I

I solo

2 Obs.

Cl. I

Cl. II

2 Bsns.

Hns I/III

a 2

Hns II/IV

Tpt. I

Tpt. II

B. Tbn.

To Clashed Cymbals

Perc. II Vibr.

Perc. III Glock.

div.

S. (div.)

From the no-thing, From the no-thing the be - get - ting, the in-crease, the a-

A.

From the no-thing, From the no-thing the be - get - ting, the in-crease, the a-

T.

no-thing, From the no-thing the be-get-ting, the in - crease,

unis

B.

no-thing, From the no-thing the be-get-ting, the in - crease,

Vln. I

unis.

Vln. II

arco

Vla.

Vc.

Cb.

N **Ancora più mosso**

260

Picc.
Fl. I
2 Obs.
a 2
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
2 Tpts.
a 2
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I
Timp.
hard mallets
Perc. II
Clash. Cym.
L.V.
S. (div.)
bun - dance,
A.
A. (div.)
T.
the a - bun - dance,
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

265

Meno mosso

Picc.
Fl. I
2 Obs.
Cl. I
Cl. II
Bsn. I
Bsn. II
2 Tpts.
Tbn. I
Tbn. II
B. Tbn.
Perc. I
Timp.
medium mallets
To Vibraphone
Perc. II
Clash. Cym.
Perc. III
Glock.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
unis.
mp subito

rit. A tempo Andante

270

Picc.
Fl. I
2 Obs.
Cl. I
Cl. II
Bsn. I
Bsn. II

I

Hns I/III
Hns II/IV
2 Tpts.
Tbn. I
Tbn. II
B. Tbn.
Tba.

hard mallets To Tam-tam

Perc. I Timp.
Perc. II Vibr.
Perc. III Glock.

Vln. I
Vln. II
Vla.
Vc.
Cb.

rall. - - - - - - - O A tempo

275

Picc.
(ff)

Fl. I
(ff)

Ob. I
(ff)

Ob. II
(ff)

Cl. I
(ff)

Cl. II
(ff)

Bsn. I
mf
più f

Bsn. II
mf

4 Hns

2 Tpts.
solo
mf

Tbn. I
mf

Tbn. II
mf

B. Tbn.
f
mf

Tba.
f
mf

Perc. I
T.-t.
mf
f

Perc. III
Glock.

S.
più f
the liv - ing breath, the liv - ing

A.
più f
the liv - ing breath, the liv - ing

T.
f
The power of in - creas - ing, the liv - ing breath, the liv - ing
unis.
più f

B.
div.
f
The power of in - creas - ing, the liv - ing breath, the liv - ing
più f

Vln. I
ff
mf subito
div.
f
mf
f

Vln. II
ff marcato
mf subito
div.
f
mf
f

Vla.
ff marcato
mf subito
div.
f
mf
f

Vc.
mf subito
marcato
più f

Cb.
mf subito
più f marcato

rall. Meno mosso

280

3+2 3+2

Fl. I
Ob. I
Cl. I
Cl. II
Bsn. I
Hns I/III
Hns II/IV
Tpt. I
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I T.-t.
S.
A.
T.
B.
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc.
Cb.

I
IV
damp
To Timpani
breath.
unis.

285

Adagio

♩ = c.56

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Hns I/III

Tpt. I

Tbn. I

Tbn. II

B. Tbn.

Perc. II
Vibr.

Perc. III
Glock.

S.

It dwelt

A.

It dwelt with the emp - ty space

T.

It dwelt with the emp - ty space and pro - duced the at - mos -

B.

It dwelt with the emp - ty space

Vln. I

Vln. II

Vla.

Vc.

Cb.

290

295

Fl. I

Ob. I

Cl. I

Hns I/III

Hns II/IV

2 Tpts.

2 Tbns.

B. Tbn.

Tba.

III

IV

tutti (unis)

S.

A.

T.

B.

And pro - duced the at - mos - phere that floats a - bove

And pro - duced the at - mos - phere that floats a - bove the earth. The great firm - a - ment a -

phere that floats a - bove the earth.

Vln. I

Vla.

Vc.

Cb.

div.

unis.

pizz.

300

P

4+3

Picc.

Fl. I

Ob. I

Cl. I

I

a 2

Hns I/III

III

Hns II/IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

(motor off)

Perc. II
Vibr.

Perc. III
Glock.

S.

the earth. The great firm - a - ment dwelt with the ear - ly dawn; And the Moon sprung forth.

A.

bove dwelt with the ear - ly dawn; And the Moon sprung forth.

T.

the ear - ly dawn; And the Moon, the Moon sprung forth.

tutti

B.

And the Moon, And the Moon sprung forth.

div.

Vln. I

Vln. II

Vla.

Vc.

arco

Cb.

305 310

Picc.
Ob. I
2 Bsns.
4 Hns
2 Tpts.
2 Tbns.
B. Tbn.
Tba.
Perc. II Vibr.
Perc. III Glock.
S.
A.
T.
B.
Vln. I (div.)
Vln. II
Vla.
Vc.
Cb.

I

mf

To Tubular Bells

To Suspended Cymbal

più f

The firm - a - ment a - bove dwelt with the ear - ly dawn;

p

Andante
♩ = c.70

315

Ob. I
Bsn. I
Bsn. II
Hns I/III
Tpt. I
Tbn. I
Tbn. II
B. Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vc.
Cb.

I solo
III solo
div.

