Waitī

for SSAATTBB choir
c.4'00''

Text: Ataahua Papa
Music: Rosa Elliott

Commissioned by Chor 2024 as part of the choral cycle 'Matariki He Kāhui Reo' to be premièred at the 13th World Choir Games in Auckland for performance by Voices New Zealand Chamber Choir (director: Karen Grylls)

Text and translation by Ataahua Papa:

Me hoki ki te wai	Return to the water [is a saying of the people].
Tōku awa koiora me ōna pikonga	The river of life, each curve more beautiful than
He kura tangihia o te mātāmuri	the last [describing Waikato river]
Ko au ko te awa	I am the river
Ko te awa ko au	and the river is me
Te papa tākaro o ngā taniwha rau, o tuoro	The playground of taniwha, of mythical creatures
Ko Tangaroa ararau	The many pathways of Tangaroa
He tūhono, he tauhere	connecting worlds and realms
Nō Maunga whakahī ki Moana	from mountain to ocean
Nō Tangata ki Tupuna	from human to ancestors
Nō Whakaaro ki Maumahara	connecting thoughts to memories
Roto, runga, raro	inside, above, below
Ko ōna rerenga takatū	Strong flow
Ko ōna rerenga riporipo	Swirling flow
Ko ōna rerenga āio	Calm flow, gentle rippling
K wai māori	esh
te oranga	fe
te mauritan	ttling f spirit

SAMPLE

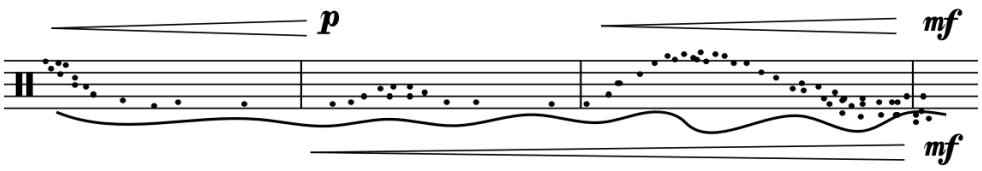
Tu tumu ōhat

Kōhatu (river stones) are included as accompanying percussion instruments. There should be at least two tumutumu players with two kōhatu each – more tumutumu players can be added relative to the size of the choir. The kōhatu gathered should be of varying sizes to create different timbre, although they should generally fit within the palm of the hand.

The Kōhatu stave includes an upper voice represented with small dots (tapping the stones), and a lower voice represented with a long line (scraping the stones). Tumutumu players should divide themselves equally between these two parts.

Tapping: hold one stone in the palm of the hand and tap it with the other stone. Pitch can be changed by slowly opening and closing the fingers around the stone. Frequency of taps is indicated by the number of dots and spaces between each dot. Pitch is indicated by placement on the stave (higher or lower).

Scraping: scrape the face of one stone against the other. Increase or decrease the pressure between stones to crescendo and decrescendo. The scraping motion is indicated by waves in the line (a wavier line indicates more movement). Placement of the line on the stave does not correspond to pitch in this case.



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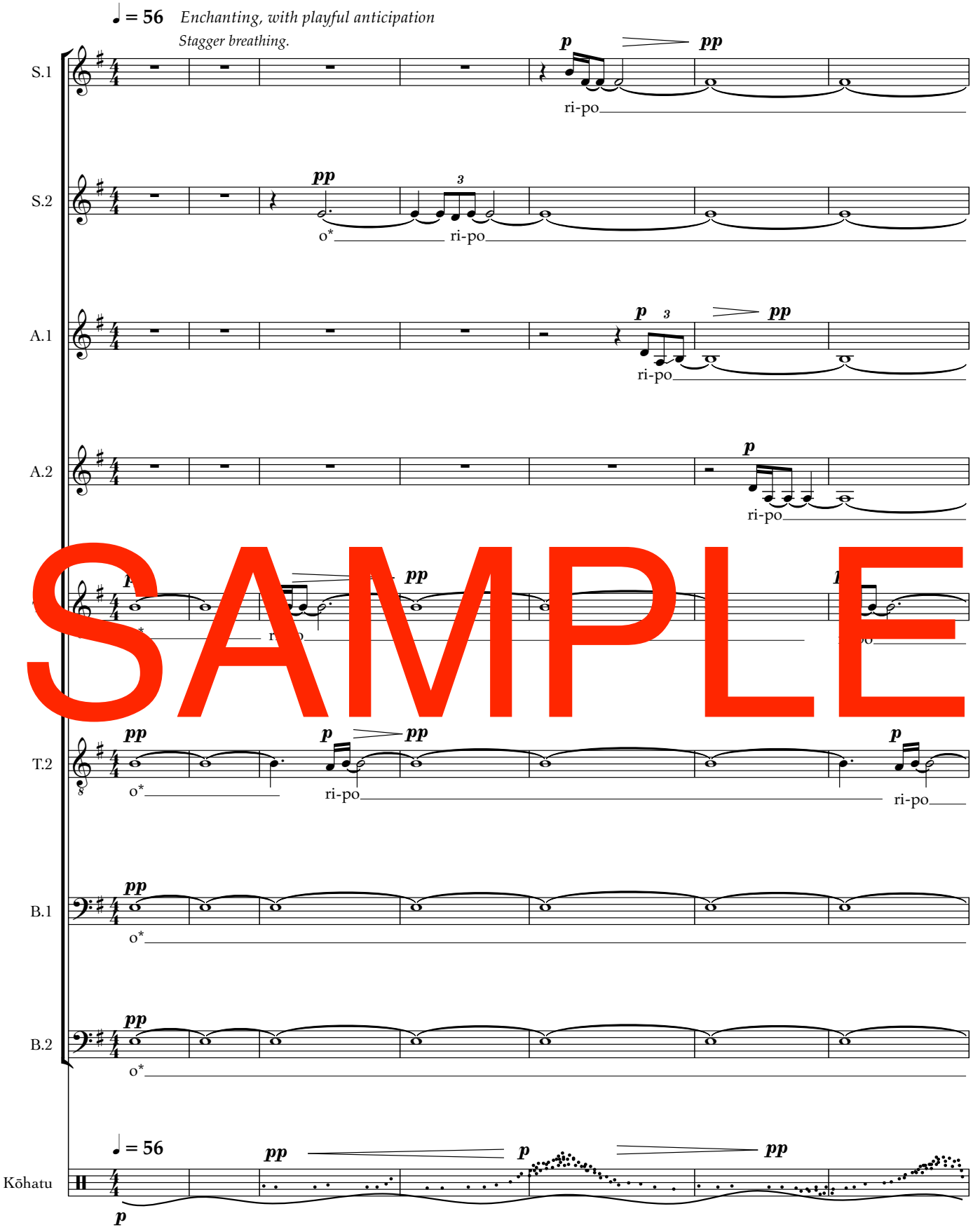

