



"THE LAST OF
THE CANNIBALS"

BY C. F. GOLDIE (ORIGINAL
IN THE TIMARD ART GALLERY)

Famous Maori Songs

3/-

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Foreword

The ancient Maori was far more expressive in his emotional life than is the European, and one indication of this fact is to be seen in the very prominent part which for him song played in life. Captain Cook recorded of the Maoris that: "They sing with some degree of melody the traditions of their forefathers, their actions in war, and other indifferent subjects, of all of which they are immoderately fond, and spend much time in these amusements, and in playing on a sort of flute." Songs were composed with remarkable facility to express the various emotions, and songs of love and longing, laments, war songs, watch songs, taunting songs, and lullabies were all composed as circumstances evoked them. The finest Maori songs are very old and were handed down the generations, playing their part in the passing of tradition and myth. The words of songs contained much picturesque imagery, special attention was paid to euphony, and their performance was usually accompanied by a variety of graceful gestures. Rhythm was an outstanding feature. The actual musical range was small, but the ancient Maori had an ear for fineness of tone division far beyond that of Europeans. These old-time Maori songs are still to be heard at Maori gatherings, and many of them have been recorded for scientific purposes. Naturally European influence soon made itself felt in this as in other aspects of Maori life, and the Maori was introduced to European music, to hymn and psalm tunes, and to pakeha secular songs. These he has made his own, and song still plays a large part in Maori life. The Maori songs of to-day, with their blending of Maori and European influences, are as characteristic of the present life of the Maori people as were the old songs of the Maori as he was. Maoris have adapted and composed them and European musicians have found them worthy of treatment. They are deservedly popular, for with their marked rhythm and simple melodies they make a universal appeal.

Pronunciation of Maori Vowels

In Maori each vowel has one sound but may vary in length, being either short or long. The pronunciation of the vowels is as follows:—

- A as in PĀPĀ
- E as in SEND, FETE
- I as in HIT, MACHINE
- O as in OBEY, POLE
- U as in PUT, RUBY

POKARE KARE

H. PIRIPATA
Arranged by H. ROSCH

Moderato

PIANO

mp mf

mp

1. Po - ka - re ka - re a - na nga wai - o wai -
 2. Tu - hi tu - hi ta - ku re - ta tu - ku a - tu ta - ku
 1. Tho' waves at Wai - a - pu were storm - y and
 2. My words and to - ken spoke of my

mp

a - pu Whi - ti a - tu ko - e hi - ne ma - ri - no a - na e.
 rii - ni Ka - ki - te to i - wi ra - ru ra - ru a - na e.
 wild Calm they be - came when you pass'd by.
 heart My love for ev - er re - mains your own.

REFRAIN

dim. rall. D.C.

E hi - ne e, ho - ki mai ra Ka ma - te a - u i - te a - ro - ha e.
 Maid - en of mine, re - turn once a - gain My heart is yearn - ing for you - my dear.

mf dim. rall.

3. E Kore te Aroha e Maroke i te ra
Makuku tonu i Aku roimata e.

4. Whati whati taku pene Ka pau Aku pepa
Ko taku Aroha mau tonu Awa e.

E PARI RA

MAORI SONG

Arranged by
L. ROWE

About the year 1824, a large war party from the Ngapuhi and other Northern districts, in alliance with the Urewera tribe, invaded the Hawkes Bay district. There they lay seige to and captured the Titirangi Pa. A large number of the inhabitants of that place were slaughtered, some few escaped to the forest inland, and many were taken into Slavery. Among the prisoners was a young Chieftainess of high rank. As the unhappy prisoners were being conducted away by their captors, this young lady's lover, with a party of warriors arrived with the intention of rescuing the captives. In this they were unsuccessful owing to disparity in numbers, and not possessing fire-arms. Hence from a nearby Ridge in the forest, they helplessly farewelled the prisoners. This was the song sung by the young chief for his lost lover.