Adagio

320 ♩ = c.53 325

Picc.
Fl. I
2 Obs.
2 Cls.
Bsn. I
(f)

4 Hns
Tpt. I
(I)
2 Tpts.
Tbn. I
f 3
mf
B. Tbn.
mf
Tba.
(mf)

S.
mf The firm - a - ment a - bove
div. *più f* And the Moon_ sprung
A.
mf The firm - a - ment a - bove
più f dwelt with the ear - ly dawn;_____ And the Moon_ sprung
T.
mf The firm - a - ment a - bove
più f dwelt with the ear - ly dawn;_____ sprung
B.
mf The firm - a - ment a - bove
più f dwelt with the ear - ly dawn;_____
div. sprung

Vln. I (div.)
f *mp subito*
unis.
Vln. II
mf *f*
Vla.
mf *f*
Vc. (div.)
(f)
mf *f*
Cb.
mf

Q **Andante com sopra**

330

Picc.

Fl. I

Ob. I

Ob. II

2 Cls. — a 2

Bsn. I

Bsn. II

Hns I/III — a 2

Hns II/IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

I

S. — forth.

A. — forth;

T. — forth.

B. — forth.

Vln. I

Vln. II

Vla.

Vc. (div.)

Cb.

335

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

I and III con sord.

Hns I/III
Tpt. I
Tbn. I
B. Tbn.
Tba.

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

R **Adagio**

340

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
4 Hns
2 Tpts.
Tbn. I
B. Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vla.
Vc. (div.)
Cb.

S. A. T. B.: The at - mos - phere a - bove dwelt with the

Andante

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timp.
Perc. II Tub. B.
Perc. III Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

(con sord.) a 2

con sord.

And thence pro - ceed - ed the Sun.

glow - ing heat, the Sun.

345

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I
Timp.
Perc. II
Tub. B.
Perc. III
Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

con sord.

To Suspended Cymbal

unis.

as the

as the

They were thrown up a - bove

They were thrown up a - bove

350

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
4 Hns
Tpt. I
con sord.
Tbn. I
B. Tbn.
Tba.
Perc. I Timp.
To Tam-tam
Perc. II Tub. B.
Perc. III Sus. Cym.
S.
div.
chief eyes of Hea-ven. Then the hea vens, Then the
A.
chief eyes of Hea-ven. Then the hea vens, Then the
T.
Then the hea - vens, Then the hea - vens
B. (div)
Then the hea - vens, Then the hea - vens
Then the hea - vens, Then the hea - vens
Vln. I
Vln. II
div. a 3
Vla.
Vc. (div.)
Cb.

S

2+3

355

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

a 2

2 Bsns.

(con sord.)

cuivré

Hns I/III

(con sord.) (a 2)

cuivré

Hns II/IV

B. Tbn.

Perc. I
Timp.

soft mallets

Perc. III
Sus. Cym.

div.

unis

S. (div.)

hea - vens be - came light:

A.

T.

be - - - - - came light:

B. (div)

(tr)

div. a 3

Vln. I

Sul A

Sul D

Vln. II (div. a3)

Sul A

Vla.

unis.

Vc.

Cb.

360

365

Picc.

Fl. I

Ob. I

Ob. II

2 Cls.

Vln. I (div. a 3)

Vln. II (div. a3)

Vla.

Vc.

Cb.

solo

solo

solo

solo

mp

p

mf

mf

mf

mp

mp

mp

pp

pp

pp

mf

3

3

3

a niente

a niente

poco rall.

370

T Adagio

♩ = c.60

375

Picc.

Fl. I

Ob. I

Cl. I

Perc. II
T.-t.

Vln. I (div. a 3)

Vln. II

Vla.

Vc.

Cb.

p

pp

p

tutti

unis.

tutti

unis.

tutti

unis.

p

p

p

pp

pp

pp

mp

3

3

p ma sonore

p ma sonore

p ma sonore

mp

mp

rit. A tempo

380

rit.

Picc.
Fl. I
Ob. I
Cl. I
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Perc. II T.-t.
Perc. III Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(con sord.)
senza sord.
div.
a niente
ma sonore

A tempo

Andante
♩ = c.76

385

390

U **Tempo molto rubato ad lib (conductor only controls vlns fade)**
♩ = 64-90 (freely and individually chosen)

395

Picc.

Fl. I

Ob. I

Cl. I

Hns I/III

Hns II/IV

Perc. III
Sus. Cym.

S.

A.

T. (div.)

B. (div)

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mp

3

senza sord.

p

ppp

The ear - ly dawn,

mf

dim. poco a poco a niente (follow conductor)

mp ma sonore

Violins out

2+3

V **Strict tempo (conducted)**

400 ♩ = c.66

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

4 Hns

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

S.

A.

T. (div.)

B. (div)

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

molto rit.

a tempo

tutti

div.

a niente

mp ma sonore

405

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. III
Sus. Cym.
S.
A.
T. (div.)
B. (div)
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc.
Cb.

the ear - ly day,

unis.

410

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timp.
Perc. II T.-t.
Perc. III Sus. Cym.
To Clashed Cymbals
S.
A.
T.
B.
The mid - day, the blaze of
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
a 2
mf
f
mp
mf subito

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timp.
Perc. II T.-t.
Perc. III Clash. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

3+3+3+2

day from the sky, sky.

div.

W

415

420

Meno mosso

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hns I/III

Hns II/IV

con sord.

Tpt. I

con sord.

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I
Timp.

To Vibraphone

Perc. II
T.-t.

L.V.

To Glockenspiel

Perc. III
Clash. Cym.

S.

A.

T.

B.

