

Rapa Nui



Alex Poelman

Rapa Nui

Rapa Nui, ook wel bekend als Paaseiland, is een eiland in de Stille Oceaan dat bekend staat om zijn beroemde Moai-beelden en fascinerende cultuur. De Rapa Nui-cultuur is uniek en heeft zich ontwikkeld op het geïsoleerde eiland gedurende duizenden jaren. De inheemse bevolking van Rapa Nui staat bekend om hun sterke verbondenheid met de natuur en de geestenwereld, wat tot uiting komt in hun kunst, muziek en dans.

Toen ik gevraagd werd een compositie te schrijven voor het Hanzefestival Overijssel 2023 met het thema: "Muziek maken is een Kunst", kwam ik al gauw terecht bij dit bijzondere eiland. Muziek maken is daar niet alleen een kunst maar onderdeel van hun leven. Door de beperkte middelen die beschikbaar zijn (de eerste piano werd eind vorige eeuw overgevlogen), worden nog steeds de traditionele instrumenten gebruikt (zoals de twee stenen die ook in deze compositie te horen zijn). De traditionele melodieën worden aan elkaar overgedragen en hebben nu al duizend jaar overleefd.

Drie van deze melodieën vormen de basis van deze compositie. De Hoko (de Haka van Rapa Nui, een krijgersdans), neemt ons mee naar het eiland vol Moai: grote beelden gemaakt van vulkaangesteente. Het thema gebaseerd op Tu'u Maheke (traditionele zang) beeldt de kracht van de wind en zee uit. En het prachtige I he-a Hotumatu Ia bezingt de schoonheid van het eiland en de sterrenhemel.

Onbekend is hoe de vroegere bewoners en makers van de Moai de beelden hebben verplaatst van de vulkaansteengroeve naar soms de andere kant van het eiland. De meest tot de verbeelding sprekende theorie is het gebruik van touwen. Het beeld werd overeind getrokken met touwen aan beide kanten. Door steeds aan verschillende zijden te trekken liep het beeld als het ware over het eiland. Omdat hier veel mensen bij nodig waren en ook de nodige coördinatie, werden er liederen gezongen die met onder andere stenen ritmisch werden ondersteund. Na het verplaatsen van de Moai is het I he-a Hotumatu Ia thema weer te horen. Deze schitterende melodie wordt nu door het hele orkest uitgevoerd en beëindigt de reis op Rapa Nui.

Soprano Saxophone in B \flat
 1st Alto Saxophone in E \flat
 2nd Alto Saxophone in E \flat
 Tenor Saxophone in B \flat
 Baritone Saxophone in E \flat
 1st Flugelhorn in B \flat
 2nd Flugelhorn in B \flat
 3rd Flugelhorn in B \flat
 1st/3rd Horn in F
 2nd Horn in F
 1st Trumpet in B \flat
 2nd/3rd Trumpet in B \flat
 1st Tenor Trombone in C
 2nd Tenor Trombone in C
 Bass Trombone in C
 1st/2nd Baritone in B \flat
 1st/2nd Euphonium in B \flat
 Bass in E \flat
 Bass in C
 Contrabass in C
 Percussion 1 (Bass drum, Timpani)
 Percussion 2 (Tom-toms, Wind Chimes, Suspended Cymbal)
 Percussion 3 (Tom, Glockenspiel, Bass drum)
 Percussion 4 (Xylophone, Vibraphone, Suspended Cymbal, Cymbals)

Rapa Nui



Alex Poelman

Ahu Akivi (Hoko)

♩=110

Score for Rapa Nui, featuring the following instruments and parts:

- Soprano Saxophone in Bb
- 1st Alto Saxophone in Eb
- 2nd Alto Saxophone in Eb
- Tenor Saxophone in Bb
- Baritone Saxophone in Eb
- 1st Flugelhorn in Bb
- 2nd Flugelhorn in Bb
- 3rd Flugelhorn in Bb
- 1st / 3rd Horn in F
- 2nd Horn in F
- 1st Trumpet in Bb
- 2nd / 3rd Trumpet in Bb
- 1st Tenor Trombone in C
- 2nd Tenor Trombone in C
- Bass Trombone in C
- 1st / 2nd Baritone in Bb
- 1st / 2nd Euphonium in Bb
- Bass in Eb
- Bass in C
- Contrabass in C
- Percussion 1: Bass drum
- Percussion 2: *ff* Low tom stage left
- Percussion 3: *f* Low tom stage right
- Percussion 4

The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The percussion parts include specific dynamics and stage placement instructions.

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Flug. 1

Flug. 2

Flug. 3

Hn. 1/3

Hn. 2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1/2

Euph. 1/2

Bass Eb

Bass C

Cb.