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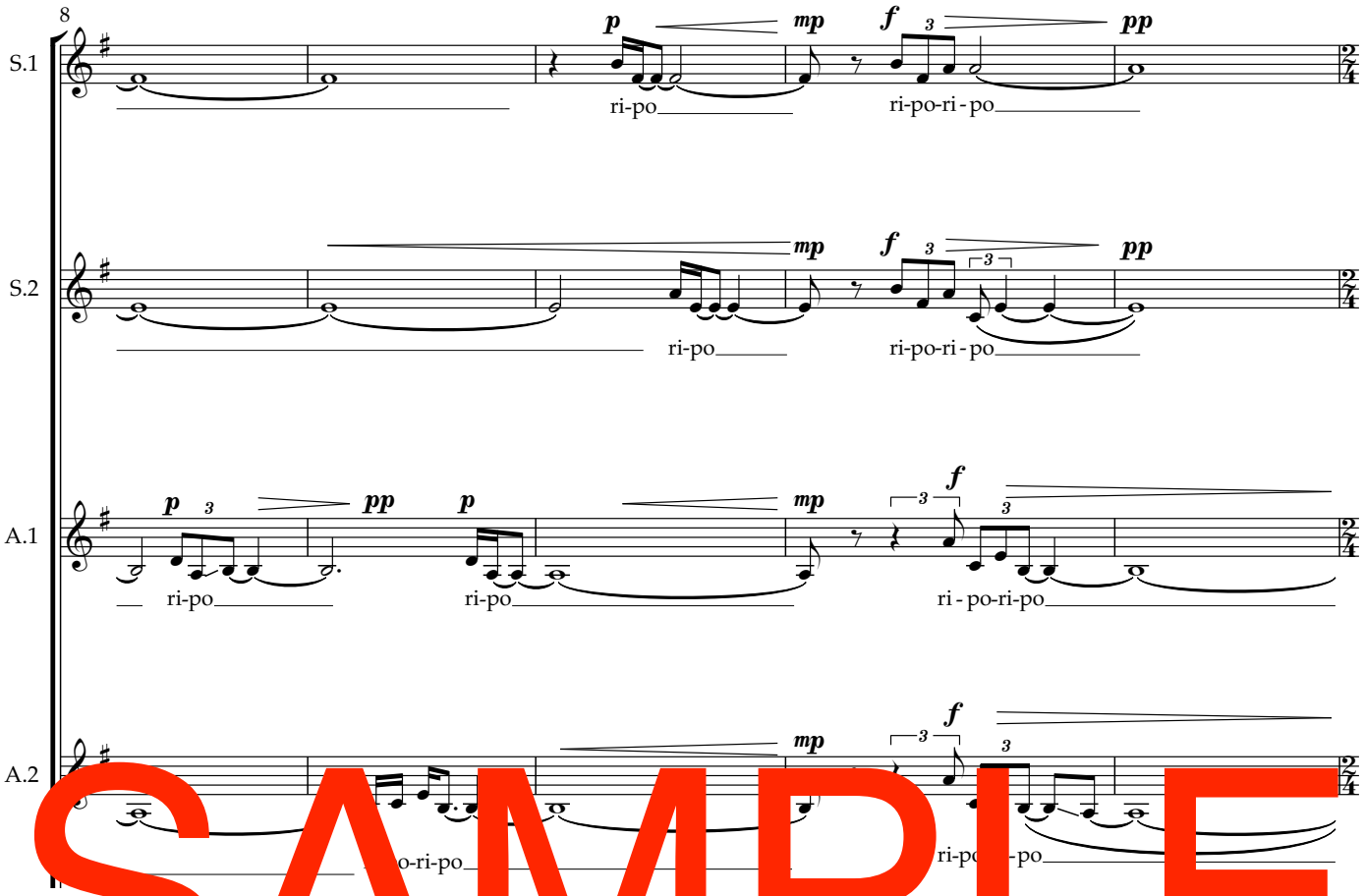
* 'o' as in 'riporipo'



