

Dedicated to
HONE HEKE, Maori Chief and Gentleman
The distinguished scion of the famous warrior
HONGI HEKE

VOCAL SCORE

of

“HINEMOA”

Words by

ARTHUR ADAMS; B. A.

Music by

ALFRED HILL

Characters:

*HINEMOA	.	A Maori Maiden	.	Soprano
†TUTANEKAI	}	Maori Youths	.	Baritone
TIKI			.	Tenor
TOHUNGA	.	A Maori Wizard	.	Bass

Maori Maidens, Fairies and Ra-Ha Warriors

* Pronounced, *He-nay-mow-ah*

† Pronounced, *Too-ta-nay-ka-ee*

To bring this work within the scope of schools, etc, the composer has arranged the chorus parts so that the male voices may be omitted.

Orchestral score and parts are obtainable from the publishers.

ALLAN & CO.,

Proprietary Limited

MELBOURNE - SYDNEY - ADELAIDE - BENDIGO

THE MAORI LEGEND OF HINEMOA

IN THE centre of Lake Rotorua, is the small island of Mokoia on which lived a Maori chief who had four sons. Tutanekai the youngest, was considered to hold an inferior position in his tribe; although his manly beauty and physical prowess made him famous among the young warriors of his day.

On the shore of the lake dwelt the lovely Hinemoa, daughter of a great chief of a rival tribe, and her beauty encouraged many suitors from far and near, among them Tutanekai and his brothers. He was laughed at by them for deigning to lift his eyes to such a high born maiden; but Hinemoa was impressed with the fine appearance and noble bearing of the young warrior who excelled all in war dances or trials of strength.

Tutanekai, elated with the message he read in her dark lustrous eyes retired to the island and with the help of his friend Tiki, built a high look-out tower where they retired every evening to play a musical duet, hoping that the sounds would reach Hinemoa's ears, and she would guess her lover was thinking of her. One day Tutanekai sent Tiki to tell her of his love, as was the custom, and arranged that on a dark night she would paddle a canoe to the island guided by the music of the two friends. Unfortunately, Hinemoa's father becoming suspicious of her actions had all the canoes pulled high on the beach and securely tied. Her desperate disappointment at finding her plan frustrated made her more determined to reach her beloved, and throwing off her garments she dived into the dark murky depths of the cold water and swam towards the soft melody of wooden flute and trumpet. Half-way across her courage began to fail, for like all her race she dreaded the dark and feared the spirits of evil supposed to lurk in the lake. Clinging to a floating log she rested her tiring strength, and gradually her fears lulled to rest by the thought of her love and the sweet music of Tutanekai's flute that still called, she sped on and reached the island just as her trembling limbs began to fail. Warily she groped her way ashore and finding herself in the warm water of a hot spring rested awhile in its liquid warmth, wondering how she could reach the whare* of Tutanekai.

At this moment a slave descended with a calabash† to get his master a cool drink from the lake. As he passed the pool where Hinemoa lay, she called in a gruff voice "To whom does that calabash belong? Give me a drink, I am thirsty". No Maori may refuse a drink to anyone and thinking the request came from some great chief he handed the calabash to Hinemoa. "It belongs to my master, Tutanekai" he said. At these words he was surprised to hear the calabash drop and smash on the rocks. Thinking it an accident he returned for another calabash. Again Hinemoa assumed a deep voice and demanding the calabash deliberately dashed it to pieces before the astonished slave. "Go tell your master Tutanekai of what has happened", ordered Hinemoa as gruffly as she could.

When Tutanekai heard the tale he seized his war weapons and ran to wreak vengeance upon the rascal who dared to break his calabashes. Reaching the spot where Hinemoa was shyly hiding he called out "Where is the fellow who broke my calabashes?" No one answered and he leant over the pool and caught hold of a small hand. Wonderingly he cried, "Ha, who is this?" and Hinemoa answered, "It is I, Hinemoa!" Overjoyed, Tutanekai caught her other hand and drew her to the edge of the water where she rose, 'beautiful as the wild white hawk and graceful as the shy white crane'. Removing his cloak, Tutanekai wrapped it round her lovely form and took her to his own house, which according to the ancient law of the Maori made them man and wife, and great was the surprise and rejoicing next day on the island of Mokoia.

* Pronounced 'Warry', the vowel sound as in trolley.

† A drinking vessel made out of the hard shelled hollow fruit of the Calabash tree.

CONTENTS

	Page
INTRODUCTION ORCHESTRA	8
PROLOGUE ... (Tohunga)	9
<i>"A Story Older than the Ages are"</i>	
1. CHORUS	10
<i>"Comes a Merry Chorus of Maori Maidens"</i>	
2. BALLAD (Hinemoa)	19
<i>"When the Tired Winds are Sleeping"</i>	
3. CHORUS	22
<i>"Ra - ha!"</i>	
4. DUET ... (Hinemoa and Tiki)	31
<i>"Are you the maiden Hinemoa?"</i>	
5. LAKE MUSIC ... (Evening) ... Orchestra	37
6. BALLAD (Tutanekai)	40
<i>"Wake, my tender thrilling Flute"</i>	
7. BALLAD ... (Hinemoa)	43
<i>"There is only the Laughter of Rippling Water"</i>	
8. SCENA (Hinemoa)	46
<i>"The Voice of My Dear Love!"</i>	
9. CHORUS with SOLO (Fairies and Hinemoa)	51
<i>"Dearest of Daughters"</i>	
10. CHORUS (Fairies)	59
<i>"Pinion's Ethereal"</i>	
11. SOLO (Tutanekai)	68
<i>"Who is the Slave"</i>	
12. DUET ... (Hinemoa and Tutanekai)	72
<i>"O'er the Wave"</i>	
13. CHORUS ... (Maori Men and Maidens)	77
<i>"Leaving Her Tribe for the Love of a Foe"</i>	

Composers Note:-

The Maori air which runs through this work, was obtained many years ago from a white man, Mr. E. D. Hoban.

