

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 premiered 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
Tōku awa koiora me ūna pikonga
He kura tangihia o te mātāmuri

Return to the water [is a saying of the people].
The river of life, each curve more beautiful than
the last [describing Waikato river]

Ko au ko te awa
Ko te awa ko au
Te papa tākaro o ngā taniwha rau, o tuoro
Ko Tangaroa ararau
He tūhono, he tauhere
Nō Maunga whakahī ki Moana
Nō Tangata ki Tupuna
Nō Whakaaro ki Maumahara
Roto, runga, raro

I am the river
and the river is me
The playground of taniwha, of mythical creatures
The many pathways of Tangaroa
connecting worlds and realms
from mountain to ocean
from human to ancestors
connecting thoughts to memories
inside, above, below

Ko ūna rerenga takatū
Ko ūna rerenga riporipo
Ko ūna rerenga āio
Ko ūna wai māori
Ko ūna aote oranga
Ko ūna tauritai

Strong flow
Swirling flow
Calm flow, gentle rippling
Fresh water
Life
Settling of spirit

SAMPLE

Tumutumu kōhatu

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.



Waitī

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)

Ataahua Papa

Rosa Elliott

$\text{♩} = 56$ Enchanting, with playful anticipation

Stagger breathing.

S.1

Music for Soprano 1 (S.1) in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic markings include **p** and **pp**. The lyrics "ri-po" are written below the staff.

S.2

Music for Soprano 2 (S.2) in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic markings include **pp** and a triplet indicator **3**. The lyrics "o*" and "ri-po" are written below the staff.

A.1

Music for Alto 1 (A.1) in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic markings include **p** and a triplet indicator **3**. The lyrics "ri-po" are written below the staff.

A.2

Music for Alto 2 (A.2) in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic marking includes **p**. The lyrics "ri-po" are written below the staff.

SAMPLE

T.2

Music for Tenor 2 (T.2) in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic markings include **pp**, **p**, **pp**, and **p**. The lyrics "o*", "ri-po", and "ri-po" are written below the staff.

B.1

Music for Bass 1 (B.1) in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic marking includes **pp**. The lyrics "o*" are written below the staff.

B.2

Music for Bass 2 (B.2) in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic marking includes **pp**. The lyrics "o*" are written below the staff.

Kōhatu

Music for Kōhatu in G major, 4/4 time. The vocal line consists of sustained notes and short melodic fragments. Dynamic markings include **pp**, **p**, and **pp**. The lyrics "p" are written below the staff.

* 'o' as in 'riporipo'

8

S.1

p mp f 3 pp

ri-po ri-po

S.2

mp f 3 pp

ri-po ri-po

A.1

p 3 pp p mp f 3

ri-po ri-po

A.2

mp f 3

o-ri-po ri-po

SAMPLE

Section left intentionally blank

13

S.1 *mp* Me ho-ki ki te wai _____

S.2 *mp* Me ho-ki ki te wai _____

A.1 *pp* *mp*³ ri-po-ri-po_____ *p* Me ho-ki ki te wai_____

A.2 *pp* *mp*³ ri-po-ri-po_____ *p* Me -ki ki te wa_____

T.1 *p*³ po-ri-po_____ ki te wai_____ ri-po_____ Me ho-ki ki te wai_____

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*

18

Tō-ku a-wa koi-o-ra me ō-na pi-ko - nga

Tō-ku a-wa koi-o-ra me ō-na pi-ko - nga

A.1 *p* o He ku-ra ta-ngi-hi-a o te mā-tā-mu-ri.

A.2 *p* ri-po He ku-ra ta-ngi-hi-a o te mā-tā-mu-ri.