Vln. I

Vln. II

Vla. (div.)

solo

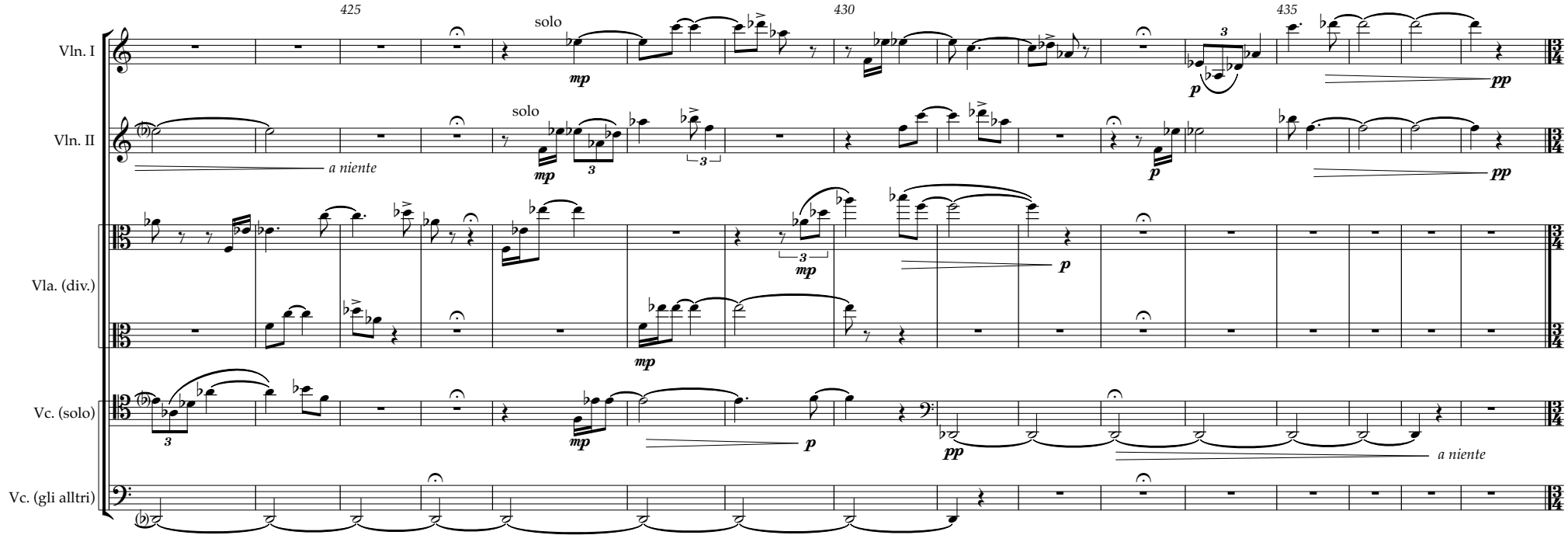
solo

solo

Vc. (solo)

Vc. (gli alltri)

Cb.


poco rall.
425
430
435
Vln. I
Vln. II
Vla. (div.)
Vc. (solo)
Vc. (gli alltri)
solo
solo
a niente
mp
p
pp
a niente

4: The Formation of Land

Largo

♩ = c.40

440

445

Picc.

Fl. I

Ob. I

Ob. II

I

2 Cls.

Bsn. I

Bsn. II

Hns I/III

Hns II/IV

a 2

Tpt. I

(con sord.)

Tpt. II

(con sord.)

senza sord.

Perc. I
Timp.

hard mallets

To Tam-tam

Motor on (slow vib.)

Perc. II
Vibr.

Perc. III
Glock.

To 4 Tom-toms

Vln. I

tutti (unis.)

pizz. (secco)

con sord.

arco sul tasto
flautando

Vln. II

div.

pizz. (secco)

unis.

con sord.