Years later a half-caste Maori, Wi Duncan, asserted that it was a Raratongan melody. Others claimed that the Rev. Williams of Hawkes Bay wrote the words and a Maori friend the tune.

Finally, Hari Hongi, a Government Interpreter and author of the well-known Maori Grammar etc, verified Wi Duncan's assertion that the air came from Raratonga. It appears that a Chief who came from Raratonga in 1868 to visit the Maori Chief Tawhio, first brought the air to New Zealand. The Maoris quickly appropriated it and turned it into a Hymn.

Maori version



It will be observed that this is a variant of the melody used in this work.

ALFRED HILL

Introduction

★ Andantino $\text{♩} = 80$
(Flute, off stage)

PIANO

mf espr. *long* *p*

long *f*

(Echo) *pp* *mf* *long* *rall.*

(A) *a tempo* *mf* *p* *f*

(B) *mf* *p cresc.*

f *p* *rall.*

★ A traditional Maori air.

.Prologue

Tohunga (A Maori Wizard)

Lento $\text{♩} = 66$

PIANO

A sto-ry old-er than the ag-es are, Yet ev-er new, re-cu-ent like the dawn,

Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *p*.

Still blos-som-ing a - bove the grave of time; A sto - ry of re-

Musical notation for the second system, including vocal line and piano accompaniment. The piano part is marked *p*. A dynamic marking *mf* and a circled letter **C** are present.

surg - ent love, Which lives in ev - 'ry clime and age - A tale of hate that

Musical notation for the third system, including vocal line and piano accompaniment. The piano part is marked *p*. Dynamic markings *mf* and *sf* are present.

thwarts a thousand lives - A tale of love that heals a thousand hates!

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part is marked *molto rall* and *pp*. A dynamic marking *mf* and a circled letter **D** are present. The tempo marking *a tempo* is also present.

(Flute, off stage)

rall.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part is marked *p*. A dynamic marking *f* is present.

Scene I— A Maori Pa (Village)

CHORUS of Maori Maidens

Allegro ♩ = 132

No. 1

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece begins with a dynamic marking of *mf*. The first system includes the tempo marking 'Allegro ♩ = 132' and the piece number 'No. 1'. The second system features a *cresc.* marking. The third system has a *f* marking. The fourth system includes *ff* and *mf* markings, along with the instruction 'with Pedal'. The fifth system has no specific markings. The sixth system includes *cresc.*, *f*, and *mf* markings. The score concludes with a final chord in the bass clef.

Stanza
★ (E)

p. *ff* *mf*

cresc.

f

SOPRANOS *mf*

ALTOS *mf*

Comes a mer-ry chorus of Mao-ri

ff *mf*

maid-ens, Hi-ne-mo-a's fame and fa-vour chant-ing in ca-dence!

* This number may begin here.

cresc. *f* *mf*

Ev - - 'ry man — and ev - - 'ry maid - en that — up - on her

cresc. *f* *mf*

cresc. *f* *mf*

cresc.

gaz - - es — Ev - - 'ry man — and ev - - 'ry

cresc. *cresc.*

p. *cresc.*

ff *f* **F** *f*

maid - en Sings — no o - ther — song than this — Hi - ne - mo - a's

ff *f*

f

praises! Hi - ne - mo - a's praises!

f *ff* *f* *ff*

ff Hi - ne - mo - a's prais - es! Hi - ne -

ff

ff *f* *ff*

mo - a's prais - es! Hi - ne - mo - a's

sf *f*

mf *f*

prais - es! Hi - ne - mo - a's prais - es!

ff *ff*

Hi - ne - mo - a's prais - es!

ff *ff*

A little slower

Tutti

She is sweet and she is fair, Like the night her wav-ing

dim. *p*

hair, Like the dawn her dream-ing eyes, Like nought else her bos-om bare—

Beau - ti - ful be - yond com - pare — Fra - grant

mf *sf*

sweet be - yond sur - mise! Beau - ti - ful be-

p

yond com - pare Fra - grant sweet be - yond sur - mise!

cresc. *f*

fp *p cresc.* *f* *mf*

mf

She is sweet and she is fair,

sf

Like the night her wav - ing hair, Beau - ti - ful be -

sf

yond - com - pare Fra - grant sweet be - yond - sur - mise!

cresc.

Beau - ti - ful be - yond com - pare Fra - grant

H *ff* *poco a poco accel.*

sweet - be - yond sur - mise!

mf *poco a poco accel.*

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A *cresc.* marking is present above the bass line.

Second system of piano introduction. The melodic line continues with a *f* dynamic marking. The bass line also features a *cresc.* marking.

Tempo I

Vocal line, first system. Treble clef, key signature of two sharps. The lyrics are: "Comes a mer-ry chorus of Mao-ri maid-ens, Hi-ne-mo-a's". The dynamic marking is *mf*.

Tempo I

Piano accompaniment, first system. Treble clef, key signature of two sharps. The bass line has a *ff* dynamic marking, and the treble line has a *mf* dynamic marking.

Vocal line, second system. The lyrics are: "fame and fa-vour chant-ing in ca-dence! Ev-ry man and". The dynamic marking is *cresc.*.

Piano accompaniment, second system. The bass line has a *cresc.* dynamic marking.

Vocal line, third system. The lyrics are: "ev-ry maid-en that up-on her gaz-es". The dynamic marking is *f*.

Piano accompaniment, third system. The bass line has a *f* dynamic marking.

cresc. Ev - - 'ry man - and ev - - 'ry maid - en *ff* Sings — no

cresc. *ff*

o - ther song than this — *f* Hi - ne - mo - a's prais - es!

f *mf*

Hi - ne - mo - a's prais - es! *ff* Hi - ne -

f *mf* *sf*

mo - a's prais - es!

f *ff*

ff > > > > sf

Hi - ne - mo - a's prais -

es!

mf

dim.

p

Sjt

ff

Scene II— The Lake-side, Evening

BALLAD— Hinemoa

Lento $\text{♩} = 76$

p sadly

No. 2

1. When the tired winds are
2. As I wan-der by the

sleep - ing In the west,
lake in Re - ve - rie,

And the great earth, worn with weep - ing, Sinks to rest,
Vague - ly night's sweet voic - es wak - en Un - to me!

