

# Hine Te Kakara

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Tuhituhi me rangi: Aroha Yates-Smith

(Aroha's rangi)

Voice

Whakarongo ake ra  
Ki nga waikarekare  
O Rotoruanuiakahumatamomoe  
E tangi tonu nei mo taku hakui  
Kua hoki wairua mai ra e.

(circa 3 phrases until voice entry)

PUTATARA (conch shell trumpet)

Taonga

f

Fl.

A. Fl.

Bsn

Taonga

Fl.

Bsn

mp

**A**

PUTATARA off

Taonga

improvisation with putatara on given pitches, beginning on lower 3 notes; texture not too busy; fltz, pitch-bends etc. ad lib.

Fl.

p - mv

improvisation with putatara on given pitches, beginning on lower 3 notes; texture not too busy; fltz, pitch-bends etc. ad lib.

A. Fl.

p - mv

improvisation with putatara on given pitches, becoming foreground, then

Bsn

p - mv

e sim.

f

$\text{♩} = \text{c } 84$

*freely*

Bsn

*mp*

*f*

*p* *pp*

*mv*

*Bb tr* *Gb tr*

*6* *6* *6* *6*

*Db tr*

*accel al* ----->

$\text{♩} = \text{♩} = \text{c } 84$

**B** | c. 6 secs.

*independent tempi, figures, etc. Fairly continuous texture* (flute indicates bar change)

Fl.

*independent tempi, figures, etc. Fairly continuous texture*

A. Fl.

*independent tempi, figures, etc. Fairly continuous texture* (flute indicates bar change)

*independent tempi, figures, etc. Fairly continuous texture*

Bsn

*independent tempi, figures, etc. Fairly continuous texture* (flute indicates bar change)

5

c. 6 secs.

flute sets tempo of following bar

*f*

*mf*

(arco)

flute sets tempo of following bar

*mf*

flute sets tempo of following bar

*mf*

**C** in tempo

*mp*

in tempo

*mp*

in tempo

*mp*

Fl.

vary duration and quality of trills

*tr* C#

A. Fl.

vary duration and quality of trills

*tr* C#

Bsn.

Waiata is established  
Aroha's rangi

Voice

Te hemotanga mai o tuhoro I hikitia ai te tapu o Ihenga  
Tupono atu ki a Hinetekakara  
Piri atu. piri mai e

PUTORINO MATAI (WHEKE), Kokiri voice  
Sound established over repeated trills, change to Waiata voice

Taonga

Flute may, *ad lib*, add discreetly to the texture in this section

Fl.

trills continue, then die out, as putorino and voice establish themselves.

A. Fl.

trills continue, then die out, as putorino and voice establish themselves.

Bsn

*mp*

waiata ends

Voice

move to edge harmonics

Taonga

Flute may, *ad lib*, add discreetly to the texture in this section

Fl.

Bassoon may, *ad lib*, add discreetly to the texture in this section

A. Fl.

Bsn

edge harmonics off

Taonga

bring in under edge harmonics - repeat or vary as necessary

Fl.

A. Fl.

*p*

Bsn

**D**  $\text{♩} = c 76$

A. Fl. *mp*

A. Fl. *p* *mp*

A. Fl. *f* *tr* *Cb*

A. Fl. *p*

A. Fl. *ftz. (optional)* *f*

A. Fl. *p*

Taonga *mp* *p*

Fl.

A. Fl.

PUMOTOMOTO

Taonga *breath only*

Fl. *breath only*

A. Fl. *pp*

Taonga

Fl.

A. Fl.

Taonga

Fl.

A. Fl.

**E**  
ORIORI

Voice

Nau mai e tama (i) te ahuru mowai i te kōpu o to whaea whakaputa i a koe ki te taiao e  
 Nau mai e tama e Ka kawea ki te puna o Waiata He wai horoi, he wai tohi Kia tu te tangata koe e tama,  
 E Tuariki e!

**E**

Taonga

Fl.

A. Fl.

Bsn.

work with Pumotomoto - air through instrument, and key clicks.

join in impro. ad lib.

**F** ♩ = 112

Fl.

A. Fl.

Bsn.

tr A

tr A

pp D

tr D

pp

p

Fl.

A. Fl.

Bsn.

*mp*

*mp*

Fl.

A. Fl.

Bsn.

*cresc.*

*cresc.*

**G**

$\frac{3}{4}$

*mf*

*mf*

Fl.

A. Fl.

Bsn.

*mf*

*mf*

Fl.

A. Fl.

Bsn.

*f molto*

*f molto*

**H**

Musical score for section H, featuring Flute (Fl.), Alto Flute (A. Fl.), and Bassoon (Bsn.) staves. The Flute part begins with a melodic line marked *f molto*. The Alto Flute and Bassoon parts provide accompaniment with rhythmic patterns. The section concludes with a double bar line.

**I**

Musical score for section I, featuring Flute (Fl.), Alto Flute (A. Fl.), and Bassoon (Bsn.) staves. All three parts play a continuous, rhythmic melodic line marked *f sempre*. The section concludes with a double bar line.

Musical score for section I, featuring Flute (Fl.), Alto Flute (A. Fl.), and Bassoon (Bsn.) staves. The Flute part begins with a melodic line marked *mf*. The Alto Flute and Bassoon parts provide accompaniment with rhythmic patterns. The section concludes with a double bar line.

**J**

Musical score for section J, featuring Flute (Fl.), Alto Flute (A. Fl.), and Bassoon (Bsn.) staves. The Flute part begins with a melodic line marked *mf*. The Alto Flute and Bassoon parts provide accompaniment with rhythmic patterns. The section concludes with a double bar line.