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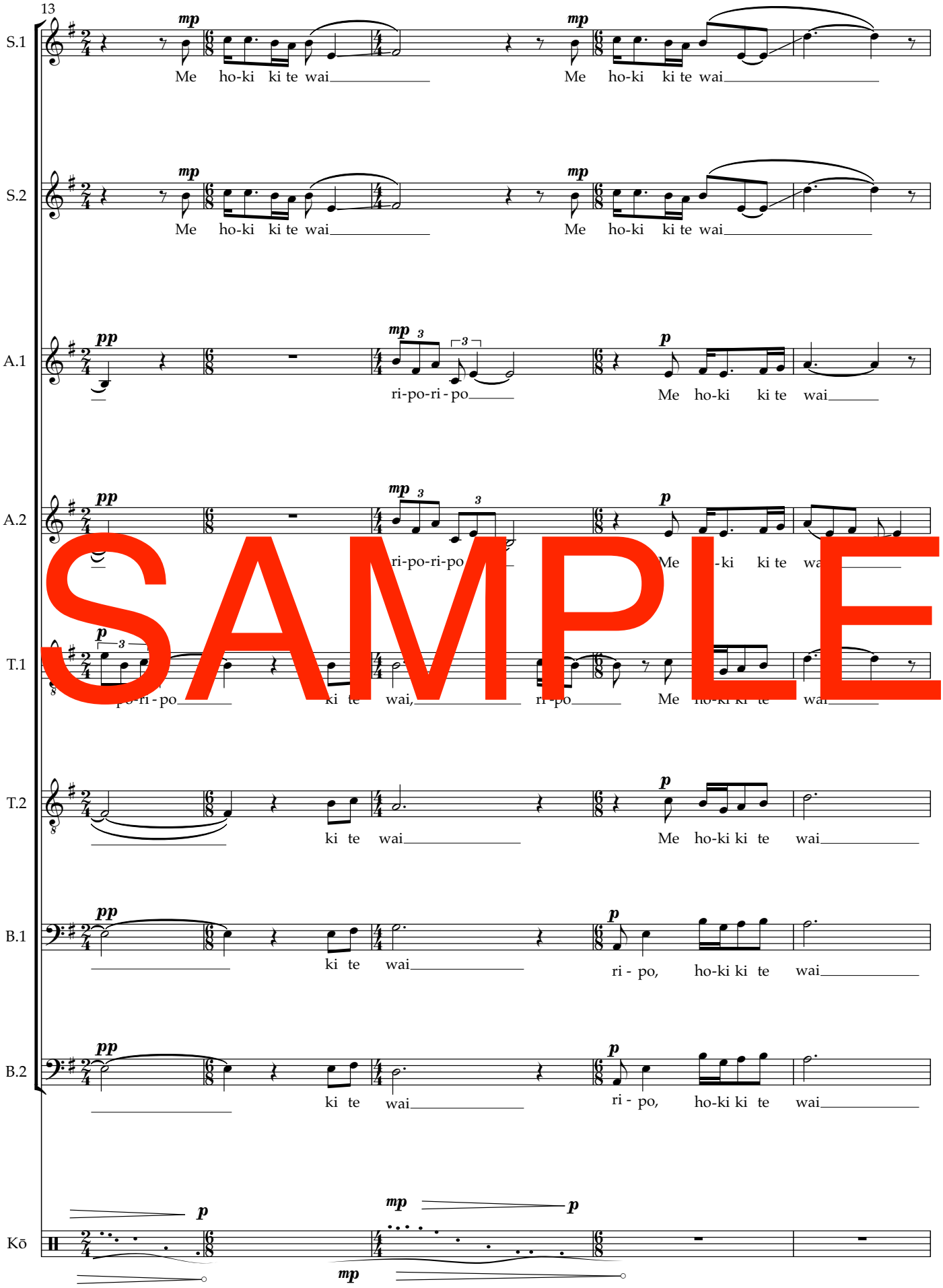
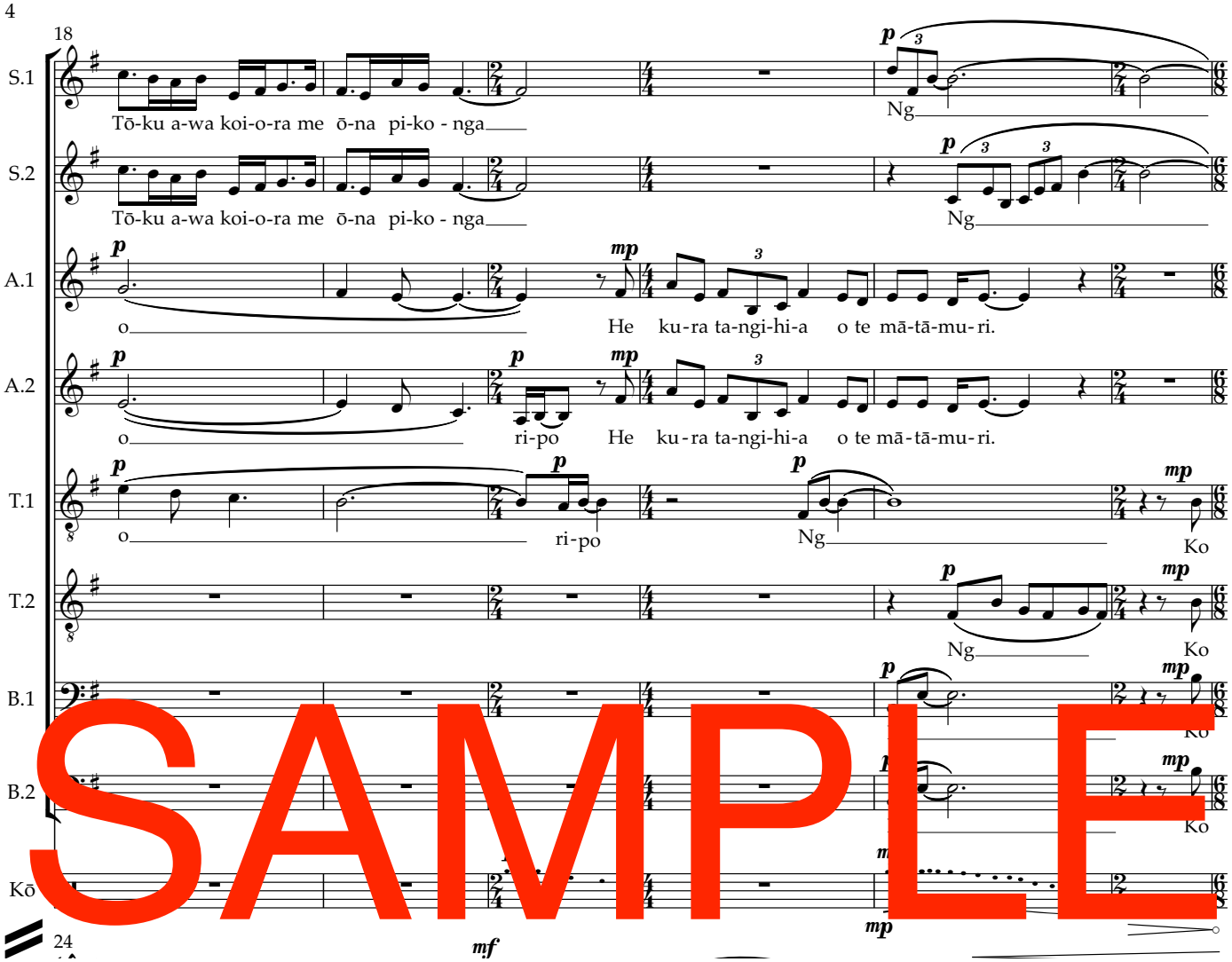