To my breast — the
By a sud - den

p *ff_a* *accel.*

thoughts come throng - ing From a - bove, And my bos - - -
 night - wind lone - ly Soft-ly stirred, All the *rau - - -

pp *f* *accel.*

rall.

- - om throbs with long - ing For my love!
 - - po whis - pers on - ly One sweet word!

rall.

♩ *Con moto* ♩ = 96 *mf*

Lo! the flax - blades, as they quiv - er By the
 And the †to - i, as he sways his Dain-ty

mf *p*

mf

riv - er Give me greet - - ing, Still the same dear
 grac - es Gent-ly bend - - ing, Sighs the same dear

cresc. *espr.* *p*

cresc. *f*

name re-peat - ing, Still the same dear name re-peat - ing—
 name un-end - ing, Sighs the same dear name un-end - ing,

cresc.

ff

Tu - ta - ne - ka - - i! Tu - ta - ne - ka - - i!

(K) Tempo I *p sadly* *sf*

Tu-ta - ne - ka - i! I love_ but

Lento *pp* *mf* *sf* 1. D.C.

thee! Tu - ta - ne - ka - i! he loves not me!

Tempo I *espr.* *p*

me! He loves not me! He loves not

rall. *p* *rall.* *espr.*

me!

Scene III— The Pa (village), Night

CHORUS of Warriors

Stark
Allegro $\text{♩} = 138$

No. 3 *pp*

★ SOPRANOS and ALTOS
ff Ra - ha! Ra - ha! Ra - ha! Ra - ha! Ra - ha! Ra - ha!

TENORS *ff*

BASSES *ff* Ra - ha! Ra - ha! Ra - ha! Ra - ha! Ra - ha! Ra - ha!

★ This number is for Male Chorus, but it may be sung as a Mixed chorus or for Sopranos and Altos alone.

Ra - ha Ra - ha! Ra - ha Ra - ha Ra - ha Ra - ha!

Ra - ha Ra - ha! Ra - ha Ra - ha Ra - ha Ra - ha!

sf

dim. Ra - ha Ra - ha Ra - ha Ra - ha! *mf* On the breast of the

dim. Ra - ha Ra - ha Ra - ha Ra - ha! *mf* On the breast of the

dim. *mf*

dim. *p* *sf*

tem-pest is borne thro' the land The spi - rit of war with the

tem-pest is borne thro' the land The spi - rit of war with his

sf *sf* *sf* *sf* *sf*

more! And peace is no more! *mf cresc.* Ra - ha Ra - ha

more! And peace is no more! *mf cresc.* Ra - ha Ra - ha

p cresc.

Ra Ra - ha Ra - ha! Ra - ha

Ra Ra - ha Ra - ha! Ra - ha

ff

Ra - ha Ra - ha Ra - ha! Ra - ha Ra - ha Ra - ha

Ra - ha Ra - ha Ra - ha! Ra - ha Ra - ha Ra - ha

ff

Ra - ha! Ra - ha Ra - ha Ra - ha Ra - ha!

Ra - ha! Ra - ha Ra - ha Ra - ha Ra - ha!

sff *sff* *sff* *sff* *sff*

dim. Ra - ha Ra - ha Ra - ha Ra - ha! There are mur - murs and

dim. Ra - ha Ra - ha Ra - ha Ra - ha! There are mur - murs and

mf *mf* *mf* *mf* *mf*

dim. *p* (N)

ru - mours that ride thro' the air, And love has no place; there is

ru - mours that ride thro' the air, And love has no place; there is

sf hate ev-'ry - where; And the blood hun-ger wakes, *f* and still puls-es *p*

sf hate ev-'ry - where; And the blood hun-ger wakes, *f* and still puls-es *p*

f stir, - The blood hun-ger wakes, *f* and still puls-es *p* stir, - And the

f stir, - The blood hun-ger wakes, *f* and still puls-es *p* stir, And the *f*

word is for war! The word is for war! The

word is for war! The word is for war! The

word is for war! The word is for war!

word is for war! The word is for war!

3

mf cresc. Ra - ha Ra - ha Ra Ra - ha

mf cresc. Ra - ha Ra - ha Ra Ra - ha

mf cresc. Ra - ha Ra - ha Ra Ra - ha

ff p cresc.

① Ra - ha! And tribe a-against tribe in fierce bat-tle must stand, And

Ra-ha! And tribe a-against tribe in fierce bat-tle must stand, And

love is no more, And love is no more, When the dread spi-rit

love is no more, And love is no more, When the dread spi-rit

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "love is no more, And love is no more, When the dread spi-rit". The middle staff is the vocal line for a second voice, with identical lyrics. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and accents. Dynamic markings include *sf* (sforzando), *ff* (fortissimo), and *f* (forte).

breathes on the smould - 'ring' land, And the word _____ is for

breathes on the smould - 'ring' land, And the word _____ is for

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "breathes on the smould - 'ring' land, And the word _____ is for". The middle staff is the vocal line for a second voice, with identical lyrics. The bottom staff is the piano accompaniment, continuing the complex rhythmic pattern. Dynamic markings include *ff* (fortissimo) and *f* (forte).

war! _____ is for war! for war! for war! for war!

war! _____ is for war! for war! for war! for war!

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "war! _____ is for war! for war! for war! for war!". The middle staff is the vocal line for a second voice, with identical lyrics. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and accents. Dynamic markings include *ff* (fortissimo).

sff *sff* *sff* *sff* *sff*

Ra - ha Ra - ha Ra - ha Ra - ha! Ra - ha

sff *sff* *sff* *sff* *sff*

Ra - ha Ra - ha Ra - ha Ra - ha! Ra - ha

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

Ra - ha Ra - ha Ra - ha! Ra - ha Ra - ha Ra - ha

sff *sff* *sff* *sff* *sff*

Ra - ha Ra - ha Ra - ha! Ra - ha Ra - ha Ra - ha

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

Ra - ha! Ra - ha! Ra - ha! Ra - ha! — *long* *gliss.* *sff* ugh!

sff *sff* *sff* *sff* *sff*

Ra - ha! Ra - ha! Ra - ha! Ra - ha! — *long* *gliss.* *sff* ugh!