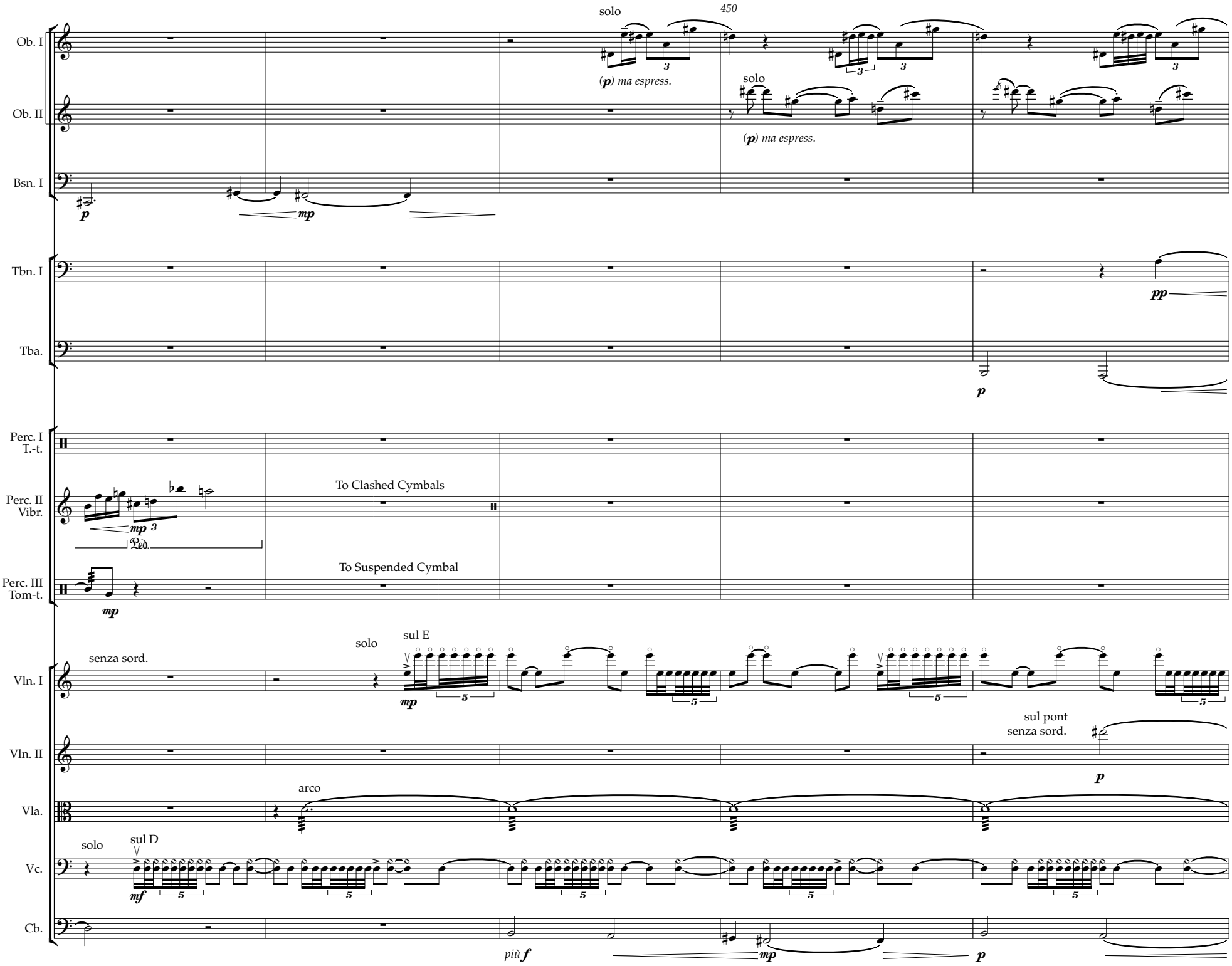
arco sul tasto
flautando

Vla.

pizz. (secco)

Vc.

tutti.

Cb.

450
Ob. I
Ob. II
Bsn. I
Tbn. I
Tba.
Perc. I
T.-t.
Perc. II
Vibr.
Perc. III
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
(p) ma espress.
solo
(p) ma espress.
pp
p
To Clashed Cymbals
To Suspended Cymbal
mp
mp
3
Ped.
mp
senza sord.
solo
sul E
mp
sul pont
senza sord.
p
arco
solo
sul D
mf
più f
mp
p

455

X

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Hns I/III
Hns II/IV
Tpt. I
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I
T.-t.
S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco solo
espress.
I
III
(con sord.)
Flz.
ord.
senza sord.
To Timpani
The sky that floats a-bove the earth
tutti
normale
non vib.
pizz.

accel. poco a poco

3+2 2+2+3 465

Picc. Fl. I Ob. I Ob. II Cl. I Cl. II 2 Bsns.

Hns I/III Hns II/IV 2 Tpts. 2 Tbns. Tba.

Perc. I Timp.

S. A. T. B.

Dwelt with Ha - wa-i-ki, Dwelt with Ha - wai-ki,_ Dwelt with Ha - wa-i - ki,

Vln. I Vln. II Vla. Vc. Cb.

Y **Andante** ♩ = c.84

470 3+3+3

Picc.
Fl. I
2 Obs.
Cl. I
Cl. II
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timp.
Perc. II Clash. Cym.
Perc. III Sus. Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(a 2)
(hard mallets)
(senza sord.)
a 2
cuivré
flz
ord.
secco (choked)
soft mallets
tutti
div.
and pro-duced land:
arco

475

Z

2+3

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

I

2 Bsns.

con sord.

Hns I/III

Hns II/IV

ord.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I
Timp.

To Snare Drum

Perc. II
Clash. Cym.

To Tambourine

Perc. III
Sus. Cym.

Vln. I

Vln. II

Vla.

Vc.

unis.

Cb.

pizz.

AA **Lento**
♩ = c.54

480

2+3

Picc.
Fl. I
Ob. I
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Perc. III
Tamb.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(con sord.)
senza sord.
con sord.
(pizz.)
arco
div.
(arco)
pizz.
To Suspended Cymbal
poco–
espress.

485

490

Picc.

Fl. I

2 Obs.

2 Bsns.

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

(senza sord.)

(con sord.)

Perc. I
Timp.

Perc. II
S. D.

Perc. III
Sus. Cym.

soft mallet

Vln. I

Vln. II

Vla. (div.)

Vc. (div.)

Cb.

Picc.
Fl. I
2 Obs.
2 Bsns.
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Perc. I
Timp.
Perc. II
S. D.
Perc. III
Sus. Cym.
Vln. I
Vln. II
Vla. (div.)
Vc. (div.)
Cb.

495

a 2

(senza sord.) a 2

solo

(solo)

senza sord.

poco

3

medium mallets

damp

unis.

pizz.

arco

500

Picc.
Fl. I
2 Obs.
Cl. I
Cl. II
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Perc. II S. D.
Perc. III Sus. Cym.
S.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

I

damp
damp
damp
To Tubular Bells
To Triangle

flz.
ord.
flz.
ord.

non div.
col legno battute
arco normale
tutti arco
arco
arco

BB

505

Picc.

Fl. I

2 Obs.

2 Cls.

2 Bsns.

I poco solo

Hns I/III

p *mp* *p* *poco* *p* *mp* *p*

Hns II/IV

2 Tpts.

2 Tbns.

B. Tbn.

To Clashed Cymbals

Perc. II
Tub. B.

To Tom-toms

Perc. III
Tri.

p

S. (div.)

p *mf* unis.

mm

Wa-wa-u-a-te-a, Wi-whi-te Rang-i-o-ra.

p *mf* unis.

mm

Wa-wa-u-a-te-a, Wi-whi-te Rang-i-o-ra.

A.

mf

Ku-ku-pa-ru,

T.

solo

mf

B.

Ta-po-ra-po-ra, Ta-u-wa-re-Ni-ka-u,

Vln. I

pp 3 *p*

Vln. II

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

Vla.

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

Vc.

pizz.

p *più f* *mp* *p*

Cb.

pizz.

p *più f* *mp* *p*

510

515

CC

Fl. I

2 Obs.

2 Cls.

2 Bsns.

Hns I/III

Hns II/IV

Perc. I
Timp.