B. D.

Tom

Tom

Perc. 4

The musical score is arranged in two systems. The first system (measures 1-8) features woodwinds (Sop. Sax., A. Sax. 1 & 2, Ten. Sax., Bari. Sax., Flug. 1-3, Hn. 1/3, Hn. 2, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2, B. Tbn., Bar. 1/2, Euph. 1/2, Bass Eb, Bass C, Cb.) and percussion (B. D., Tom, Perc. 4). The woodwinds and brass are mostly silent, while the percussion plays a rhythmic pattern. The second system (measures 9-16) shows the woodwinds and brass sections with sustained notes, and the percussion section with rhythmic patterns and dynamics. Dynamics include p, mf, and f.

17

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Flug. 1

Flug. 2

Flug. 3

Hn. 1/3

Hn. 2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1/2

Euph. 1/2

Bass Eb

Bass C

Cb.

B. D.

Tom

Tom

Perc. 4

32 35 42

Sop. Sax. *f* *mf* *mf*

A. Sax. 1 *f* *mf* *mf*

A. Sax. 2 *f* *mf* *mf*

Ten. Sax. *f* *mf* *mf*

Bari. Sax. *mf* *mf*

Flug. 1 *p* *mp* *mf* solo

Flug. 2 *p* *mf* solo

Flug. 3 *p*

Hn. 1/3 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1/2 *f* *mp* *mf*

Euph. 1/2

Bass Eb

Bass C

Cb.

B. D.

Tom

Tom Glockenspiel *mp* *mf*

Xyl. *pp*

44

51

56 $\text{♩} = 60$

rit.

Sop. Sax. *mf* *f* sustain

A. Sax. 1 *mf* *f* sustain

A. Sax. 2 *mf* *f* sustain

Ten. Sax. *mf* *f* sustain

Bari. Sax. *mf* *f* sustain

Flug. 1 *mf* *f* sustain

Flug. 2 *mf* *f* sustain

Flug. 3 *mf* *f* sustain

Hn. 1/3 *mf* *f* sustain solo

Hn. 2 *mf* muted

Tpt. 1 *mf* straight mute

Tpt. 2/3 *mf* straight mute

Tbn. 1 *mf* straight mute

Tbn. 2 *mf* straight mute

B. Tbn.

Bar. 1/2 *mf* *f* sustain

Euph. 1/2

Bass Eb

Bass C

Cb.

B. D.

Tom *p* Wind Chimes twinkling

Glock. *mp* Vibraphone

Xyl. *mp* Led.

60 | he- a | totumatu | a

58

Sop. Sax. *mp* solo

A. Sax. 1 *mp* solo

A. Sax. 2

Ten. Sax.

Bari. Sax.

Flug. 1 *mf* solo

Flug. 2 *mf* solo

Flug. 3 *mf* solo

Hn. 1/3

Hn. 2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2

B. Tbn.

Bar. 1/2

Euph. 1/2

Bass Eb

Bass C

Cb.

B. D.

W.Ch.

Glock.

Vib.

71 Walk of the Moai

67

Sop. Sax. *f* *p* two stones

A. Sax. 1 *f* *p* two stones

A. Sax. 2 *f* *p* two stones

Ten. Sax. *f* *p* two stones

Bari. Sax. solo *mf* *f* *p* two stones

Flug. 1 *f* *p* two stones

Flug. 2 *f* *p* two stones

Flug. 3 *f* *p* two stones

Hn. 1/3 solo *mp*

Hn. 2

Tpt. 1 *f* *p* two stones

Tpt. 2/3 *f* *p* two stones

Tbn. 1

Tbn. 2

B. Tbn. *p* *mf* *p*

Bar. 1/2 *f* *p* two stones

Euph. 1/2 *f* *p* two stones

Bass Eb *p* *mf* *p*

Bass C *p* *mf* *p*

Cb. *p* *mf* *p*

B. D. Timpani *mp*

W.Ch. Tom-toms *mf* *p*

Glock.

Vib.

74

Sop. Sax. *f* *p* *f* *p* *f* *p*

A. Sax. 1 *f* *p* *p* *f*

A. Sax. 2 *f* *p* *p* *f*

Ten. Sax. *f* *p* *f* *f*

Bari. Sax. *f* *p* *p* *f*

Flug. 1 *f* *p* *f* *p* *f* *p*

Flug. 2 *f* *p* *f* *p* *f* *p*

Flug. 3 *f* *p* *f* *p* *f* *p*

Hn. 1/3 *p* *f* *p*

Hn. 2 open *p* *f* *p*

Tpt. 1 *f* *p* *f* *p* *f* *p*

Tpt. 2/3 *f* *p* *f* *p* *f* *p*

Tbn. 1 open *p* *f* *p*

Tbn. 2 open *p* *f* *p*

B. Tbn. *poco f* *p* *f* *p* *f* *p*

Bar. 1/2 *f* *p* *f* *p* *f* *p*

Euph. 1/2 *p* *f* *p* *f* *p*

Bass Eb *poco f* *p* *f* *p* *f* *p*

Bass C *poco f* *p* *f* *p* *f* *p*

Cb. *poco f* *p* *f* *p* *f* *p*

Timp. Two stones (right side of stage) *f* *p* *f* *p* *f* *p*

T-t *mf* *p* *mf* *p* *mf* *p*

Glock. Two stones (right side of stage) *f* *p* *f* *p* *f* *p*

Vib.