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

sff *sff* *sff* *sff* *sff*

long *sff*

The Lake-side

DUET - Tiki and Hinemoa

Maestoso $\text{♩} = 116$ Tiki (*secretly*)
p

No. 4

Are you the maid - en Hi - ne -

mo - a, Famèd a - far through the list'ning land!

Peerless Queen of Ro-to - ru - a? So in her pres - ence I stand!

Più lento

Hinemoa (*sadly*)
p

I am the

maid - en Hi - ne - mo - a - *p* *f*

Heav - y my heart with a hope long

dead! *mf* Lento $\text{♩} = 80$

She who dwells at Ro - to -

p espr. *mf* *p*

ru - a, Sick, sick for the words un - said!

f *sf* *sf*

Tiki

Lo, to you I bring a to - ken Of a war - ri - or's love un -

mf

Hinemoa *p*

spok - en, Of the pas - sion and the love of Ta - ne - ka - i! He

f *f*

Allegro molto agitato $\text{♩} = 132$
cresc.

love's me! Ta-ne - ka - i! He love's me! Ta-ne - ka - i!

ff *sff*

sf *sf* *sf* *sf* *f* *molto accel.*

Nev - er ti - dings

$\text{♩} = 192$ (with wild passion)

sweet - er, fair - er, Have been brought by mes - sage - bear - er,

Than this to - ken of the love of Ta - ne - ka -

calando

sf *sf* *sf* *sf* *sf* *sf*

calando

i! He love's me! Ta-ne - ka - i!

tenderly *p* *dim.*

dolce *p* *dim.*

Andante ♩ = 92

p

Tiki (with warmth)
mf

If you do love him, lo, to - night he

rall. *p* *mf*

waits, A-cross the lev - el lake! When brood-ing

p *f* *p*

night Folds her dark pin - ions o'er the sleep - - - ing

pp sotto voce *pp*

earth. _____

p

Con moto $\text{♩} = 120$

p

Creep to the wa-ter, take what boat will serve,

p

cresc. *rall.*

Creep to the wa-ter, take what boat will serve,

rall.

mf *(with warmth)* *f*

And row to him, your lov-er! And for

p

guide Tu-ta-ne-ka-i shall play up-on his flute, As is his

f *mf*

wont; and that sweet li- - quid voice Shall float a-bove the

dark - ness, and shall draw His ea - - - ger

Hinemoa *mf*
 † Hae-re
 bride to him! * Hei - ko-nei!

ra! Hae-re ra! Hae-re ra!
 Hei ko - nei! Hei ko - nei!
espr.
mf
ad.

dim. *rall.*
dim. *rall.*
rall. *dim.*

* Pronounced 'Hey ko-ney' † 'Hi-rey rah' a Maori farewell.

Scene IV- The Lake, Evening

Tiki's Horn and Tutanekai's Flute are heard across the water.

Tranquillo ♩ = 60

(Horn)

(Echo)

No. 5

The first system of music consists of two staves. The upper staff is for the Horn, marked with a forte *f* dynamic. The lower staff is for the Echo, marked with a pianissimo *pp* dynamic. Both parts play a melodic line in 6/8 time, with a tempo of 60 beats per minute. The key signature has two flats.

The second system of music consists of two staves. The upper staff is marked with a piano *p* dynamic and features a melodic line with a fermata. The lower staff is marked with a mezzo-forte *mf* dynamic and features a rhythmic accompaniment. A *ped.* (pedal) marking is present below the lower staff.

The third system of music consists of two staves. The upper staff is marked with a mezzo-forte *mf* dynamic and features a melodic line with a fermata. The lower staff is marked with a mezzo-forte *mf* dynamic and features a rhythmic accompaniment.

The fourth system of music consists of two staves. The upper staff is marked with a pianissimo *pp* dynamic and features a melodic line with a fermata. The lower staff is marked with a mezzo-forte *mf* dynamic and features a rhythmic accompaniment.

The fifth system of music consists of two staves. The upper staff is marked with a pianissimo *pp* dynamic and features a melodic line with a fermata. The lower staff is marked with a mezzo-forte *mf* dynamic and features a rhythmic accompaniment. A first ending bracket labeled '8' spans the first two measures of the upper staff.

8

mf

P

pp cresc. molto *ff*

$\text{♩} = 80$

pp
(Flute)

mf

p *p* *f* *dim.*

8

Detailed description: This page of a musical score is for piano and flute. It consists of six systems of music. The first system shows a piano introduction with a dynamic marking of *mf*. The second system continues the piano part. The third system features a piano part with a dynamic range from *pp* to *ff*, including the instruction *cresc. molto*, and a flute part starting with a **P** (Piano) dynamic. The fourth system specifies a tempo of $\text{♩} = 80$ and shows the flute part with a *pp* dynamic. The fifth system continues the piano part with dynamics of *p* and *f*. The sixth system shows the piano part with dynamics of *f* and *dim.*, and a flute part with a *dim.* dynamic. A repeat sign with a first ending bracket is present at the end of the sixth system.

The musical score is written for piano and consists of six systems of staves. Each system has a treble clef on top and a bass clef on the bottom. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a circled '1' and a dynamic marking of *mf*. The second and third systems feature an 8-measure repeat sign in the treble staff. The fourth system starts with a dynamic marking of *f* and ends with *dim.*. The fifth system continues the melodic and harmonic development. The sixth system concludes with a dynamic marking of *pp* and a final cadence. The score includes various musical notations such as slurs, ties, and ornaments.

Scene V— On Mokoia Island, Evening

BALLAD— Tutanekai (Playing on his Flute)

Andantino $\text{♩} = 76$

(Flute)

No. 6

Tutanekai

p

Wake, my ten-der thrill-ing flute,— For my voice is all too weak;

mf cresc.

O'er the waves my love sa-lute,— Speak the words I dare not speak!