Moderato

PIANO

mf dreamily *rall. e dim.* *pp*

mp *rall.*

E pa - ri ra e nga tai ki te a kau
Loud as the 'moan tide sur-ges drone 'gainst the shore,

mf *rall.*

E ho - tu ra Ko ta - ku ma - na - wa - aue!
Throbs my sad heart, My tribe, we part in grief sore.

mf *rall.*

mf a tempo

Me ta - ngi no - a a - hau i mu - ri nei
 Here, mourn - ing lone - ly stand I be - reft, none are left;

mf a tempo

f

Te i - wi he nga - kau ta - ngi no - a.
 All, all my braves are dead or slaves, slaves, slaves!

cresc. *f*

REFRAIN

mf

Te - na ra! ta - hu - ri mai! e te tau, te a - ro -
 Oh! come back, my love come back, Must I e'er thy pre - sen - ce

mf

cres - - - cen - - do

ha Te - nei ra a - hau te ta - ngi nei. Mo - hou kua
 lack? I who ling - er here to see thee, But no! en - slaved must

cres - - - cen - - do

mf *mf*

wee - hea a - tu ra. Hae - re ra! ma - ha - ra mai
 Thou be, ne'er free now ev - er - more no - a ra koe e hi -
 art, and I in des - pair

cresc.

E te tau! kia mau ki au Hae - re ra! ka tu - tu -
 nel I nga ma - rae nei. Ko te a - ro - ha e.
 O! my on - ly love art thou Ah! fare - well I swear to
 Miss thy love - light ev - 'ry - where. Ne'er can I for - get thee tho'

cresc.

f *largo*

ru a - hau Hae - re Ra! Nga - ro
 hi - nel! Hae - re Hae - re Ra.
 be e'er faith - ful to thee fare - well! Lost thou
 thou ne'er come back to me, fare - well!

f *largo*

CODA

HOKI HOKI MAORI LAMENT

Arranged by
H. ROSCH

Andante

PIANO

mp

The piano introduction consists of two staves. The right hand starts with a half note chord (F4, A4, C5) followed by a series of chords and moving lines. The left hand plays a steady eighth-note accompaniment.

Ho - ki ho - ki to - nu ma - i,
Ka - pi - ne - a ko - ee a - u
Ah love long de - part - ed when thy

The first system of the vocal part features a vocal line with lyrics and a piano accompaniment. The piano part continues with chords and moving lines in both hands.

Te wai - ru - a o Te tau Ki te a - whi
Ki te pi - ne o Te a - ro - ha Ki te pi - ne
spir - it folds me close, dear one! Then my soul with

The second system continues the vocal and piano accompaniment. The piano part provides harmonic support for the vocal line.

re - i - nga, ki Te - nei ki - ri - e.
e ko - re nei E wai - ku - ra e.
ihine floats to the land far up a - bove.

The final system of the page shows the vocal and piano accompaniment for the last line of lyrics. The piano part concludes with sustained chords.

Obtainable on Parlophone Record No. A-2804 and Columbia Record No. D-1067

KA MATE! KA MATE!

MAORI WAR SONG

Words and Music by
TE RANGI HIKIROA

Allegro agitato

PIANO

The piano introduction consists of two staves. The right hand features a series of chords with accents, while the left hand plays a bass line with some chords. The tempo is marked 'Allegro agitato'.

Moderato marziale

A loy - al band of Mao - ri war - riors

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is 'Moderato marziale'. Dynamics include *ff* and *mf*.

sailed from New Zea - land, to help their Pa - ke - ha bro - thers win us

The second line continues the vocal melody and piano accompaniment. Dynamics include *mf*.

Free - dom and Peace. At the

The final line includes a key signature change to 2/4 time. Dynamics include *f*, *rit.*, *ff marcato*, and *f*. There are triplets in the piano accompaniment.

cresc. , *cresc.* *ff* , *a tempo*

bat-tle front, shoul - der to shoul - der they charged the foe, with

accel. *cresc.* *ff* *a tempo*

REFRAIN *mf* *feroce*

their great war cry. "Ka Ma-te! Ka Ma-te! Ka o - ra! Ka o - ra!

in strict time

Te - ne - i te ta - nga - ta pu - hu - ru hu - - - ru! Na na ne - i!

ff *mf*

i ti - ki ma - i wha - ka whi - ti te ra! U - pa - ne!