Timpani

This page of a musical score, numbered 82, contains the following instruments and parts:

- Sop. Sax.**: Silent throughout the page.
- A. Sax. 1**: Silent until measure 4, then plays a half note with dynamics *p* and *f*.
- A. Sax. 2**: Silent until measure 4, then plays a half note with dynamics *p* and *f*.
- Ten. Sax.**: Silent until measure 4, then plays a half note with dynamic *f*.
- Bari. Sax.**: Silent until measure 4, then plays a half note with dynamics *p* and *f*.
- Flug. 1**: Plays a half note with dynamics *p*, *f*, *mp*, *f*, and *mf*.
- Flug. 2**: Plays a half note with dynamics *p*, *f*, *mp*, *f*, and *mf*.
- Flug. 3**: Plays a half note with dynamics *p*, *f*, *mp*, *f*, and *mf*.
- Hn. 1/3**: Plays a half note with dynamics *f*, *p*, and *f*.
- Hn. 2**: Plays a half note with dynamics *f*, *p*, and *f*.
- Tpt. 1**: Silent until measure 4, then plays a half note with dynamic *f* and an "open" instruction.
- Tpt. 2/3**: Silent until measure 4, then plays a half note with dynamic *f* and an "open" instruction.
- Tbn. 1**: Plays a half note with dynamics *f* and *mf*.
- Tbn. 2**: Plays a half note with dynamics *f* and *mf*.
- B. Tbn.**: Plays a half note with dynamics *f*, *mp*, *f*, *mp*, and *f*.
- Bar. 1/2**: Silent until measure 4, then plays a half note with dynamic *f*.
- Euph. 1/2**: Silent until measure 4, then plays a half note with dynamics *f*, *mp*, *f*, *mp*, and *f*.
- Bass Eb**: Silent until measure 4, then plays a half note with dynamics *f*, *mp*, *f*, *mp*, and *f*.
- Bass C**: Silent until measure 4, then plays a half note with dynamics *f*, *mp*, *f*, *mp*, and *f*.
- Cb.**: Silent until measure 4, then plays a half note with dynamics *f*, *mp*, *f*, *mp*, and *f*.
- Timp.**: Silent until measure 4, then plays a half note with dynamics *p*, *mf*, *p*, *mf*, *mp*, *f*, *mf*, and *mf*.
- T-t**: Silent until measure 4, then plays a half note with dynamics *mf*, *p*, *mf*, *p*, *mf*, and *mf*.
- Perc.**: Silent throughout the page.
- Vib.**: Silent until measure 4, then plays a half note with dynamics *p* and *f*.

Sop. Sax. *f* *ff* *mf* *ff* *f*

A. Sax. 1 *mf* *ff* *mf* *ff*

A. Sax. 2 *mf* *ff* *mf* *ff*

Ten. Sax. *mf* *ff* *mf* *ff*

Bari. Sax. *ff* *mf* *ff* *mf* *ff* *f*

Flug. 1 *ff* *mf* *f* *ff* *mf* *ff*

Flug. 2 *ff* *mf* *f* *ff* *mf* *ff*

Flug. 3 *ff* *mf* *f* *ff* *mf* *ff*

Hn. 1/3 *ff* *ff* *f*

Hn. 2 *ff* *ff* *f*

Tpt. 1 *ff* *ff* *ff*

Tpt. 2/3 *ff* *ff* *ff*

Tbn. 1 *ff* *mf* *f* *ff*

Tbn. 2 *ff* *mf* *f* *ff*

B. Tbn. *ff* *mf* *f* *ff*

Bar. 1/2 *ff* *f* *ff* *mf* *f*

Euph. 1/2 *ff* *f* *ff* *mf* *ff*

Bass Eb *ff* *mf* *ff* *mf* *ff* *f*

Bass C *ff* *mf* *ff* *mf* *ff* *f*

Cb. *ff* *mf* *ff* *mf* *ff* *f*

Timp. *f* *mf* *f* *mf* *f* *mf* *f* *ff* *p* *ff* *f*

T-t *f* *f* *f* *f* *f* *f* *f* *f* *ff* *p* *ff*

Perc. *f* *ff* *p* *ff*

Cym. *ff* *p* *mf* *p* *poco f* *p* *f* *ff*

Bass Drum *f* *ff* *p*

Glockenspiel *ff*

Cymbals *ff*

he- a | otumatu | a (reprise)

96

93

Sop. Sax. *mf* *mp* solo

A. Sax. 1 *mf* *mp*

A. Sax. 2

Ten. Sax.