*p**cresc.*

On the breez-es,— mur-mur faint— From a-far a lov-er's plaint!

Bear my mes-sage to the maid,— In your sweet-est tones per-suade;

ff
 Dream-ing Na-ture lends her aid— Speak, my-ten-der-flute!

(R)
 (Flute)
mf *f*

In strict time
mp
 There is one who in the reeds— Lean-ing low— is

p

listen-ing; And she noth-ing hears nor heeds,—

f

Save the bur-den that you bring! O'er the wa-ters

(S) *cresc.*

cresc.

fal - ter low_ Those sweet words that lov - ers know!

The first system features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "fal - ter low_ Those sweet words that lov - ers know!". Below the vocal line is a piano accompaniment in a grand staff (treble and bass clefs). The piano part consists of flowing sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

f cresc. Bear my mes - sage to the maid, — *ff* In your sweet - est tones per - suade;

mf cresc.

The second system continues the vocal line with the lyrics "Bear my mes - sage to the maid, — *ff* In your sweet - est tones per - suade;". The piano accompaniment features a dynamic marking of *mf cresc.* in the left hand and *f* in the right hand. The piano part continues with similar sixteenth-note textures.

mf Dream - ing Na - ture lends her aid — *ff* Speak my ten - der flute!

p

The third system has the vocal line with lyrics "Dream - ing Na - ture lends her aid — *ff* Speak my ten - der flute!". The piano accompaniment has a dynamic marking of *p* in the left hand and *f* in the right hand. The piano part continues with similar sixteenth-note textures.

mf

The fourth system shows the piano accompaniment with a dynamic marking of *mf*. It features a triplet of eighth notes in the right hand and a similar triplet in the left hand, creating a rhythmic accompaniment.

dim. *rall.* *R.H.* *L.H.*

The fifth system concludes the piano accompaniment with a dynamic marking of *dim.* and a tempo marking of *rall.*. The right hand (*R.H.*) has a final melodic flourish, and the left hand (*L.H.*) has a final chordal accompaniment.

Scene VI- The Lake-side, Evening

BALLAD-Hinemoa

Tranquillo ♩ = 76

No. 7

p *long*

There is on - ly the laughter of rippling wave, The sigh-ing of

wa - - ters that lin - - - - - ger and

lave, There is on-ly the laughter of rip - pling wave, The

sigh - ing of wa-ters that lin - ger and lave, On the far gleam-ing

reach Of the beach lap - ping low, lap - ping low! There is

U *cresc.*
on - ly the home of my fa - ther I leave, The tribe I de - sert and the

p cresc.

mf
friends I be - reave, And the ties that I break For the sake of a foe!

mf

f **V** *p* ³
For the sake, the sake of a foe! There is on - ly the laughter of

mf *fp*
espr.

rip - pling wave, The sigh - ing of wa - ters that lin - ger and lave,

f

On the far gleam-ing reach Of the beach lap - ping low,

mf

rall. *p a tempo*

lap - ping low! There is on - ly the laughter of rip-pling wave, The

rall. *pp a tempo*

long

sigh - ing of wa - ters that lin - - - - ger and

lave.

pp espr. *pp* *rall.*

SCENA— Hinemoa

Molto allegro ♩ = 184

No. 8

agitato

pp *mf* *pp* *f* *mf*

pp *f* *mf* *f*

f (with warmth)

(The flute is heard across the water) The voice of my dear love!

Hark how it falls A - cross the

pp *f* *p* *cresc.*

wa - ters list - 'ning! _____ With all the

rap - ture of his love it calls! _____ I come, My

cresc.

cresc.

king, I come! _____

rall.

ff *rall.*

Grandioso $\text{♩} = 80$

ff

dim.

Allegro $\text{♩} = 184$

pp

8va ad lib.

cresc.

sf *fff*

(Hinemoa finds that she is unable to move a canoe, all having been drawn up from the water's edge.)

sff *sf* *mf* *p*

Lento
(in a weak voice)

Allegro molto (with sudden frenzy)

A - las, I can-not come! for each ca - noe By en - vi-ous

pp *p* *f*

hands is drawn up-on the beach;

And,

fff *f* *sff*

Lento *p* *espr.*

part - ed from her love, the wa - ter, pines As I for Ta - ne - kai!

dim. *espr.*

Allegro ♩ = 120

(The flute is heard again, louder and more insistant.)

mf *f*

pp *f*

mf

All the air Is buoyant with his

pp *f* *p*

(with warmth)

plead - ing voice; the waves Lisp sweet ca - res - ses from the farther shore, And all my

cresc.

bos - - om aches to go to him! My bos - - om aches to

mf *cresc.*

go to him, to go. ————— And all my

f *mf* *fp*

cresc. *ff*

bos - om aches to go — to go to him! My

ff *f*

rall. *Molto accel. (with sudden frenzy)*

bos - om aches to go — to him! Tu-ta-ne-kai, I can-not

rall.

Lento

come to you! Help me, speak to me, my Ta-ne - kai!

sf *sf* *ff* *f* *rall.*

CHORUS of Fairies and SOLO-Hinemoa

Stand

Andante ♩ = 152

No. 9

SOPRANOS

Dear-est of daugh-ters, We are be-

side you; O-ver the wa-ters Fai-ries shall guide you!

sf Hap - py a - bide you, Love shall be - tide you, *sf*

p Nought be de-nied you, Nought be de - nied you, O - ver the *f* ^(X)
 2nd Sopranos and Altos *f* Ha! Ha! Ha! Ha! Ha!

1st and 3rd Sops.
 wa - ters Fai - ries shall guide you, Fai - ries, Fai - ries,
 Ha! Ha! Ha! Ha! Ha! Ha! Fai - ries, Fai - ries,

cresc. *f* *mf* *cresc.* *f* *mf*
 Fai - ries shall guide you! Ha! Ha!
 Fai - ries shall guide you! Ha!

Ha! Ha!

