

Rosa Elliott

# Te Rerenga Wairua

Cape Reinga  
*the leaping place of spirits*

# SAMPLE SCORE

Full Score

5'11"

## Programme Note

Te Rerenga Wairua, otherwise known as Cape Reinga, is a highly sacred place for tangata whenua. Te Rerenga Wairua is translated as the 'leaping place of spirits,' and it marks the destination to which Māori spirits travel after death. The spirit begins te ara wairua (the spirit's pathway) up the coast and over the wind-swept terrain to the headland of Te Rerenga Wairua, where it leaps off into the two colliding seas by the root of a pohutakawa tree. The spirit then travels underwater to Three Kings Island, surfacing at Ohaua to take their last breath and bid farewell before returning to their ancestral homeland.

## Instrumentation

### Transposing Score

#### Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Percussion 1

- Timpani (tuned to E2)

- 2 Tom-toms (both medium-low but different sizes, higher than the roto-toms)

- Crystal Wine Glass (filled with water and tuned to D5)

Percussion 2

- Tuned Whirly (tuned to C5)

- Roto-tom (14" tuned to A2)

Percussion 3

- Roto-tom (18" tuned to E2)

- Crystal Wine Glass (filled with water and tuned to E5)

Violin I

Violin II

Viola

Cello

Contrabass

## Performance Notes

Whirly - tuned whirlies are flexible, corrugated rubber or plastic tubes/hoses with a diameter of around 2 inches and a length of three to four feet. The pitch is raised by shortening the length of the tube. Note that the tube must be corrugated/ribbed for sound to be produced. The whirly is held at one end and twirled above the head. The whirly is capable of playing pitches within its overtone series - the sounding pitch results on the speed and force of the twirling. Care must be taken in the first and last bar of the piece that an undersired pitch is not produced upon the starting or ending of the note as the player slows down.

Crystal Wine Glasses - glasses with thin rims are generally more responsive than those with thick rims. Water is added to lower the pitch, and removed to raise the pitch. Once the desired pitch is found, the water level can be marked on the glass with a pen. Wine glasses are to be played by rubbing a finger around the rim of the glass. Both the glass rim and the finger should be wetted.

Hum - the hum included towards the end of the piece should add a subtle vocal colour to the texture. Depending on the balance of the orchestra, performers should not need to 'project' the hum, but simply hum softly under their breath. C4 is the desired pitch of the hum; however, men may struggle to sing this pitch in falsetto, and should sing down the octave as necessary for a more stable pitch. The emphasis should remain on the C4 pitch, however, as much as possible.

# SAMPLE SCORE

# Te Rerenga Wairua

Cape Reinga - the leaping place of spirits

Rosa Elliott

♩ = 60 mournfully, the spirit begins its departure

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

Horn in F 1 + 3

Horn in F 2 + 4

2 Trumpets in B♭

Trombone

Baritone

Tuba

# SAMPLE SCORE

♩ = 60 mournfully, the spirit begins its departure

Percussion 1

Percussion 2

Percussion 3

Timp.

Tuned Whirly (whirled in circles above head)

♩ = 60 mournfully, the spirit begins its departure

Violin I

Violin II

Viola

Violoncello

Contrabass

sul tasto

p

ppp

A

Picc. *p mp 3 p*

2 Fl.

2 Ob.

2 Cl. *pp ppp 1. p mp 3 p*

2 Bsn. *mf 3 f p*

Hn. 1 + 3 *1. p*

Hn. 2 + 4

2 Tpt. *solo mf*

2 Tbn. *1. p*

B. Tbn.

Tba.

SAMPLE SCORE

A

Timp. *ppp ppp ppp*

Whirly *To Roto-t.*

Roto-t. *Roto-tom ppp 3 3 ppp*

Vln. I *mf p ord.*

Vln. II *mf p ord.*

Vla. *mf p ord.*

Vc. *mf p ord.*

Cb. *ppp 3 ppp*

16

Picc. *mp* 3 3 *mf* 3

2 Fl.

2 Ob.

2 Cl. *mp* 3 3 1. *mf* 3

2 Bsn.

Hn. 1 + 3 *p*

Hn. 2 + 4 *p*

2 Tpt.

2 Tbn. *a2* *p* 3 *mp* 3 *p*

B. Sn.

Timp. *ppp*

Whirly *p* Roto-tom

Roto-t. *ppp*

Vln. I *mf* *p* *p* 3 *mf* 3 *pp* *p*

Vln. II *mf* *p* *p* 3 *mf* 3 *pp* *mp*

Vla. *mf* *p* *mp* *mp* 3 *mp* *p*

Vc. *mp* 3 *mp* 3 *mf* 3 *p*

Cb. *ppp* 3 3 *ppp*

**SAMPLE SCORE**

21

Picc. *mf* *mf* *p* *mf* *p*

2 Fl. *p* *mf* *p*

2 Ob. *p* *mf* *p*

2 Cl. *mf* *pp* *mf* *p*

2 Bsn. *p* *mf* *p*

Hn. 1 + 3 *mf* *p*

Hn. 2 + 4 *mf* *p*

2 Tpt. *mp*

2 Tbn. *pp* *p* *mf*

B. Tbn. *pp* *p* *mf*

Tba. *pp* *p* *mf*

Timp. To Tom-t. *B*

Roto-t. *mp* *mf*

Roto-t. *p* *mf*

Vln. I *mf* *B*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

Cb. *pp* *p* *mp*

**SAMPLE SCORE**