Bari. Sax. *mf* *mp*

Flug. 1 *mf* *mp* *p* solo *mf* *mf*

Flug. 2 *mf* *mp* *p*

Flug. 3 *mf* *mp* *p*

Hn. 1/3 two stones *mf* *p* *mf*

Hn. 2 two stones *mf* *p* *mf*

Tpt. 1 two stones *mf* *p* *mf*

Tpt. 2/3 two stones *mf* *p* *mf*

Tbn. 1 *mf* two stones *mf* *p* *mf*

Tbn. 2 *mf* two stones *mf* *p* *mf*

B. Tbn. *mf* two stones *mf* *p* *mf*

Bar. 1/2 Euph. solo two stones *mf* *p* *mf*

Euph. 1/2 *mf* solo two stones *mf* *p* *mf*

Bass Eb *mf* *mp* two stones *mf* *p* *mf*

Bass C *mf* *mp* two stones *mf* *p* *mf*

Cb. *mf* *mp* two stones *mf* *p* *mf*

Timp. *mf* *mp* two stones *mf* *p* *mf*

T-t Wind Chimes twinkling *p*

Glock. *mf* *mp*

Cym. *mp*
Vibraphone
Led.

102

Sop. Sax.

A. Sax. 1
solo
mp

A. Sax. 2
pp *mp*

Ten. Sax.
mf *mp*

Bari. Sax.

Flug. 1

Flug. 2

Flug. 3

Hn. 1/3
p *mf* *p* *mp* *pp* *solo* *mf*

Hn. 2
p *mf* *p* *mp* *pp*

Tpt. 1
p *mf* *p* *mp* *pp*

Tpt. 2/3
p *mf* *p* *mp* *pp*

Tbn. 1
p *mf* *p* *mp* *pp*

Tbn. 2
p *mf* *p* *mp* *pp*

B. Tbn.
p *mf* *p* *mp* *pp*

Bar. 1/2
p *mf* *p* *mp* *pp*

Euph. 1/2
p *mf* *p* *mp* *pp*

Bass Eb
p *mf* *p* *mp* *pp*

Bass C
p *mf* *p* *mp* *pp*

Cb.
p *mf* *p* *mp* *pp*

Perc.
p *mf* *p* *mp* *pp*

W.Ch.

Glock.
mp

Vib.

accel.

rit.

♩=65

115

111

Sop. Sax. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *mf* *f*

Flug. 1 *f*

Flug. 2 *f*

Flug. 3 *f*

Hn. 1/3 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1 *mf* *f* *mf* *f* *mf*

Tpt. 2/3 *mf* *f* *mf* *f* *mf*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

B. Tbn. *mp* *mf* *f*

Bar. 1/2 *f*

Euph. 1/2 *f*

Bass Eb *mp* *f*

Bass C *mp* *f*

Cb. *mp* *f*

Perc. Timpani *pp* *f* *pp* *f* *pp*

W.Ch. Suspended cymbal *pp* *f* *pp* *f* *pp*

Glock. *f*

Vib. Cymbals *f* *f*

129

128

Sop. Sax. *mf* *ff* > *ff*

A. Sax. 1 *mf* *f* *ff* > *ff*

A. Sax. 2 *f* *ff* > *ff*

Ten. Sax. *mf* *ff* > *ff*

Bari. Sax. *poco f* *f* *ff* > *ff*

Flug. 1 *mp* *ff* > *ff*

Flug. 2 *mp* *ff* > *ff*

Flug. 3 *mp* *ff* > *ff*

Hn. 1/3 *f* *mf* *ff* > *ff*

Hn. 2 *f* *mf* *ff* > *ff*

Tpt. 1 *f* *ff* > *ff*

Tpt. 2/3 *f* *ff* > *ff*

Tbn. 1 *f* *ff* > *ff*

Tbn. 2 *f* *ff* > *ff*

B. Tbn. *f* *ff* > *ff*

Bar. 1/2 *mf* *ff* > *ff*

Euph. 1/2 *mf* *ff* > *ff*

Bass Eb *poco f* *f* *ff* > *ff*

Bass C *poco f* *f* *ff* > *ff*

Cb. *f* *ff* > *ff*

Timp. *f* *mf* *ff* > *ff*

Cym. *f* *pp* *ff* choke

Glock. *mf* *mp* *f* *ff* choke

Cym. *f* *ff* choke