Ha! Ha!

ff Fai - - ries shall guide — you,

ff Fai - - ries shall guide — you,

mf

ppp Fai - - ries shall guide — you! Ha!

ppp Fai - - ries shall guide — you!

ff

ppp *mf*

pp *pp rall.* *f* *pp*

ah!

pp *pp rall.* *f* *pp*

Ha! ah!

rall. (Horn)

pp *pp* *f*

Y Hinemoa (listening)

mf Fal - ter - ing faint - ly o'er the wa - ters dim Strange voic - es *cresc.*

call me, call me o'er to him! Call me, call me *sf* *sf*

p cresc. o'er to him! o'er to him! o'er to *p cresc.*

SOPRANOS

him! Take our as - sist - ance, Cour - age, nor *rall.* *f p* *a tempo*

fear you! Wide be the dis - tance, Fai - ries are - near you!

Ev - er they hear you, Come now to cheer you!

Sure - ly will steer you, Sure - ly will steer you, Wide be the
Ha! Ha! Ha! Ha! Ha!

dis - - tance, Fai - ries are near you! Fai - ries
Ha! Ha! Ha! Ha! Ha! Ha! Fai - ries

Fai-ries Fai-ries are near you! Ha! Ha!
Fai-ries Fai-ries are near you!

Ha! Ha!

Ha! Ha!

First system of a musical score. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts enter with the word "Ha!". The piano accompaniment provides a harmonic foundation with chords and moving lines.

Ha! Fai - ries are near

Fai - ries are near

Second system of the musical score. The vocal parts continue with the lyrics "Fai - ries are near". The piano accompaniment features a prominent bass line with eighth notes and chords. Dynamic markings include *ff* (fortissimo) above the vocal lines.

you! Fai - ries are near you! Ha!

you! Fai - ries are near you!

Third system of the musical score. The vocal parts conclude with "you! Ha!". The piano accompaniment continues with a steady bass line. Dynamic markings include *ppp* (pianissimo) and *f* (forte).

Ha! Ha!

Ha! (Horn)

Fourth system of the musical score. The vocal parts have "Ha!". The piano accompaniment features a horn part, indicated by the "(Horn)" label. Dynamic markings include *pp* (pianissimo) and *f* (forte).

A Sit

Hinemoa (tranquillo)

p

The bil - lows calm,

the wave - - - - - lets

cresc.

lift and cease;

f *dim. e rall.*

f Allegro ♩ = 168

Bet - ter with - in the lake to find re -

slow *p* *sf*

lease Than live with - out my love! So now to him O'er

ff Più lento

sf sf sf sf sf sf sff

wa-ters wide shall Hi-ne-mo-a swim! *espr.* There is

p *rall.* *p*

molto espr.
on-ly the home of my fa-ther I leave, The tribe I de-sert and the

friends I be-reave, And the ties that I break For the sake of a foe!

espr.

For the sake, the sake of a foe! The ties that I break, For the

f *f*

sake of a foe! *ff* For the sake, the sake of a

sf *f* *sf*

Scene VII- The Lake, Night

CHORUS of Fairies

Allegro ♩ = 152

No. 10

foe! (Hinemoa plunges into the lake)

Sitar

poco rall.

Allegro moderato
mf Sopranos and Altos

Pin - ions e - the - re - al Hov - er - ing o - ver you,

p tranquillo

With their a - ë - ri - al Phan - ta - sy cov - er you!

ALL
p cresc. *sf*

Waves shall not buf - fet you, Winds blow not - rough at you;

p cresc. *sf*

dim.

Waves shall not buf - fet - you, Winds blow not - rough at you;

dim.

B *mf*

All that would harm, Rest and be - calm,

mf

All that would harm, Rest and be

★

mf

★ Both sexes of the Patu-Paiarehe (fairies) are small, fair-haired and blue-eyed, and take great pleasure in music.

p Wake not and break not Our mist-wov-en charm! *mf* Wake not and

p Wake not and break not Our mist-wov-en charm! *mf* *benf. alla*

p calm, And break not Our mist-wov-en charm! Ha!

Wake not and break not Our mist-wov-en charm!

break not Our mist-wov-en charm! *cresc.*

Wake not and break not Our *mf cresc.*

Ha! *mf* Ha! *cresc.* Ha!

Ha! Ha!

cresc.

f mist-wov-en charm! Ha! *f* Ha! Ha! *p* Ha! *p* Ha! Ha!

mist-wov-en charm! Ha! Ha! Ha!

Ha!

f *f* *p*

p cresc. *f cresc.*
 Ha! *p cresc.* Ha! *f cresc.*
 Ha! *p cresc.* Ha! *f cresc.*
 Ha! *p cresc.* Ha! *f cresc.*
p cresc. *f cresc.*
ff *p*
 Ha! Ha! Wake not and break not Our
 Ha! Ha! Wake not and break not Our
 Ha! Ha! Ev - 'ry vi - cis - si - tude
 Ha! Ha! Wake not and break not Our
 mist-wov-en charm! Wake not and break not Our mist-wov-en charm!
 mist-wov-en charm! Wake not and break not Our mist-wov-en charm!
 Meet with im - pu - ni - ty, Fai - ries so - lic - i - tude Gives you im - mu - ni - ty!
 mist-wov-en charm! Wake not and break not Our mist-wov-en charm!

mf cresc. Winds that blow soft to you *sf* Guid-ance shall waft to you! *dim.* Guid-ance shall
p cresc. Wake not and break not Our mist-wov-en charm! *sf* Wake not and *dim.*
p cresc. Wake not and break not Our mist-wov-en charm! *sf* Wake not and *dim.*
mf cresc. Winds that blow soft to you *sf* Guid-ance shall waft to you! *dim.* Guid-ance shall

waft to_ you! Winds that blow soft to you All that would harm,—
break not Our mist-wov-en charm! *mf*
break not Our mist-wov-en charm! All that would
waft to_ you! Winds that blow soft to you, *mf*

Rest and be_ calm,— Wake not and break not Our mist-wov-en
Wake not and break not Our mist-wov-en
harm, Rest and be calm, And break not Our mist-wov-en
Wake not and break not Our mist-wov-en

f charm! *mf* Wake not and break not Our mist-wov-en charm!