Perc. III
Tom-t.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

(solo)

tutti

Ku-ku-pa-ru,

Wa-wa - u - a - te - a,

Wi-whi - te Rang - i - o - ra.

sul pont.

arco

pizz.

520 525 530

Picc.

Fl. I — Flz. — normale

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hns I/III

2 Tpts.

2 Tbns.

B. Tbn.

Tba.

Perc. I
Timp.

Perc. III
Tom-t.

Vln. I — pizz. normale — arco

Vln. II — normale

Vla. — normale

Vc. — arco

Cb. — arco — più f pesante

Andante

535 ♩ = c.72

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
2 Tpts.
Tbn. II
B. Tbn.
Tba.
Perc. I
Timp.
Perc. III
Tom-t.
To Tambourine
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
gli alltri
gli alltri div.
non div.
Attacca

5. The Coming of Gods

Allegro rubato

♩ = c.120

Poco allegro

♩ = c.96

DD

540 545 550

Picc.

Fl. I

Ob. I

solo

mf

Cl. I

2 Bsns.

mf

2 Tpts.

(I)

dead-stick

Perc. I
Timp.

fff

S.

mf shouted (in rhythm), following rise and fall of relative pitch

5

Ka - u - a - ta-ta,

A.

f shouted (in rhythm)

3

Ma - ri - ko-ri-ko,

T.

solo *fff shouted aggressively, following contours in relative pitch (rhythm is approximate)*

Ti - ki,

sim

Ta-hu,

B.

solo *fff shouted aggressively, following contours in relative pitch (rhythm is approximate)*

Ta-ne, Ma - hu-te,

sim

Tu-ten-ga-na - ha-u,

sim

3

Ta-wi - ri-ma - te - a,

Vln. I (div.)

(unis.)

sul tasto

pp

sul tasto

pp

Vln. II

div.

Vln. II (div.)

sul tasto

pp

sul tasto

pp

Vla. (div.)

tutti div.

tutti div.

Vc.

pizz.

f

Cb.

pizz.

f

555

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
2 Bsns.
Hns I/III
Hns II/IV
2 Tpts.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. III
Tamb.
T.
B.
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc.
Cb.

3+2

solo
poco
a 2
I
III
Flz
ord.
con sord.
snap pizz.
sul tasto
tutti
shouted aggressively (in rhythm), following rise and fall in relative pitch
Tan-ga - to - a.
solo (pizz.) sul C G C
C G sim.
div a 3

G.P.

560

3+2

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

2 Bsns.

(a 2)

(con sord.)

Hns I/III

(con sord.)

Hns II/IV

II

a 2

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

hard mallets

Perc. I
Timp.

Perc. III
Tamb.

S.

A.

T.

B.

arco

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

Vc. (div. a 3)

pizz.

Cb.

EE

565

3+2

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

2 Bsns.

mf

f

ff

ff

ff

ff energico

Hns I/III

Hns II/IV

senza sord.

senza sord.

f

f

2 Tpts.

2 Tbns.

B. Tbn.

mf

f

Tba.

Perc. I
Timp.

Perc. III
Tamb.

To Snare Drum, Suspended
Cymbals and Bass Drum

mp

f

S.

A.

T.

B.

(sung)

f

ff

div.

From the land a - rose the Gods

Vln. I (div.)

Vln. II (div.)

Vla. (div.)

mf

f

Vc. (div. a 3)

Cb.

570

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
2 Bsns.
Hns I/III
Tpt. I
Tpt. II
Tba.
Perc. I Timp.
Perc. II Clash. Cym.
Perc. III S.D Sus. Cym. B. D.
S.
A.
T.
B.
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc. (div. a 3)
Cb.

I

and day.

div.

and day.

of night

of night

unis.

unis.

div.

ff martellato al tallone

(pizz.)

575

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timp.
Perc. II Clash. Cym.
Perc. III S.D Sus. Cym. B. D.
S.
A.
T.
B. (div)
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc.
Cb.

solo
with snare drum sticks
Ru - - o - u - - -

580 585

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timp.
Perc. II Clash. Cym.
S. (div.)
A.
T.
B.
Vln. I (div. a 3)
Vln. II (div. a3)
Vla.
Vc. (div. a 3)
Cb.

cuvré
choked
poco
a 2
I
II
III
div.
unis.
unis. - div. a 2
shouted
martellato al tallone
pesante
arco
ho - ko,
ho - - - - KO,
o - u - - - - KO,
Ru - - - - - KO,

590

To Flute II

Picc.
Fl. I
2 Obs.
2 Cls.
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. II Clash. Cym.
Perc. III S.D Sus. Cym. B. D.
S.
A.
T.
B.
Vln. I (div. a 3)
Vln. II (div. a3)
Vla.
Vc. (div.)
Cb.

(a 2)
(a 2)
poco
IV
cuivré
L.V.
To Xylophone
with snare drum sticks
(sung)
Ru - - - a - - ta
shouted aggressively (in rhythm) following contours in relative pitch
Ku - ma - ra, Ru - a ka - i - po,
Ru - a - ta - pu, Ru - o - u - ho - ko. Ku - ma - ra, Ru - a ka - i - po,
con sord.

Fl. I
2 Obs.
2 Cls.
2 Bsns.
II
Hns I/III
III con sord.
I con sord.
Hns II/IV
IV con sord.
II con sord.
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Perc. I
Timp.
Perc. II
Xyl.
To Suspended Cymbal and Tambourine
Perc. III S.D
Sus. Cym.
B. D.
S.
A.
T.
B.
sim
Ru - o - u - ho - ko,
Ru - a - tu - pu,
Vln. I (div. a 3)
Vln. II (div. a3)
Vla.
Vc. (div.)
Cb.

595

Fl. I

Fl. II

I

2 Obs.

f

Cl. I

f

Cl. II

2 Bsns.

Hns I/III

ff *p*

I and III senza sord.