13
S.1
mp
Me ho-ki ki te wai
mp
Me ho-ki ki te wai
S.2
mp
Me ho-ki ki te wai
mp
Me ho-ki ki te wai
A.1
pp
mp
ri-po-ri - po
p
Me ho-ki ki te wai
A.2
pp
mp
ri-po-ri-po
p
Me -ki ki te wa
T.1
p
po-ri - po
ki te wai,
ri - po
Me
T.2
p
ki te wai
Me ho-ki ki te wai
B.1
pp
ki te wai
p
ri - po, ho-ki ki te wai
B.2
pp
ki te wai
p
ri - po, ho-ki ki te wai
Kō
p
mp
p
mp

SAMPLE



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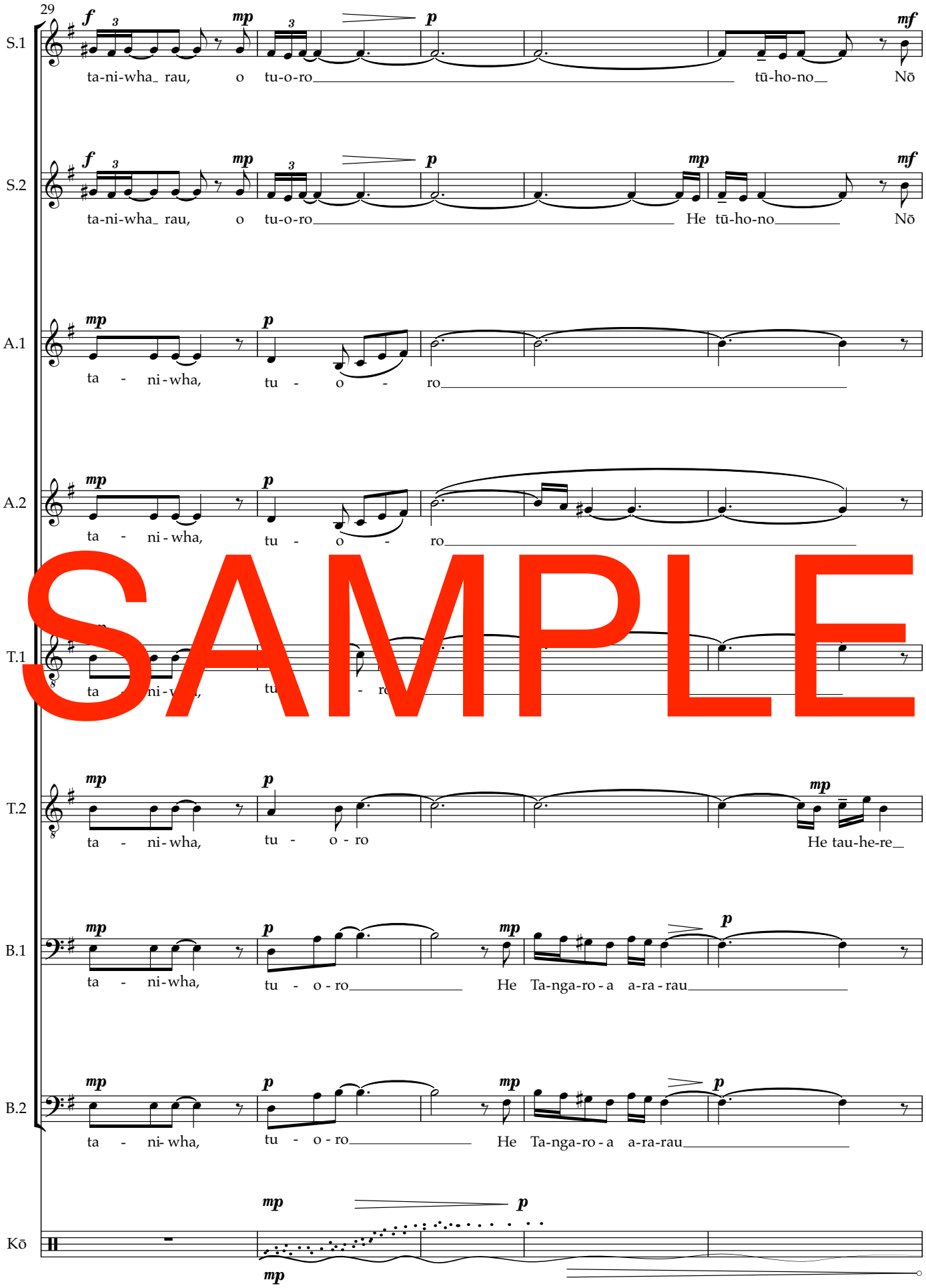
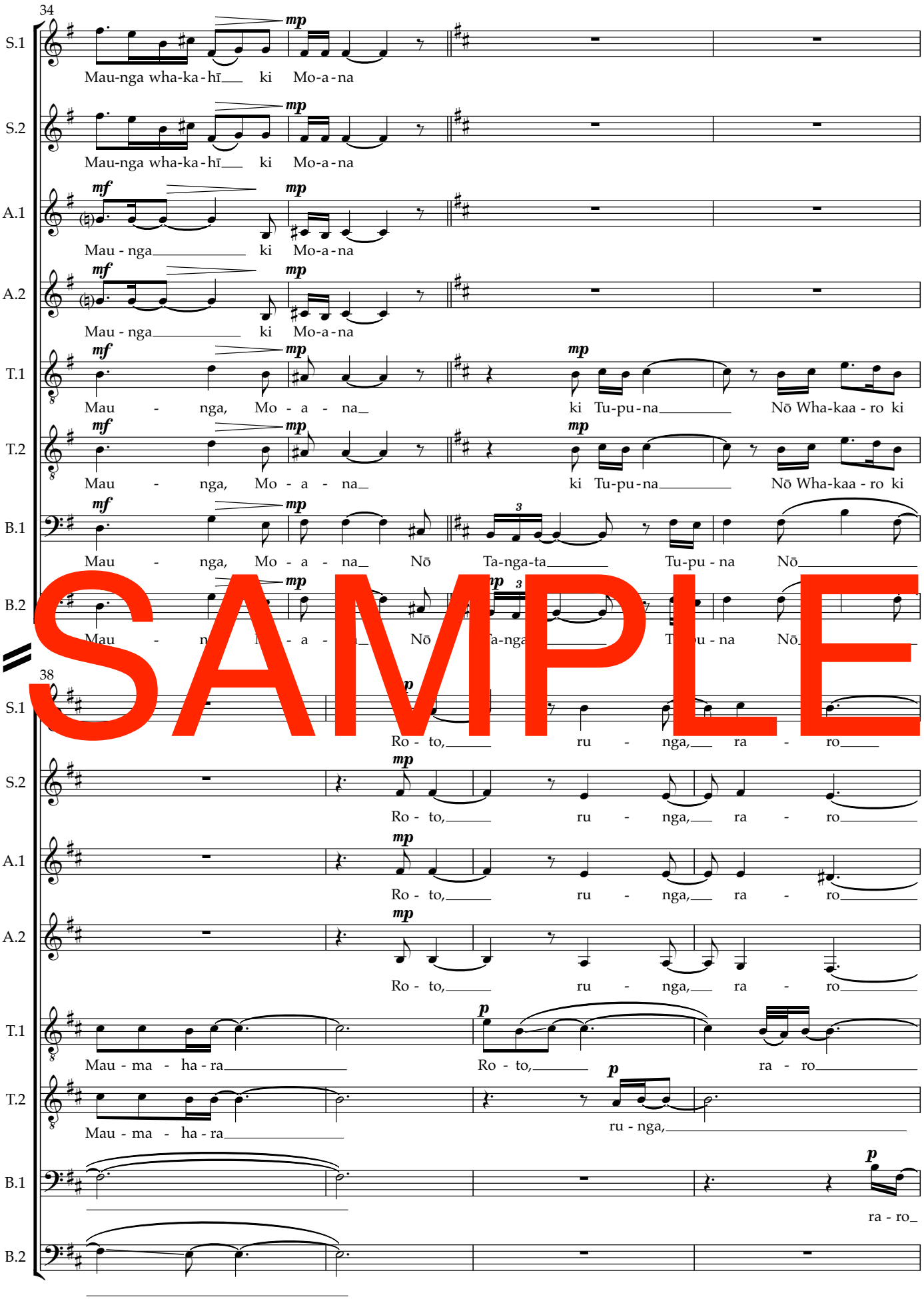
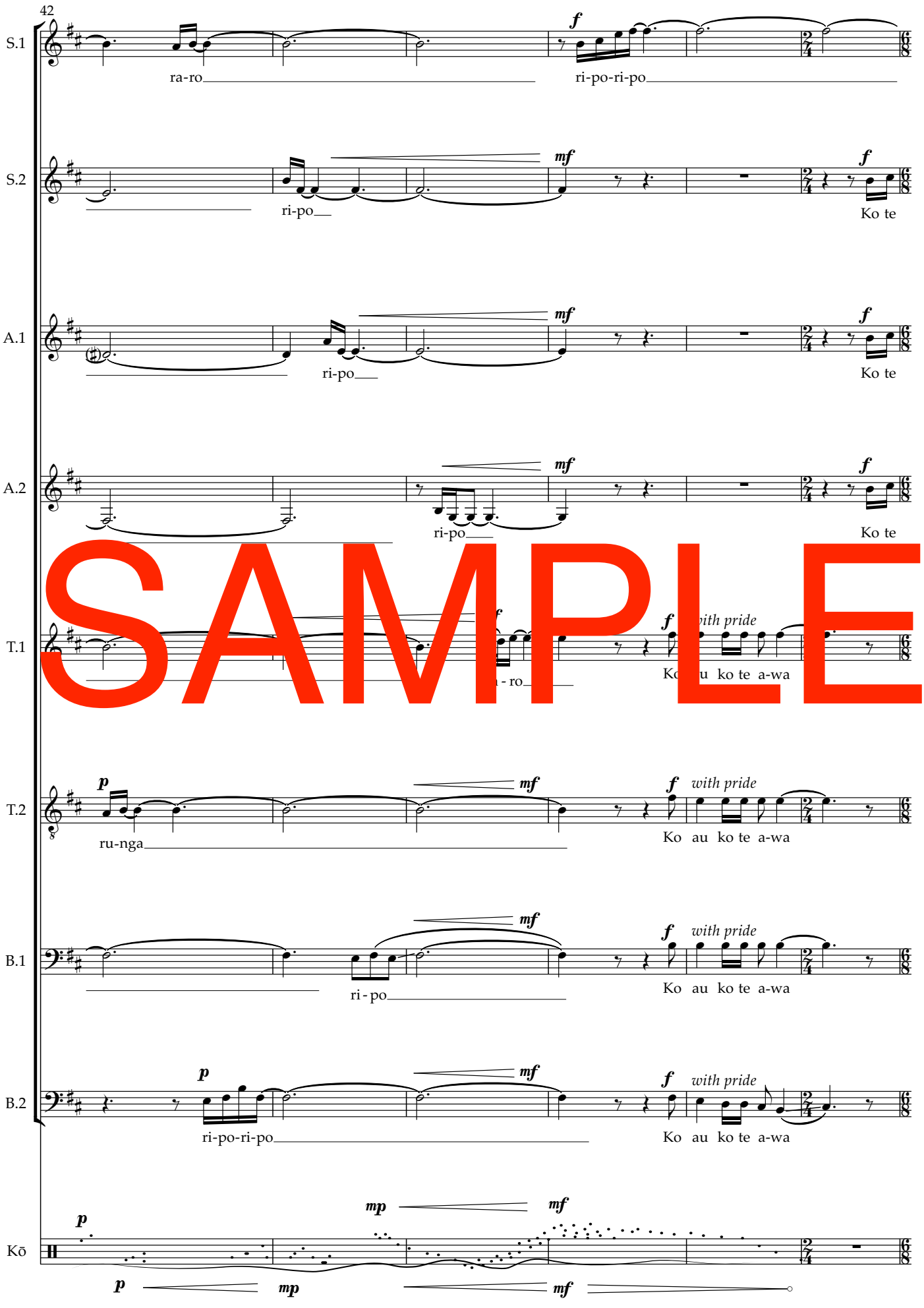