f charm! *mf* Ha! Ha!

f charm! *mf* Ha! Ha!

cresc. *f* mist-wov-en charm! Ha! Ha! Ha!

mf *cresc.* Wake not and break not Our mist-wov-en charm! Ha!

cresc. *f* Ha! Ha! Ha!

cresc. *f* Ha!

p Ha! Ha! Ha! *p* Ha! Ha! *p cresc.* Ha! Ha!

p Ha! Ha! *p* Ha! *p cresc.* Ha! Ha!

p Ha! *p cresc.* Ha! *p cresc.* Ha!

p Ha! *p cresc.* Ha!

f cresc. Ha! Ha! Ha! Ha!
f cresc. Ha! Ha! Ha! Ha!
f cresc. Ha! Ha! Ha! Ha!
f cresc. Ha! Ha! Ha! Ha!

f cresc. *ff*

E

ff O - ver the el - e - ments You are im - pe - ri - al; Bound with our
ff O - ver the el - e - ments You are im - pe - ri - al; Bound with our

ff

p cresc. fil - a - ments All things ma - te - ri - al! Good spi - rits min - is - ter,
p cresc. fil - a - ments All things ma - te - ri - al! Good spi - rits min - is - ter,

p cresc.

sf *dim.*

Peace all things sin - is - ter! Good spi - rits min - is - ter, Peace all things

sf *dim.*

Peace all things sin - is - ter! Good spi - rits min - is - ter, Peace all things

mf Sopranos

sin - is - ter! Wake not and break not Our mist - wov - en charm! _____

sin - is - ter!

mf Altos

Wake not and break not Our mist - wov - en charm! Ha! _____

Ha! _____

dim.

Ha! _____

Ha! _____

Ha! _____

p

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. There are also markings for *rit.* (ritardando) and *tr.* (trill).

Second system of musical notation. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *dim.* (diminuendo).

Third system of musical notation. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Tranquillo ♩ = 54

Fourth system of musical notation. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Fifth system of musical notation. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *espr.* (espressivo).

Sixth system of musical notation. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano) and *pp* (pianissimo). The system concludes with a double bar line.

SOLO - Tutanekai

Allegro ♩ = 144

No. 11

f (contemptuously)

Who is the slave that skulks and dare not fight?

And dare not fight?

Who is it dares on my do-

mains to break? Speak, or this night Your last I make!

G

Who is the thief that cowers in the mud? Who is it through the

reeds in silence slinks? Speak, or your blood My *me - rë drinks!

Speak, or your blood My me - rë drinks! Speak, or your blood My me - rë

H Più lento
f (contemptuously)

drinks! He dares not speak, but lurks the flax be-hind; He dares not speak, this

poor night-prowling knave! Then shall I find And kill the slave!

* Pronounced 'Merry'. A battledore shaped club; a stone weapon for hand to hand fighting.

Then shall I find And kill the slave! Then shall I find And

kill the slave! I'll find and kill the slave!

ff rall. Allegro ♩ = 192

ff sf rall. sf p

(Tutanekai searches for his supposed foe, and finds Hinemoa)

p

p

p

cresc. *ff*

rall. *ff* *ff* *f*

So have I found you? Slave, come forth and die!

Lento ♩ = 100 Hinemoa

f dim. *p* *f*

Kill me but with ca - res - es, sweet; 'tis I,

p *accel.* *ff*

I, Hi - ne - mo - a! Tutanekai (*recognising Hinemoa*) Ha!

accel. *ff*

Hi - ne - mo - a! Ha!

p *accel.* *f*

DUET—Tutanekai and Hinemoa

Allegro con fuoco ♩ = 130

No. 12

Tutanekai

mf

O'er— the wave You heard your lov-er call, Ah! true and brave! And

p

left for him your all!

Ah! true and brave!

Ah! true and brave!

f mf

Ah! true and brave!

Ah! true and brave! And left for him your

*rall.**a tempo**rall.**a tempo*

all A-cross the wave! And left for him your all A-cross the wave!

Ah! true and brave! Ah! true and brave! Ah! true and

brave! *mf* Hinemoa
When Love says "Come!" A maid-en may not stay;

Though she be dumb Her heart may not say "Nay!" When Love says "Come!"

When Love says "Come!" When Love says "Come!" She may not stay;

mf

When true Love tells His mes-sage to her ear, Then for all else She

mf

has no thought or fear! When true Love tells, When true Love tells,

p

rall. K *a tempo*

She has no thought, no thought or fear!

Tutanekai *mf* *a tempo*

My — sweet, my wife! No

rall. *mf a tempo*

mf

No more to part. Ah! —

mo-ment more to part. Through death, through life, I hold you heart to heart.

p

cresc. When true Love tells, When true Love tells She has no thought no—
cresc. When true Love tells She has no thought, — no

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a *cresc.* marking and includes the lyrics "When true Love tells, When true Love tells She has no thought no—". The piano accompaniment consists of chords and moving lines in both hands, with a *cresc.* marking in the bass line.

thought or— fear. When true Love tells, When true Love tells
 thought or fear. When true Love tells She has no

The second system continues the musical score. The vocal line includes the lyrics "thought or— fear. When true Love tells, When true Love tells" and "thought or fear. When true Love tells She has no". The piano accompaniment features triplets and dynamic markings such as *sf*, *p*, and *cresc.*.

ff rall. She has no thought no— thought or fear, No thought or fear,
ff rall. thought, — no— thought or fear, *mf cresc.* Più presto ♩ = 168
 thought, — no— thought or fear, No thought or fear,
f rall. Più presto ♩ = 168

The third system introduces a tempo change to *Più presto* with a metronome marking of ♩ = 168. The vocal line includes the lyrics "She has no thought no— thought or fear, No thought or fear," and "thought, — no— thought or fear, No thought or fear,". The piano accompaniment features triplets and dynamic markings like *ff rall.*, *f rall.*, and *mf cresc.*.