Hns II/IV

ff *p*

II and IV senza sord.

Tpt. I

p *ff*

Tpt. II

p *ff*

senza sord.

Tbn. I

p *ff*

solo

ff

senza sord.

Tbn. II

p *ff*

solo

ff

B. Tbn.

Tba.

S.

(*ff*)

Ru - - a - ta - - - - -

A.

(*ff*)

Ru - - a - ta - - - - -

T.

(*ff*)

Ru - a - ka - i - po, Ru - a - ta - wi - ti.

B.

(*ff*)

Ru - a - ka - i - po, Ru - a - ta - wi - ti.

Vln. I (div. a 3)

unis.

Vln. II (div. a3)

unis.

Vla.

snap pizz. pizz. (ord.) arco snap pizz. unis.

Vc. (div.)

snap pizz. pizz. (ord.) arco snap pizz. unis.

Cb.

pizz. (ord.) snap pizz.

FF

600

Fl. I
Fl. II
Ob. I
Ob. II
2 Cls.
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. II Xyl.
Perc. III Sus. Cym. Tamb.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

I solo
poco solo
ma non troppo
(senza sord.)
poco
subito
pizz.
arco
non div.
col legno battute
col legno battuta
sim.
div.
snare drum stick
(sung)
Ru - a - ta - - - - - - - - - wi - ti.

605 610

Fl. I
Ob. I
Ob. II
Cl. I
2 Bsns.
I solo
mf
solo
mf
tr
Hns II/IV
Tpt. I
Tpt. II
2 Tbns.
B. Tbn.
Perc. II Xyl.
Perc. III Sus. Cym. Tamb.
against leg
mf
Vln. I
col legno battute
f
Vln. II
col legno battute
f
Vla.
Vc. (div.)
pizz.
mp
(col legno battute)
mf
Cb.

615

Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Hns II/IV
Perc. II Xyl.
Perc. III Sus. Cym. Tamb.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

solo

(non staccato)

pizz.

pizz.

sim

620

625

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. II Xyl.
Perc. III Sus. Cym. Tamb.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

mf
più f
f
ff
mp
sfz
poco
ord.
arco
To Bass Drum
To Xylophone

6. The Birth of Ancestors.

Poco allegro

♩ = c.104

Fl. I
Fl. II
Ob. I
Ob. II
2 Cls.
2 Bsns.
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. II Xyl.
Perc. III Sus. Cym. Tamb.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

solo
630
I solo
sim.
sul D / A (non div.)
pizz.
(arco)
sul A / D (non div.)

Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
2 Cls.
2 Bsns.
Perc. II Xyl.
Perc. III Sus. Cym. Tamb.
A.
T.
B. (div)
Vln. I
Vln. II
Vla.
Vc. (div.)
Cb.

635

solo

solo

(I)

To Bass Drum

From the

From the

pizz.

sim.

arco

arco

640

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
2 Bsns.
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. II B. D.
Perc. III Sus. Cym.
Tamb.
S. (div.)
A.
T.
B. (div)
Vln. I
Vln. II
Vla.
Vc. (div.)

più *f*

mp *mf* *f* *sfz*

To Clashed Cymbals

Tambourine only

ossia

From the Gods, from the Gods, the An - ces - tors:

Gods, From the Gods the An - ces - tors:

div.

645 **GG**

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
4 Hns
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. II
Clash. Cym.
Perc. III
Tamb.
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc. (div. a 3)
Cb.

To Piccolo

norm.
shake
To Snare Drum, Suspended Cymbals and Bass Drum

détaché
div. a 3
arco

ma pesante

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
2 Bsns.
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I
Timp.
Perc. II
Clash. Cym.
S. D.
Perc. III Sus. Cym.
B. D.
A.
T.
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc. (div. a 3)
Cb.

a 2
più f
solo
damp
with snare drum sticks
unis.
snap pizz.

650

655

2+3

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I Timp.
S. D. Perc. III Sus. Cym. B. D.
S. (div.)
A.
T.
B. (div)
Vln. I
Vln. II
Vla.
Vc.
Cb.

(senza sord.)

a 2

cuivré

To Tambourine (plus Bass Drum)

tu - a - Ru - - -

unis.

div.

arco

HH **Poco allegro**

♩ = c.104

660

Picc.
Fl. I
Ob. II
Cl. I
Cl. II
2 Bsns.
4 Hns
2 Tpts.
B. Tbn.
Tba.
Perc. I Timp.
Perc. II Clash. Cym.
Perc. III Tamb. B.D.
S.
S. (div.)
A.
T.
B. (div)
Vln. I
Vln. I (div.)
Vln. II (div.)
Vla.
Vla. (div.)
Vc. (div.)
Cb.

solo
mf
KEY CLICKING (random pitches)
mp
(mp) must not drown out strings col legno
solo
mp ff mf
ff
shouted
PU,
Nga - - - - -
unis.
e,
chanted, following contours in relative pitch (in rhythm)
f p ff
Nga - - - - - e,
mf
Nga - e - nu-i, Nga - e - pe-a,
+5
poco
choked
To Suspended Cymbal and 4 Tom-toms
snare drum sticks
pizz.
col legno battute
div.

665

accel. poco a poco

Picc.

Fl. I

Ob. I

solo

mf

Ob. II

Cl. I

Cl. II

2 Bsns.

with hard sticks close to edge

Perc. I
Timp.

mp

Perc. II Sus. Cym.
Tom-t.

più f

più f

Perc. III Tamb.
B.D.

più f

più f

chanted, following contours in relative pitch (in rhythm)

S.

f *p* *ff*

Nga - - - - - e, - - - - - - - pe - a,

chanted, following contours in relative pitch (in rhythm)

A.

f *p* *ff*

Nga - - - - - e, - - - - - tu - - - - - - - tu - ri,

T.

mf *f* *ff*

div.