29
S.1
ta-ni-wha_ rau, o tu-o-ro tū-ho-no Nō
S.2
ta-ni-wha_ rau, o tu-o-ro He tū-ho-no Nō
A.1
ta - ni-wha, tu - o - ro
A.2
ta - ni-wha, tu - o - ro
T.1
T.2
ta - ni-wha, tu - o - ro He tau-he-re
B.1
ta - ni-wha, tu - o - ro He Ta-nga-ro-a a-ra-rau
B.2
ta - ni-wha, tu - o - ro He Ta-nga-ro-a a-ra-rau
Kō

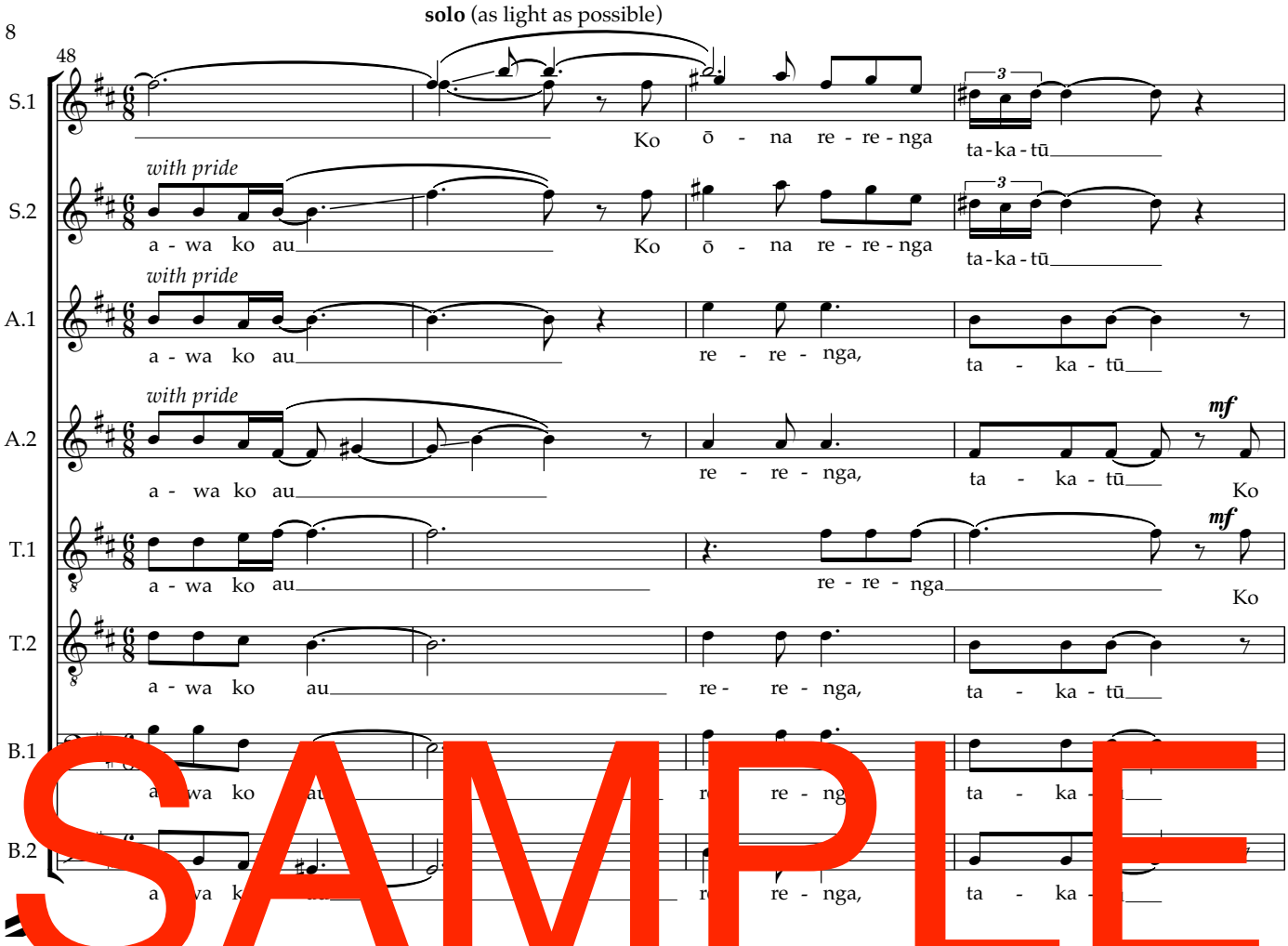
SAMPLE


34
S.1
Mau-nga wha-ka-hī ki Mo-a-na
S.2
Mau-nga wha-ka-hī ki Mo-a-na
A.1
Mau - nga ki Mo-a-na
A.2
Mau - nga ki Mo-a-na
T.1
Mau - nga, Mo - a - na ki Tu-pu-na Nō Wha-kaa - ro ki
T.2
Mau - nga, Mo - a - na ki Tu-pu-na Nō Wha-kaa - ro ki
B.1
Mau - nga, Mo - a - na Nō Ta-nga-ta Tu-pu - na Nō
B.2
38
S.1
Ro - to, ru - nga, ra - ro
S.2
Ro - to, ru - nga, ra - ro
A.1
Ro - to, ru - nga, ra - ro
A.2
Ro - to, ru - nga, ra - ro
T.1
Mau - ma - ha - ra Ro - to, ra - ro
T.2
Mau - ma - ha - ra ru - nga,
B.1
ra - ro
B.2

SAMPLE


42
S.1
ra-ro
ri-po-ri-po
S.2
ri-po
Ko te
A.1
ri-po
Ko te
A.2
ri-po
Ko te
T.1
with pride
Ko au ko te a-wa
T.2
ru-nga
with pride
Ko au ko te a-wa
B.1
ri - po
with pride
Ko au ko te a-wa
B.2
ri-po-ri-po
with pride
Ko au ko te a-wa
Kō

