

THE EVER-CIRCLING LIGHT

(TE AO HURIHURI)

Ka puta ra koe ki te whaiāo, ki te ao mārama
(Go forth to the light of day, to the world of light)

INTRODUCTION - Night - Te Pōuriuri, te Pōtangotango (Darkness, black darkness)

1 **2** **3**

I + II
CHORUS
III + IV

f (sl)
pppp (barely audible)

(a)

f (sl)
pppp

Approx.
Duration
in secs.

1 2 3 4 5 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

1 5 34

Temp. ♩ —

Marim. ♩ — ppp

Log drum ♩ — ppp

(Scratcher) ♩ — mf

Bells ♩ — tt

Xylo ♩ — ppp

Log drum ♩ — pp — PPP

(Scratcher) ♩ — mf

Stones (slow rubbing) ♩ — pp

Tambourine (shake) ♩ — pp — mp

Clock ♩ —

Log drum ♩ — f

Scratcher ♩ — mf

sim. —

sim. —

I KIA HIWA RA (Be watchful there)

Dawn

	1	2	3	4	5	6
	4					
	4					
	4					
	4					
I	4 Men	<i>f</i>	$\frac{7}{8} \frac{3}{8}$	[a-u]		
II	4	$\frac{7}{8}$	$\frac{3}{8}$			
III	4	*	Kia hiwara			
IV	Men	<i>p</i>	$\frac{7}{8} \frac{3}{8}$	[a--u]		
V	4	$\frac{7}{8}$	$\frac{3}{8}$			
VI	4	*	Kia hiwara			
VII	*Whisper ($\text{J}=60$)					
1	1	2	3	4	5	6
2	4					
3	4					
4	3 Cymbal					
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II RIMURIMU (Seaweed)

E pari, e te tai! Kei roto tōku aroha
 E kore e mutumutu i te ata tū e hinawa!
 (Tide, flow on! The love within me
 Will not cease with the dawn e hinawa!)

19

Morning

Molto tranquillo

Four solo sopranos (one from each choir)
 singing into tuned tubes.

CHOIR I II III IV

Sing for 12-16 secs,
 rest 4-6 secs; repeat

I	<i>f [u]</i>			<i>f [i] - - - u - - - e - - -</i>	<i>[u] - - - i - - - e - - -</i>	<i>[u] - - - i - - - e - - -</i>	<i>[u] - - - i - - - e - - -</i>
II		<i>f [a]</i>		<i>f [u] - - - i - - - e - - -</i>	<i>f [i] - - - u - - - e - - -</i>	<i>f [e] - - - u - - - e - - -</i>	<i>f [u] - - - i - - - e - - -</i>
III			<i>f [e]</i>				
IV				<i>f [i]</i>			

(4 secs approx)
 The general dynamic level in this movement is very soft. The range from pppp to p is often shown by the thickness of the symbol

1	Bass Drum						
2	Marim.						
3	Vib.	play as cluster	same cluster				
4	Bells		Same Ab+F	Piano: Stroke bass strings with fingers	Ab+F	Piano	
5	Xylo						
6	Bass Drum						

* It is intended that the conductor will conduct $\frac{4}{4}$ ($l=60$), but, in general, no feeling of beat will emerge.

4 solo sop.
 start no new note between here & bar 18

I	<i>e - u</i> * <i>e - u</i> <i>e - u</i> <i>e - u</i>	<i>sh</i> <i>i</i> <i>e</i>	<i>ri - po</i> <i>c</i> <i>sh</i> <i>a - c</i>	<i>sh</i> <i>t</i> <i>u</i>
II	<i>sh</i> <i>e - u</i> <i>sh</i> <i>ki</i> <i>te mo o ana</i>	<i>sh</i> <i>e - u</i>	<i>na - ho</i> <i>ch</i> <i>sh</i> <i>i - u</i>	<i>ch</i> <i>sh</i> <i>t</i> <i>u</i>
III	<i>Ri - mu - ri - mu</i> <i>sh</i> <i>e - u</i>	<i>e</i> <i>te - re - a - na</i> <i>sh</i>	<i>ch</i> <i>sh</i> <i>u</i> <i>ch</i> <i>sh</i>	<i>sh</i> <i>t</i> <i>u</i>
IV	<i>te - re - te - re - re</i> <i>sh</i>	<i>ki</i> <i>le</i>	<i>ch</i> <i>sh</i> <i>u</i> <i>ch</i> <i>sh</i>	<i>sh</i> <i>t</i> <i>u</i>

* underlined words are half whispered, half spoken;
 all other words are whispered.

