

# TE RERENGA

JOURNEY TO THE AFTERLIFE

*Christopher Marshall*



## TE RERENGA

This music, composed in 2003, is subtitled *Journey To The Afterlife*. It was inspired by my first visit to Cape Reinga, the northernmost point of Aotearoa/New Zealand. As I stood overlooking the cliff called Te Rerenga Wairua – literally ‘the leaping place of the spirits’ – I had a strange and unsettling experience, the strong sense of being in the midst of those spirits as they prepared for the arduous swim to the ancestral homeland, Hawaiki.

From a formal point of view, *Te Rerenga* employs music resembling a Victorian chorale upon which are set melodic strands influenced by the Maori chant of mourning, the waiata tangi. The piece ends with a passage derived from the call of the korimako, or bellbird, traditionally the soul’s final farewell to the living.

Christopher Marshall  
Orlando, Florida 2010



*To James Undercoffer*

# TE RERENGA

JOURNEY TO THE AFTERLIFE

*by*

*Christopher Marshall*

**Premiere: February 12, 2011**  
**University of Central Florida Orchestra**  
**Director: Laszlo Marosi**

## Instrumentation

1 Piccolo  
2 Flutes  
2 Oboes  
1 Cor Anglais  
2 Clarinets in B $\flat$   
1 Bass Clarinet (to low concert C)  
2 Bassoons  
1 Contrabassoon  
  
1 Timpanist (4 Timpani)  
3 Percussionists  
#1: Xylophone, Glockenspiel, Crash Cymbals  
#2: Vibraphone, Crash Cymbals, Rain Stick 1  
#3: Sizzle Cymbal, Triangle, Tamtam, Snare Drum,  
Suspended Cymbal, Jawbone, Rain Stick 2  
  
1 Harp  
1 Piano

4 Horns in F  
3 Trumpets in B $\flat$   
3 Trombones  
1 Tuba  
  
Strings

Duration – approximately 12 minutes

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*Vaia'ata Print*







D

Picc. *p* *pp* *p*

Fl.1,2 *f* *p*

Ob.1,2 *mf* *mp* *mf*

Bsn.1,2

Perc.1 Xyl. *mf* *pp*

D

Vln.1 *arco* *p*

Vln.2 *p*

Vla.

Vc.

Db.



E

Picc. *ppp*

Fl.1,2 *f* *mp* *f*

Ob.1,2 *f* *f*

C. A. *f*

Bsn.1,2 *f* *mp*

Perc.1 Xyl. *mf*

E

Vln.1 *arco* *pp*

Vln.2

Vla.

Vc.

Db.

F

Picc. *mf*

Fl.1,2 *p* *f* *mp*

Ob.1,2 *p* *f*

C. A. *p* *f*

Cl.1,2 *f* 5 10.

Bsn.1,2

Perc.1 Xyl. *mf*

F

Vln.1 arco div., legato espressivo *p*

Vln.2 div.

Vla. div.

Vc.

Db.



Picc.

Fl.1,2 *mf* *mp*

Ob.1,2

C. A.

Cl.1,2 *p*

Bsn.1,2

Vln.1

Vln.2

Vla. Solo *f* *mp* *ff*

Vc.

Db.



42

Picc.

Fl. 1, 2

mp *f*

Ob. 1, 2

C. A.

Cl. 1, 2

*ff* *p*

B. Cl.

5 10 *p*

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3, Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Sizz. Cym.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

H

45

Picc.

Fl. 1,2

Ob. 1,2

C. A.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tbn. 3, Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

H

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sempre legato unis.

mp

arco div.

mp

arco div.

mp

arco unis.

mp

gliss.

f

mp

f

I

Picc. *51* *3* *5* *mp* *f* *mp*

Fl.1.2

Ob.1.2

C. A.

Cl.1.2

B. Cl.

Bsn.1.2

Cbsn.

Hn.1.2

Hn.3.4

Tpt.1

Tpt.2.3

Tbn.1.2

Tbn.3. Tba.

Timp.

Perc.1

Perc.2

Perc.3

Solo Vln. *3* *5* *mp* *f* *gliss.* *mp*

Vln.1

Vln.2

Vla.