No thought or fear, She has no thought no— thought or— fear,
 No thought or fear, She has no thought no thought or fear,

The fourth system concludes the page with the lyrics "No thought or fear, She has no thought no— thought or— fear," and "No thought or fear, She has no thought no thought or fear,". The piano accompaniment includes triplets and a final *f* dynamic marking.

f cresc.

No thought or fear, No thought or fear, She has no thought no—

f cresc.

No thought or fear, No thought or fear, She has no thought no

mf cresc.

ff

thought, —

ff

thought, —

ff sf sf sf sf

sf sf

or_ fear.

ff

or_ fear.

sff

sff sff sff sff sff

p

sff

Scene IX— The Native Pa (village), Morning

FINALE CHORUS

No. 13

Maestoso ♩ = 126

f

sf *sf* *sf*

sf *sf*

mf

f

First system of musical notation, featuring a treble and bass clef with various notes and triplets.

Second system of musical notation, including dynamic markings like *sf* and accents.

Stand.

Third system of musical notation, including dynamic markings like *f* and *cresc.*

Fourth system of musical notation, including a star symbol and dynamic markings like *f*.

Leaving her tribe for the sake of a foe,

Fifth system of musical notation, including dynamic markings like *ff* and *sf*.

Sixth system of musical notation, including lyrics and dynamic markings like *sf*.

One has crossed the heaving waters! She for all time as the

Seventh system of musical notation, including dynamic markings like *sf*.

* This number may begin here.

brav-est shall show, Brav - est and best_ of Mao - ri daugh - ters!

N

Sopranos and Altos *mf*

Friends are now where foes be-fore, -

Bat - tles fin - ished, fight - ing o'er, - Peace ex-tend - ing shore to shore!

Strife_ and fac - tion are no more, Friends are now where foes be-fore, -
Tenors and Basses *f*

Bat - tles fin - ished, fight - ing o'er, — Peace ex-tend-ing shore to shore!

Peace ————— ex-tend-ing —

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line has lyrics: "Bat - tles fin - ished, fight - ing o'er, — Peace ex-tend-ing shore to shore!". The bass line has lyrics: "Peace ————— ex-tend-ing —". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A triplet of eighth notes is marked with a '3' in a circle.

Strife and fac - tion are no more, Maid-en's love ————

shore ————— to shore! has van-quished war! —

Detailed description: This system contains the second and third systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line has lyrics: "Strife and fac - tion are no more, Maid-en's love ————". The bass line has lyrics: "shore ————— to shore! has van-quished war! —". A dynamic marking of *mf* is present. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *mf* is present.

has van-quished war! —

Maid-en's love ———— Strife and fac-tion are no more,

has van-quished war!

Detailed description: This system contains the fourth and fifth systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line has lyrics: "has van-quished war! —". The bass line has lyrics: "Maid-en's love ———— Strife and fac-tion are no more,". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamic markings include *cresc.* and *f*.

cresc. *ff*

Maid-en's love has van - - - - - quished war!

cresc.

cresc.

P *ff*

Leav-ing her tribe for the love of a foe,

ff

sf *ff*

Brav - est and best — of maid - ens — Mao - ri! Nev - er a deed that is

no-bler we know, Crown her fair head with to - kens flower - y.

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line contains the lyrics "no-bler we know, Crown her fair head with to - kens flower - y." and includes several triplet markings (indicated by a '3' over the notes). The piano accompaniment consists of chords and moving lines, also featuring triplet markings.

Q Fame of the feat through the far lands shall go, — Nev - er a deed that is
 Hi - - ne mo-a, Hi - ne - mo - - a! — Hi - - ne - moa!
 Hi - - ne - moa! Hi - - ne-mo-a, Hi - ne

The second system begins with a dynamic marking of *Q* (piano). The vocal line continues with the lyrics "Fame of the feat through the far lands shall go, — Nev - er a deed that is Hi - - ne mo-a, Hi - ne - mo - - a! — Hi - - ne - moa! Hi - - ne - moa! Hi - - ne-mo-a, Hi - ne". The piano accompaniment provides harmonic support with chords and melodic fragments.

no - bler we know, Joy be her fu-ture and love her dow'r-y! Hi - ne-mo-a, Hi - ne-
 - - ne - mo-a! *p cresc. 3* Hi - - ne - - mo - a! *f* Hi - - ne -
 Hi - - ne - - mo - a! Hi - ne-mo-a, Hi - ne-
p cresc. moa! *f* Hi - - ne - - mo - a! Hi - - ne -

The third system continues the vocal and piano parts. The vocal line includes the lyrics "no - bler we know, Joy be her fu-ture and love her dow'r-y! Hi - ne-mo-a, Hi - ne- - - ne - mo-a! Hi - - ne - - mo - a! Hi - ne-mo-a, Hi - ne- moa! Hi - - ne - - mo - a! Hi - - ne -". The piano accompaniment features dynamic markings of *p cresc.* and *f*, along with triplet markings.

[R]

mo - a!

Fame_ of the feat through the far lands shall go, —

mo - a! Hi - - ne-mo-a, Hi - ne - moa, Hi - ne-mo a!

mo - a! Hi - - - - - ne - mo - a!

Hi - - ne - moa! —

Joy_ be her fu - ture and
p molto cresc.

Hi - - ne-mo - a! Hi - ne - mo - a! Hi - - ne -

Ah! Hi - ne - mo - a! Hi - - ne -

love her dow'r-y!

Hi - ne-mo-a, Hi-ne-mo - a!

Hi - - ne -

mo - a! Hi - - ne - mo - a! Hi - ne-mo-a, Hi-ne-

mo - a! Hi - ne-mo-a, Hi-ne-mo - a! Hi - ne-mo-a, Hi-ne-

mo - a! Hi - - ne - mo - a! Hi - - ne -

molto rall.

S

Lento

moa! *ff* Sing the love of

moa! *ff* Sing the love of

moa! Lento

molto rall. *ff*

fff

Breathe

ffff Allegro

fff Hi - - - - - ne - - - - - moa!

Allegro

fff

3 3 3 3

sff *sff* *sff* *ffff*