U - pa - ne! U - pa - ne! Kau - pa - ne whi - ti te ra!

Fine **Allegro agitato**
whi - ti te ra!"

sf *Fine*

p
Ye

ff

sostenuto con espressione *cresc.*
war - riors bold a - sleep in your si - lent tombs, a

wake! a - wake! a - wake! Be - hold thy sons who are fight-ing,

fight-ing as ye of old. *marcato* *ff* *accel.* The en - e - my turns from the *cresc.*

aw - ful charge, but ev - er a - non they hear that great war cry. *repeat Refrain al Fine*

CHORUS and HAKA

“Ka Mate! Ka Mate! Ka ora! Ka ora!

Maori pronunciation: “Kah mah-tay! Kah mah-tay! Kah o-rah! Kah o-rah!

Tenei te tangata puhuru huru!

Tay-nayee tay tah-ngahtah poo-hooroo hooroo!

Na na nei i tiki mai whaka whiti te ra!

Nah-nah nayee ee teekee mah-ee wha-kah wheetee tay rah!

Upane! Upane! Upane! Kaupane whiti te ra!”

Oopahnay! Oopahnay! Oopahnay! Kahoopahnay wheetee tay rah!”

Meaning:— Though we may die, or live, we cannot be beaten, for we are the children of *TU*, that invincible God of War.

Obtainable on Columbia Record No. DO-56 and Parlophone Record No. A-2802

AKOAKO O TE RANGI

WHISPER OF HEAVEN

ERIMA MAEWA KAIHAU

Andante

PIANO

The piano introduction consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a melodic line in the lower register. The tempo is marked 'Andante' and the dynamics are 'piano' (p).

Pau - ra - ngi te nga-kau e
Be - neath a tree stricken with

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and a melodic line. Dynamics include 'piano' (p).

hi - ne, Moe moe wai-ra-ngi te wai - ru - a, Ma-ra-
love I crept, - Wea - ry and lost a-lone I slept, Ris -

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamics include 'piano' (p).

nga ma ta-ngi ha-u o - - ra, Ti - ro pei kata aro - ha i -
- ing in sweetest hidden mur - murs, Gen-tle breez-es peep and

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord. Dynamics include 'piano' (p).

runga
smile,

Mu - ri muri hui hui o u ka - - pe, Ke -
Soft - er than si-lence o'er my brow they played,

re ke - re aro - ha i run - - ga,
Waft - ing loves in-cense to my soul,

Ma - ra - nga e hine kua ro - o - ngo he ra - a - ngi
Call-ing a-wake fond one the heav-ens are a-glow-ing

rapido 13

Ka - ho - re he pou - ri ekore etaea ete aroha.
There is no dark - ness love can - not light.

E RERE TAKU POI

POI SONG

Arranged by
HEMI PIRIPATA

With spirit

PIANO

mf marcato



mf With spirit

E re - re ta - ku poi. Mau - ri - a a - tu ra,
Your song twirl poi of mine And with your mel - o - dy

sf

mf marcato sempre




cresc.

Nga ri - ri o - te Moa - na, E pa - pa - ki mai nei. Ko to - ku a - ro - ha
Take from my weeping heart All the pains of lost love Go forth in - to the night

cresc.

f



ff

E ka - we ki - te tau Mei - nga tu ki - a ho - ki mai.
Bring back the one I love Tell her once more to me re - turn.

ff

f



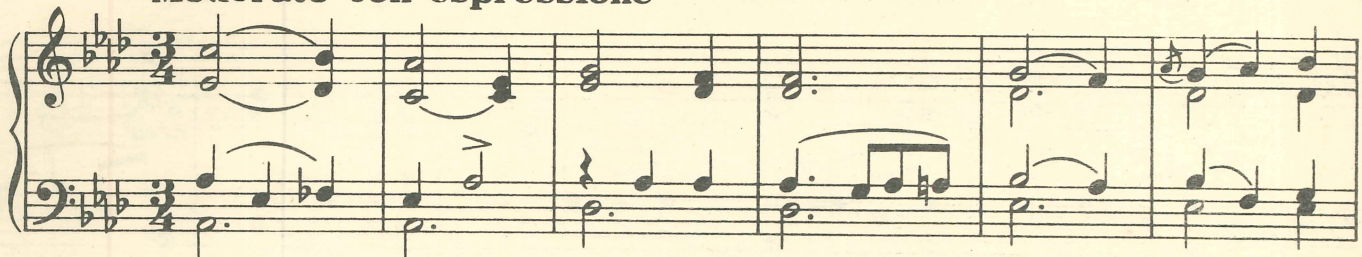
Repeat
ad lib.