Nga-e - nu-i, Nga - e - pe-a, Nga-e-tu-tu-ri,

chanted, following contours in relative pitch (in rhythm)

B.

f *mf* *f* *ff* *f*

div.

Nga-e - nu-i, Nga - e - pe-a, Nga-e, Ngæ,

Vln. I

Vln. I (div.)

Vln. II (div.)

pizz.

mp

Vla. (div.)

Vc. (div.)

Cb.

670

675

Picc.

Fl. I

Ob. I

mf

Ob. II

Cl. I

Cl. II

2 Bsns.

Perc. I
Timp.

più ***f***

mf

Perc. II Sus. Cym.
Tom-t.

Perc. III Tamb.
B.D.

S.

f ***pppp*** ***f***

Nga - - - - - - - e - tu - tu - - - - - - - - - - - - - -

A.

Nga - - - - - - - e - tu - ri,

Nga - - - - - - - e -

T. (div.)

Nga - e nu - i, Nga - e - pe - a,

declaimed

Nga-e-tu-tu-ri,

Nga - e - pe-pe-ke,

f

ff

Nga-e - - pe-pe-ke,

B. (div)

Nga-e - pe - a, Nga-e-nu - i, Nga-e-pe - a,

Nga - e - tu-tu-ri,

Nga - e - - pe-pe-ke,

Nga-e-tu-tu-ri,

Nga - e -

Vln. I

pizz.

mf

Vln. I (div.)

mp

Vln. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

♩ = c.115

680

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
2 Bsns.
4 Hns
2 Tpts.
B. Tbn.
Tba.
Perc. I Timp.
Perc. II Sus. Cym. Tom-t.
Perc. III Tamb. B.D.
To Tam-tam
S.
A.
T. (div.)
B. (div)
Vln. I
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc. (div.)
Cb.

mf *f* *più f* *mp* *ff* *fff*

sung, wildly rising and falling independently (no specific pitch) towards a scream

ri,

pe - - - pe - - - - - - - - - - - - ke,

shouted Nga - e - tu - tu - ri, Nga - e - pe - pe - ke,

Nga - e - tu - tu - ri, Nga - e - pe - pe - ke,

Nga - e - pe - pe - ke, Nga - e - tu - tu - ri, Nga - e - pe - pe - ke,

pe - pe - ke, Nga - e - tu - tu - ri, Nga - e - pe - pe - ke,

div.

II **Adagio**

♩ = c.56

685

Meno mosso

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Flz. ord.

Hns I/III
Hns II/IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
B. Tbn.
Tba.

a 2 cuivré
con sord.
cuivré
subito (ma sonore)
subito

To Timpani
edge of skins
Perc. I T.-t.
Suspended Cymbal only
soft sticks
To Vibraphone
Perc. II Sus. Cym. Tom-t.
To Glockenspiel
Perc. III Tamb. B.D.

arco
unis.
Vln. I (div.)
Vln. II (div.)
Vla. (div.)
Vc. (div.)
Cb. (div.)

690

2+3

3+2

Picc.

Fl. I

mf

(I)

2 Obs.

Cl. I

mf mf mf

2 Bsns.

Hns I/III

Hns II/IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Tba.

Perc. I
Timp.

3

S.

A.

T.

unis. norm. f (non troppo)

Ta-ti-ti,

Ta-ti-ti,

B.

Vln. I (div.)

mp mfp mf mfp mf mfp mf

Vln. II

mp

Vla.

mp

Vc.

mp

pizz. arco

più f

Cb.

mp

pizz.

più f

695

2+3

3+2

Picc.

Fl. I

Ob. I

Ob. II

Cl. I

S.

A.

T.

B.

Vln. I (div.)

Vln. II

Vla.

Vc.

Cb.

f *mp* *mf* *mfp* *ff* *fp*

f (non troppo)

unis norm.

unis. norm.

Ru - a - tu - pu,

To - e,

Ru - a

tu - pu,

Ru-a-tu-pu,

Ta-ti-ti,

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

f (but behind voices)

700

Ru - - - a - tu - pu,

Ta - ti - ti,

Ra - u - - - ru - ta - ma-

Ra - u - - - ru - ta - ma - - - - - - - -

arco

pizz.

Picc.
Fl. I
Ob. I
Ob. II
Cl. I
Hns I/III
Hns II/IV
Tpt. I
Tbn. I
B. Tbn.
S.
A.
T.
B.
Vln. I (div.)
Vln. II
Vla.
Vc.
Cb.

3+2

705

III

IV

(con sord.)

Ru - a - tu - pu,

- ra - - - ke - i - o - ra.

- ra - - - ke - i - o - ra.

unis.

col legno battute

ord.

col legno battute

non div.

arco col legno battute

non div.

ord. div.

arco

JJ

3+2

710

Picc.

Fl. I

2 Obs.

2 Cls.

2 Bsns.

I

Hns I/III

pp ma distinto

p *pp*

p *pp*

p

2 Tpts.

2 Tbns.

B. Tbn.

Tba.

Perc. I
Timp.

S.

pp

mm

mm

A.

pp

mm

mm

A. (div.)

T.

mp

Ru - a - tu - pu,

Ra - u - ru - ta - ma-

B.

mp

Ra u - - ru - ta - ma - - ra - kei - o - ra.

To - e,

Ru - a - tu - pu,

Ra - u - ru - ta - ma-

Vln. I

pp *p*

3

3

mp

3

Vln. II

p

mp *p*

mp *p*

mp

ord.

Vla.

p

mp *p*

mp *p*

mp

Vc. (div.)

p

più f

pizz.

p

più f

pizz.

Cb.

p

più f

Rit.