1				
2				
3		Same cluster Vibes <i>p</i>		
4		Piano <i>g:</i> hand		
5		Maraca		
6		<i>p</i> <i>y</i> <i>g</i> <i>t</i> <i>u</i>		

He kai iana tā te tou e hoake?
Ka hua au, me haere i muri o te tira parāoa
(Will sitting on your behinds bring you food?
I would think it was better to follow a great chief)

III E RUI - HARI KAI

A

W	I II	3 4	—	8 4	—	<u>Women</u>	I II	PPP [w] Sh	PPP [a]
W	III IV	3 4	—	8 4	—	<u>Women</u>	III IV	PPP [w] Sh	FH [a]
M	I II	3 4	—	8 4	—		12 8	(in a fierce whisper) Men growing to full voice	I II
M	III IV	3 4	—	8 4	—		12 8		ka tu-ta-ki tak-i tak-i ta e
									(in a fierce whisper) Men growing to full voice

(d = 152)

1	3 4	3 Tomtoms conga	8 <i>pp</i> 4 <i>p</i>	12	(2)	12	(3)
2	3 4 <i>p</i>	8 4	—	Guiro	8 3 3. 3 <i>pp</i> 3	3 3. 3 3 3	3
3	3 4 <i>pp</i>	log drum	8	12 8	12	12	12
4	— 4	—	—	Log drum	12 8 <i>pp</i>	12	12
5	— 4	—	—	Guiro	8 3 3 <i>pp</i> 3 3. 3	3 3 3. 3	3
6	3 4	— 4	—	Timp. B.D.	12 8 <i>pp</i>	12	12

Ko te toroa tai, nāku i kapu mai
 I te huka o te tai!
 Whakangaro ana ki ngā tai rutu i!
 (I have caught from the foaming waves
 The albatross plume of the sea
 As it was going down in stormy waters!)

IV HE KARAKIA

($\text{♩} = 60$)

W H M N M Z M M W M N M W M N M

1 2 3 4 5 6

Metal
play pp, once or twice, every 5 or 6 seconds

Marim.
Metal
play pp, once or twice, every 5 or 6 seconds.

Metal
Vibes

(plucked)
Metal
play pp, once or twice, every 5 or 6 seconds

Metal
play pp, once or twice, every 5 or 6 seconds

Tim.
Slow gliss. AP

Ko te pō nei kia moea iho, e awhi reinga ana tāua.
 Oho rawa ake nei ki te ao, mōteatea kau te ngākau.
 (This night while I slept, we embraced in the underworld.
 When I awoke in this world, my heart despaired.)

V WAIATA TANGI

1 3 4 4
 S 2 4 4 4
 A 1 3 4 4 4 4
 T 2 4 4 4 4 4 4
 B 1 3 4 4 4 4 4 4

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

ngang* (sim.) (sim.) (sim.)

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

ngang* ngang* ngang*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

($\text{G} = 48$)

1 4 4 4 4 4 4 4 4 4
 2 4 4 4 4 4 4 4 4 4 4
 3 4 Claves *pp* Go to Perc. 1. *Temp* *ppp* (irregular accents)
pp play every 6-8secs.

Go to Perc. 6 4 Larger Cym. (with bow) *ppp* (long irreg. bow strokes)

5 4 4 Go to Perc. 6 Smaller Cym. (with bow) *ppp* (long irreg. bow strokes)

6 4 4 *Temp* *ppp* (irregular accents) etc other drums *ppp* (irreg. accents)

* The word "ngang" is used for the attack of the note. The rest of the note is hummed on "ng". The singers should not all start together. Each singer should take a breath every 4-6 seconds, and then resume with an attack ("ngang")