

HÔHEPA

*a chamber opera in four acts
by Jenny McLeod*

VOCAL SCORE

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HÔHEPA

Act One: Prologue

1. Bear him forth (Full Chorus)

August 1988. Jerusalem (old name, Patiarero), a remote Māori village on the Whanganui River, in Aotearoa New Zealand. A funeral procession is taking place on a grey, drizzly winter's day. Four warriors (bare chests and feet, grass-skirted) carry a smallish casket, followed by mourners. Warriors and mourners are primarily dancers (Māori), who may also join in the singing.

The Chorus proper here sings as much to the mourners (dancers) as to the audience, from the perspective of the present looking back into the past.

TE TOKOTOKO:
Who has died here
that is carried with so much honour?

① = 72

mf with feeling

CHORUS

Bear him forth!

with feeling mf

TE TOKOTOKO:
The coffin is small, you say.
Was it a child who died?
No, friends - in fact
there is no body in that coffin!
---- only bones...

1

6 mp

CHOR

To his peo - ple,

mp

TE TOKOTOKO:
Born nearly two hundred years ago
but he took a ride in an aeroplane
only the other day....

2

mp warmly

To his res - ting - place.

mp warmly

CHOR

mp

poco rit.

2. Mâ te Atua (*Full Chorus*)

(GOD TAKE CARE OF US)

The Chorus are here still observers, but mourners (dancers) can also join in. The text is a prayer introducing and clearing the way for the story as a whole, but it can also serve as a prayer for the mourners themselves. Nearer the end, some Chorus members could move in to join the mourners.

3

$\bullet = 66$

poco più lento

FX (pre-recorded) or live: sounds of Mâori karanga [traditional women's calls] are heard in the distance, farewelling the deceased loved one.

mp

CHOR

mp Mâ te A-tu-a tâ - tou e ma - naa - ki, kia wha-ka - ma-ma-tia te

(TRANSLATION:
not for singing) God take care of us. Let the way be cleared.

p

pp

mp legato

4

CHOR

hu-a - ra - hi. Ko ngâ wai - rua o te hu-nга i tû - ki - no - tia

The spirits of those

who were wronged

5

25

CHOR hei mau - ma-ha-ra mâ tâ - to-u i ru - nga a - nô
are fixed in our memories, we who are still

poco cresc.
 Pukchika

6

7

28

CHOR i te hua - ra - hi, pu - pu - ri - ti - a mai e Koe te O - ra -
on the pathway, hold us fast, O you Spirit

TE TOKOTOKO:
 And who am I?
 Greetings, I am the Talking-Stick,
ko Te Tokotoko au -
 old as the tree I was carved from.

I watch over Joseph Long-oven,
 otherwise known as Te Umuroa,
 him, that is in the coffin.
 (as music and lights change)
 Behold!

8

31

CHOR nga Wai - rua mu - tu - nga ko - re.
of eternal Life.

ACT ONE: Scene One

3. Taku Kurī

(MY DOG)

(*Hōhepa*)

1841 Heretaunga (the Hutt Valley). A sunny day at the Ngāti Rangatahi settlement by the river. The young man HŌHEPA (a minor chief) is playing with his little dog Te Waha (The Mouth). His wife TE RAI is seated nearby, nursing their baby, RUKUWAI.

TE TOKOTOKO (spoken):

The year is 1841, in the Heretaunga Valley - soon to be known as the Hutt!



9

10

11

13

12

HOHEPA *mf*

E ta - ku ku - ri,
(TRANSLATION: not for singing) Oh my dog,

ACT TWO
Introduction
11. At heart it was the land
(*Te Tokotoko*)

Spot on narrator Te Tokotoko. Others dimly lit are listening to him.

START ALONE →

TE TOKOTOKO (speaks):
 At heart it was the land, and the hunger for land,
 that (caused)

① $\text{♩} = 112$ Inflections (not shown) are free. Keep speech rhythms as natural as possible within the given framework - it can loosen up a bit, but try at least to keep each downbeat in the right place.