715 3+2

Picc.
Fl. I
Ob. I
Cl. I
2 Bsns.
I
Hns I/III
con sord.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Perc. I
Timp.
To Tam-tam
S.
A.
A. (div.)
T.
- ra - ke - i - o - ra.
B.
- ra - ke - i - o - ra.
Vln. I
Vln. II
Vla.
Vc. (div.)
unis.
arco
unis.
Cb.
arco

KK **Meno mosso**

720

Picc.
Fl. I
Ob. I
Cl. I
Bsn. I
Hns I/III
S.
A.
Vln. I
Vln. II
Vla.
Vc.
Cb.

poco solo
poco solo
pizz.
ord.
pizz.

725

rall.

4 Hns
arco
div. a3 (by desk)
div. a3 (by desk)
div. a3 (by desk)
div.
pizz.

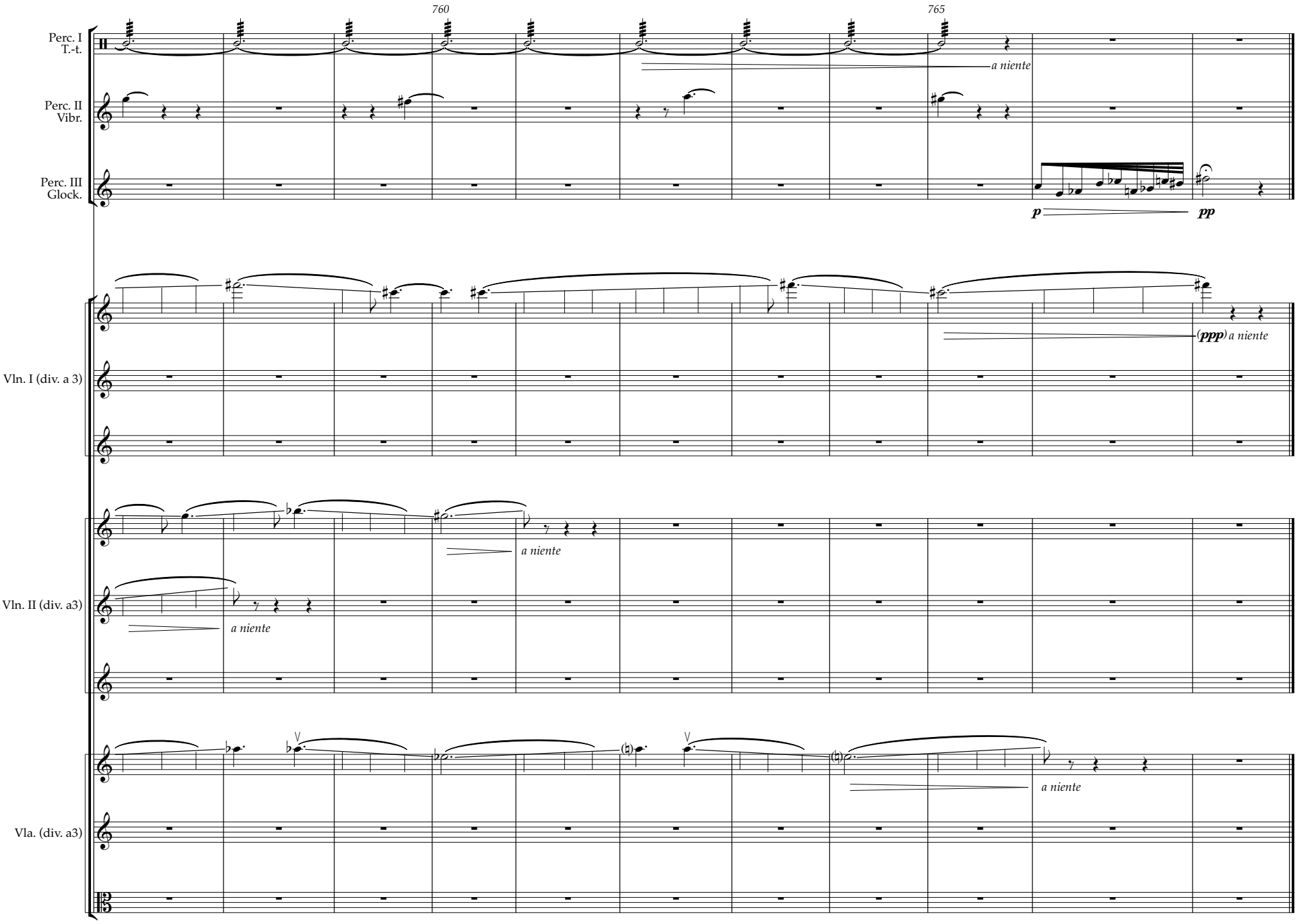
730 **LL** **Lento** ♩ = c.45 735 740 745

Picc.
Fl. I
Ob. I
Cl. I
Bsn. I
Hns I/III
Hns II/IV
Perc. I T.-t.
Perc. II Vibr.
Vln. I (div. a 3)
Vln. II (div. a3)
Vla. (div. a3)
Vc. (div.)
Cb.

(con sord.)
con sord.
motor on
sempre L.V. al fine
Desk I solo
Desk II solo
All desks gli alltri
non vib. sempre legato
dal niente
a niente
arco
div.

750 755

Picc.
Fl. I
Fl. II
Fl.
Ob. I
Hns I/III
Hns II/IV
Perc. I T.-t.
Perc. II Vibr.
Vln. I (div. a 3)
Vln. II (div. a3)
Vla. (div. a3)
Vc. (div.)
Cb. (div.)

ppp pp ppp
ppp
pp
mp a niente
pizz.
mf

760
765
Perc. I
T.-t.
a niente
Perc. II
Vibr.
Perc. III
Glock.
p
pp
Vln. I (div. a 3)
(ppp) a niente
a niente
Vln. II (div. a3)
a niente
Vla. (div. a3)
a niente