T.1 *p* o ri-po Ng *mp* Ko

T.2 *p* Ng *mp* Ko

B.1 *p* Ko

B.2 *mf* Ko

Kō

SAMPLE

24 *mf* *mp*

Section left intentionally blank

29

S.1 *f* *mp* *p* *mf*
ta-ni-wha_rau, o tu-o-ro tū-ho-no Nō

S.2 *f* *mp* *p* *mp* *mf*
ta-ni-wha_rau, o tu-o-ro He tū-ho-no Nō

A.1 *mp* *p*
ta - ni-wha, tu - o - ro

A.2 *mp* *p*
ta - ni-wha, tu - o - ro

T.1 *mp*
ta - ni-v, tu - - ro

SAMPLE

T.2 *mp* *p* *mp*
ta - ni-wha, tu - o - ro He tau-he-re

B.1 *mp* *p* *mp* *p*
ta - ni-wha, tu - o - ro He Ta-nга-ro - a а-ra - rau

B.2 *mp* *p* *mp* *p*
ta - ni-wha, tu - o - ro He Ta-nга-ro - a а-ra - rau

Kō

34

S.1 Mau-nга wha-ka-hī ki Mo-a-na

S.2 Mau-nга wha-ka-hī ki Mo-a-na

A.1 Mau - nга ki Mo-a-na

A.2 Mau - nга ki Mo-a-na

T.1 Mau - nга, Mo - a - na - ki Tu-pu-na Nō Wha-kaa - ro ki

T.2 Mau - nга, Mo - a - na - ki Tu-pu-na Nō Wha-kaa - ro ki

B.1 Mau - nга, Mo - a - na - Nō Ta-nга-ta Tu-pu - na Nō

B.2 Mau - nга, Mo - a - na - Nō Ta-nга-ta Tu-pu - na Nō

=SAMPLE

38

S.1 Ro - to, ru - nга, ra - ro

S.2 Ro - to, ru - nга, ra - ro

A.1 Ro - to, ru - nга, ra - ro

A.2 Ro - to, ru - nга, ra - ro

T.1 Mau - ma - ha - ra Ro - to, ru - nга, ra - ro

T.2 Mau - ma - ha - ra ru - nга,

B.1

B.2

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 *a-ro* *Ko au ko te a-wa*
f with pride

SAMPLE

T.2 *ru-nга* *Ko au ko te a-wa*
f with pride

B.1 *ri-po* *Ko au ko te a-wa*
f with pride

B.2 *ri-po-ri-po* *Ko au ko te a-wa*
f with pride

Kō *p* *mp* *mf* *mf*

solo (as light as possible)

48

S.1 Ko õ - na re - re - nga ta - ka - tū
with pride

S.2 a - wa ko au Ko õ - na re - re - nga ta - ka - tū
with pride

A.1 a - wa ko au re - re - nga, ta - ka - tū

A.2 a - wa ko au re - re - nga, ta - ka - tū *mf*

T.1 a - wa ko au re - re - nga, ta - ka - tū *mf*

T.2 a - wa ko au re - re - nga, ta - ka - tū

B.1 a - wa ko au re - re - nga, ta - ka - tū

B.2 a - wa ko au re - re - nga, ta - ka - tū

SAMPLE

Section left intentionally blank

55

S.1 *p* *mp*
 S.2 *p* *mp*
 A.1 *mp* *peaceful, reflective* *p*
 A.2 *p* *p*
 T.1 *p* *peaceful, reflective* *p*
 T.2 *p* *peaceful, reflective* *p*
 B.1 *p* *mp*
 B.2 *p* *mp*
 Kō *pp* *p* *mp*

ri - po - ri-po

ri - po - ri-po

Ko te wai mā-o-ri o ri-po

Ko te o - ra-nга Ko te mau-ri-tau

ri-po-ri-po

ri-po-ri-po

SAMPLE

62

S.1 *p* ri - po *pp* ri - po

S.2 *p* *p* Me ho - ki ki te wai

A.1

A.2

T.1 *p* ri - po *pp* ri-po-ri - po

T.2 *p* ri - po *pp*

B.1 *p* *pp* ri - po

B.2 *p* *pp* ng

Kō *p* *p*

SAMPLE

Musical score page 11, staff S.1:

- Measure 68: Dynamics **pp**, slurs, and a grace note labeled "ng".

Musical score page 11, staff S.2:

- Measure 68: Dynamics **p**, slurs, and lyrics "Me ho - ki ki te wai".

Musical score page 11, staff A.1:

- Measure 68: Dynamics **pp**, slurs, and a grace note labeled "ng".

Musical score page 11, staff A.2:

- Measure 68: Dynamics **pp**, slurs.

A large red word **SAMPLE** is overlaid across the bottom of the page.

Section left intentionally blank