HOEA RA

Arranged by
HEMI PIRIPATA

Moderato con espressione

PIANO

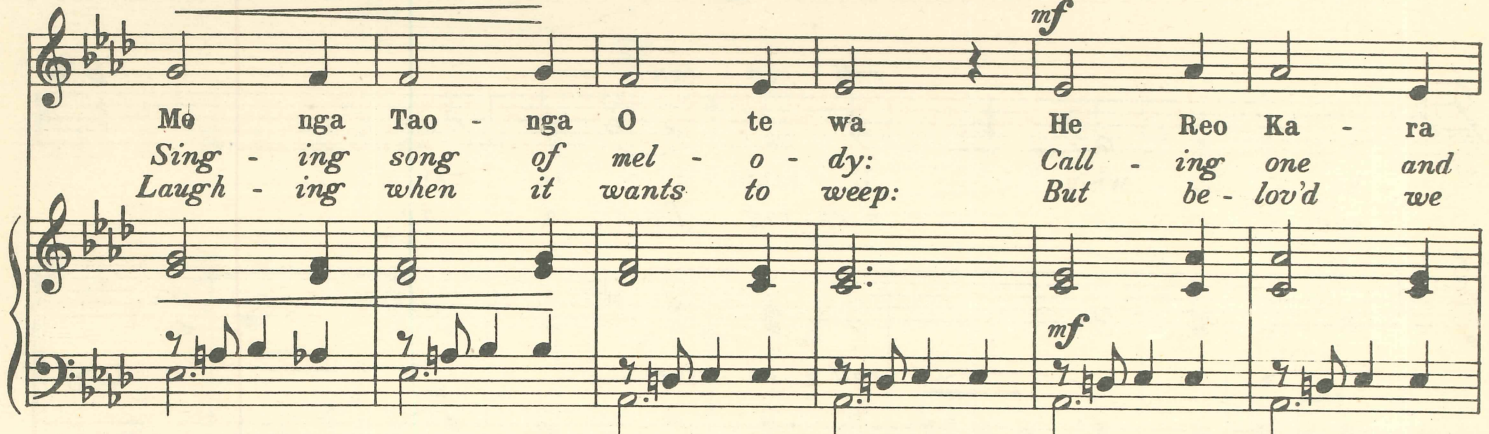


mp Con espressione



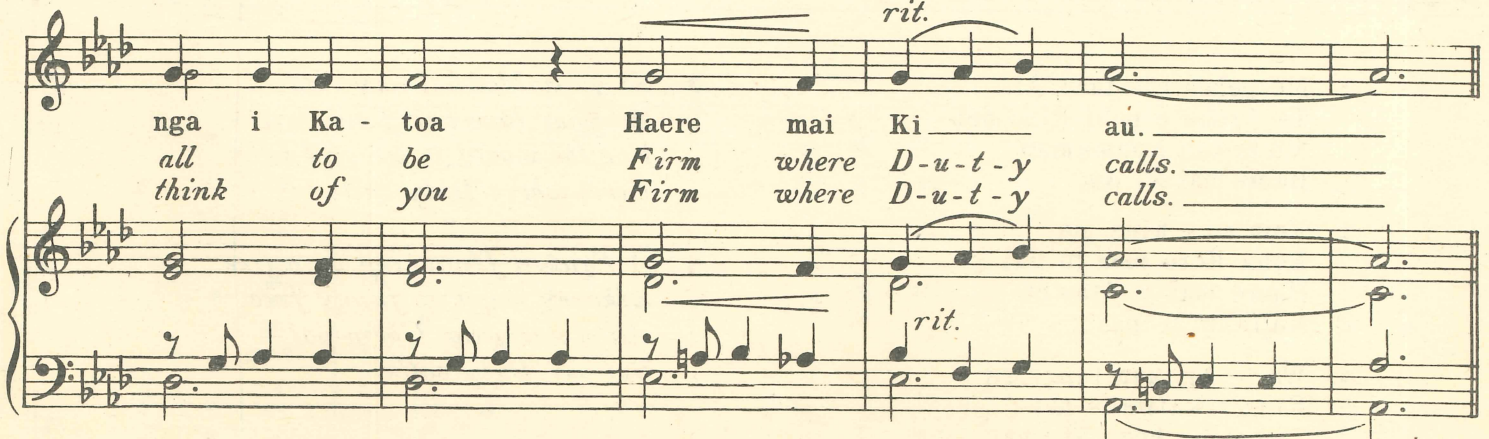
Hae - re mai e hi ne ma
1. Come ye maid - ens, come to me,
2. An aching heart is hard to keep