SAMPLE



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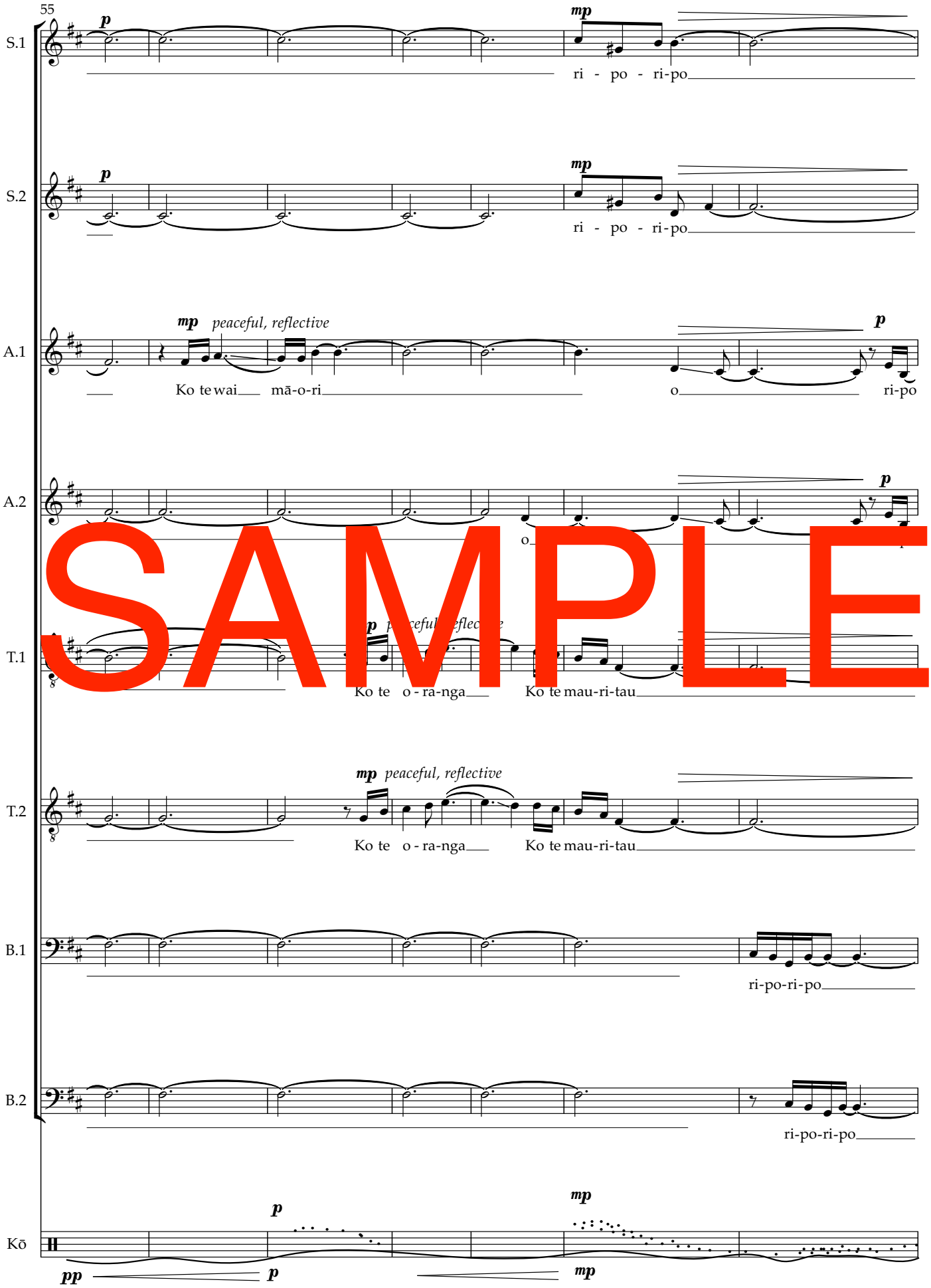
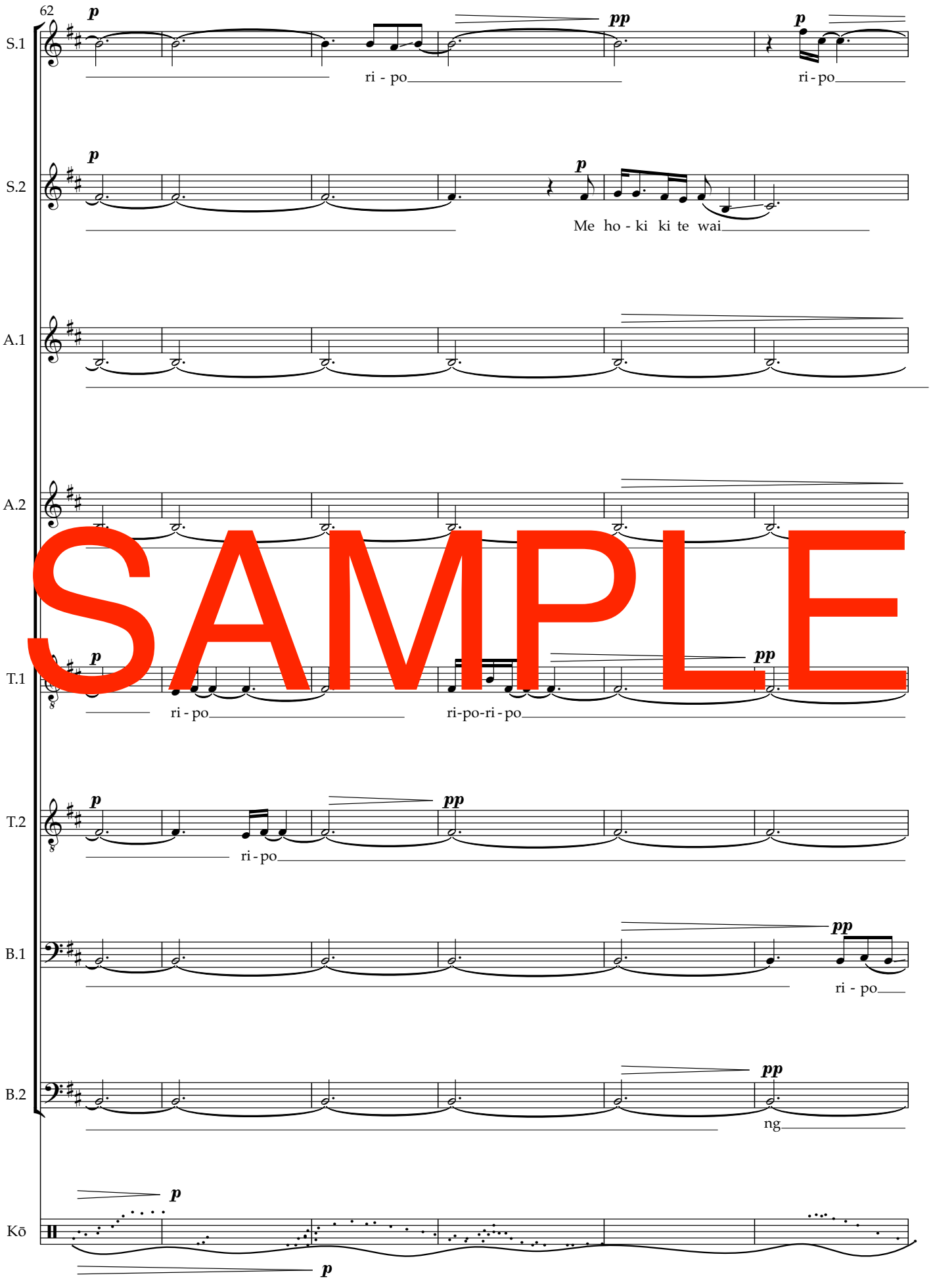
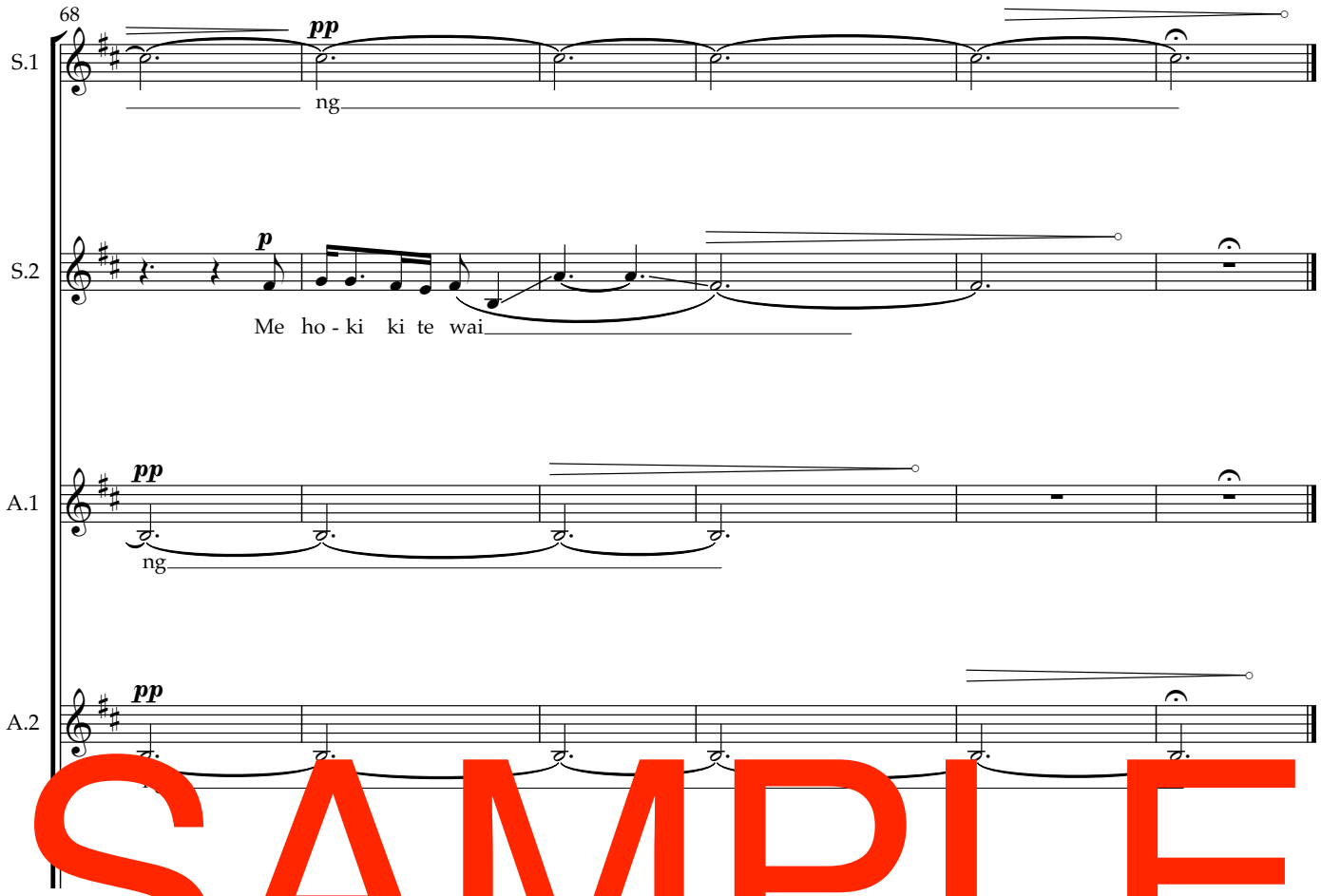

55
S.1
p
mp
ri - po - ri-po
S.2
p
mp
ri - po - ri-po
A.1
mp peaceful, reflective
Ko te wai mā-o-ri
o
p
ri-po
A.2
o
p
T.1
p peaceful, reflective
Ko te o - ra-nga
Ko te mau-ri-tau
T.2
mp peaceful, reflective
Ko te o - ra-nga
Ko te mau-ri-tau
B.1
ri-po-ri-po
B.2
ri-po-ri-po
Kō
pp
p
p
mp
mp

SAMPLE


62
S.1
S.2
A.1
A.2
T.1
T.2
B.1
B.2
Kō
ri - po
ri - po
Me ho - ki ki te wai
ri - po
ri-po-ri - po
ri - po
ri - po
ng

SAMPLE



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