Vocal II TE TOKOTOKO

caused the fal- ling out. But the troub-le real- ly star- ted when Murphy the Po-lice

Piano

(Str. pizz) p

④ 1

VOC II Ma-gis-trate was caught chea-ting at cards and la-ter found in bed with the wife of one of his own

⑧ 2

VOC II con-stab-les. And be-fore this it star-ted when a high-born Ngā-ti To-a wo-man was

(11) **3**

VOC II

killed by a white man, Dicky Cook, and Mur-phy's case a-gainst him was

(14) **4**

VOC II

o - pen-and - shut, but Mur - phy had to re - sign! And Crown Pro - se - cu - tor Han - son who took

(17) **5**

VOC II

o-verdid not dream that Dicky Cook and his own Māo-ri wife would be le-gal-ly mar-ried...

Act Two: Scene One

12. White Man's Justice

(*Hōhepa, Māori Chorus, Full Chorus, Thomas*)

Mid 1843. Hutt Valley, on Ngāti Rangatahi land. The Māori are having a heated discussion.

(shouted - haka-type inflections not shown. Stamp feet on each downbeat. Choreographed movements.
Haka phrases generally start higher-pitched and fall progressively, but *without* losing any intensity.)

1 HŌHEPA (in disgust)

ALL (possible) START STAMP

6

Ku-a ki-te-a te'a-hu-a o te tu-re Pâ-ke-ha!

We have seen the face of Pâkeha justice!

7

Kui-ka was mur-dered! and her two lit-tle chil-dren! Ha! Dic-ky Cook came

8

home that night cov-ered in their blood! But his wife can-not go to court

9

and say sol? This is the white man's jus-tice!

10

(25)

f [3] [3] [3] [3]
 Better for jus - tice if his wife had not

f [3] [3] [3] [3]
ff [3] [3] [3] [3]

11

(31)

[3] [3] [3] [3] [3] lis - tened when the mis-sio-na - ry said, Get mar - ri ed! Yes! or God will be ang - ry!

12

(37)

God is not more an - gry that a mur - der-er goes free?!!

STOP STAMP

HÔHEPA

(42)

13*ff* ALL

I said there would be trou - ble. Trou - ble there was at the Wai - rau!

ACT FOUR

Interlude One

41. *Time Passes*

(Chorus)

The Chorus (in the present and in modern dress) updates our story to the early 1980s.
They can walk onstage singing. At the end of No. 41 (bar 21) they move to the side(s) as some dancers appear.

NB: Chorus obtains note from a pitch pipe or from the oboe, if there is any small orchestra tune-up during the short gap prior to the start of this Act. (The singers could almost begin coming on while one or two players - not cello or double bass - are still tuning up.)

$\text{♩} = 72$

mf CHORUS WOMEN:

Ku-me-te was par-doned. Tho - mas Ma-son went home and built his gar-den, —

CHORUS MEN:

known as the fi-nest... in the sou-thern he-mi-sphere. (though in the end the de

3

VOC I

ve-lo-pers got it, turned it in-to A-va-lon Cres-cent, Gar-den Road, Ten-ny-son A-ve-nue, et

VOC II

p

4

VOC I

ce te-ra And Ma-ri - a ls - land be-came a na tional wild-life park,

VOC II

mf unis.

5

VOC I

— a place to send the chil-dren off on day school trips!

VOC II

unis.

(17) **6**

VOC I

The name of Jo-seph Te U-mu-ro-a Long-o - ven all but fell in-to ob-scu - ri - ty.

7

rit.

ACT FOUR: Scene One

42. *Tag Among the Tombstones* (Dance)

Early 1980s, Maria Island National Park, Darlington graveyard. Some children on a school trip to the island are playing tag among the tombstones. Eventually one of the girls notices the inscription on Hohepa's tombstone (which has remained in view since the end of Act III). NB: The two schoolgirls (dancers) involved do not sing, but mime (or dance) the actions. Jane-Girl 1 and Te Rai-Girl 2 sing the actual dialogue from the side (Fig. 17, bar 58).

(22) **8**

VOC I

9

26

(30) **10**

11

(35) **12**

(40) **13**

14

(44) **15**