mf



Mo nga Tao - nga O te wa He Reo Ka - ra
Sing - ing song of mel - o - dy: Call - ing one and
Laugh - ing when it wants to weep: But be - lov'd we

rit.



nga i Ka - toa Haere mai Ki au.
all to be Firm where D - u - t - y calls.
think of you Firm where D - u - t - y calls.

CHORUS

mf a tempo

Hoea ra te wa - ka nei Hoea
 Now ye maid - ens paddle a - way This can -

cres - cen -

Hoea Ki te pai Ma te poi e
 oe un - til the end May your pois swing

do f

ka - ra - whiu E rahui i - te pai.
 mer - ri - ly Keep - ing fears a - way.

rall - en - tan - do D. §

2. Me pehea rae taea Ai
 Te Aroha e pehi Kino nei
 Mo te tau i pamamao
 Haere mai Ki Au.
3. Koia ra e hine ma
 Koha Kore moa te pai
 Haere mai te Atawhai
 Ka rahui te pai.
4. Wa te Ngakau tanga ra
 Ki te tiwaiwaka nei
 Te poi Ka hoea Atu nei
 He tohu No te pai.

3. So ye maidens it may rest
 All your love and fond caress;
 For the world to see and know—
 Firm where Duty calls.
4. A Fantail fluttering on a tree
 Like my heart so fancy free,
 Altho' swinging like a poi—
 But our Duty calls.

HAERE RA

MAORI SONG

Arranged by
HEMI PIRIPATA

Moderato espressivo

PIANO

The piano introduction is in 3/4 time, marked 'Moderato espressivo'. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord (F#4, A4) followed by quarter notes (G4, F#4, E4, D4). The left hand has a steady bass line of quarter notes (C3, D3, E3, F3, G3, A3, B3, C4). Dynamics range from mezzo-forte (mf) to forte (f). There are several accents and slurs throughout the piece.

With expression

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'Ha - e - re ra e hi -'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include mezzo-piano (mp) and a ritardando (rit.) marking.

Ha - e - re ra e hi -
Fare - well, fare - well O maid -

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'ne, Ka ho - ki mai a - no, Kei wa - re -'. The piano accompaniment provides harmonic support. Dynamics include crescendo (cres.) markings.

ne, Ka ho - ki mai a - no, Kei wa - re -
en Re - turn - a - gain to me Al - ways your

The third line of the song features the final line of lyrics: 'wa - re ko - e Ki a - hau e te tau,'. The vocal melody is supported by the piano accompaniment. Dynamics include a ritardando (rit.) marking.

wa - re ko - e Ki a - hau e te tau,
lov - er am I Be - true e hi -

mf a tempo

ne Tu - ku - a mai o ngu - tu
 Oh that your lips I may kiss In

cresc.

Kia ki - hi a - tu au, Kei wa - re - wa - re
 re - mem-brance you love me Al-ways your lov - er am

f

ko - e, Ko au to tau pu - mau.
 I Be true al - ways e hi -

ne.

f *rit.* *mp*

Repeat ad lib. *
 Fed.

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