Vc.

Db.

**J**

55

Picc. *mf*

Fl.1,2 *a2* *mp* *f*

Ob.1,2 *a2* *mp* *f*

C. A.

Cl.1,2 *f* *pp*

B.Cl.

Bsn.1,2 *pp*

Cbsn. *pp*

Hn.1,2

Hn.3,4 (2o.) *pp*

Tpt.1

Tpt.2,3 2o. *pp* *mp*

Tbn.1,2 *pp* *mp*

Tbn.3, Tba. *pp* *mp*

Timp.

Perc.1

Perc.2 *mp*  
Vibraphone, fan always on high, medium mallets  
*Ed.*

Perc.3

Hp.

Pno.

Solo Vln. *f* *mp* *f*

Vln.1 *p* *div. sul pont.*

Vln.2 *p* *div. sul pont.*

Vla. *Solo* *f*

Vc.

Db.



63

Picc. *f* *mp* *mf* *p* *f*

Fl.1.2 *f* *mp* *f*

Ob.1.2 *f* *mp* *f*

C. A.

Cl.1.2

B. Cl.

Bsn.1.2

Cbsn.

Hn.1.2

Hn.3.4

Tpt.1

Tpt.2.3

Tbn.1.2

Tbn.3, Tba.

Timp.

Perc.1

Perc.2 Vib. *mp*

Perc.3

Hp.

Pno.

Solo Vln. *f* *mp* *f* *mp* *f*

Vln.1

Vln.2

Vla.

Vc.

Db.

**L**

*gliss.*



N

71

Picc.

Fl.1,2

Ob.1,2

C. A.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1 (con sord.)

Tpt.2,3

Tbn.1,2 1o.

Tbn.3, Tba.

Timp.

Perc.1

Perc.2 Vib.

Perc.3

Hp.

Pno.

Solo Vln.

Vln.1

Vln.2

Vla. Solo

Vc. Solo

Db.

ff

f

1o.

Solo

ff

ff

N

N

O

76

Picc.

Fl.1,2

Ob.1,2

Cl.1,2

B.Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2

Tbn.3  
Tba.

Timp.

Perc.1

Perc.2  
Vib.

Perc.3

Hp.

Pno.

Solo Vln.

Vln.1

Vln.2

Solo Vla.

Solo Vc.

Db.

*f*

*mp*

Tutti div.

*mp*

*mp*

*mp*

*mp*

82 **P**

Tpt.1 *f* *p* *mf*

Tbn.1,2

Perc.3 Tri. *p*

Hp. *mf* [D<sub>2</sub> C<sub>2</sub> B<sub>2</sub> | E<sub>2</sub> F<sub>2</sub> G<sub>2</sub> A<sub>2</sub>] [F<sub>2</sub> A<sub>2</sub>]

**P** unis.

Vln.1

Vln.2

Vla.

Vc.

Db.



88 **Q**

Tpt.1 *p* *mf*

Tbn.1,2 *mf* *p* *mf* *p*

Perc.3 Tri.

Hp. [F<sub>2</sub>]

**Q**

Vln.1

Vln.2

Vla.

Vc.

Db.

R

92

Picc. *f*

Fl.1,2 *f* 1o. *f*

Ob.1,2 *f* a2

C. A. *f*

Cl.1,2 *f* a2

B.Cl. *f*

Bsn.1,2 *f* a2

Cbsn. *f*

Hn.1,2 *f*

Hn.3,4 *f*

Tpt.1 *f* 5

Tpt.2,3 *mf* 2o. #

Tbn.1,2 *f* 5

Tbn.3, Tba. *mf* Tuba

Timp. *mf* *p* *f*

Perc.1 Glock. (hard nylon mallets) *f*

Perc.2 Crash Cymbals

Perc.3 Tamtam *f* S.D. r.sh.

Hp. *ff* *A<sub>5</sub>* *F# A<sub>b</sub>* *F<sub>4</sub>* *A<sub>5</sub>*

Pno. *ff* 8<sup>va</sup>

Vln.1 *f* *div.* *R* *legato* 3

Vln.2 *f* *legato* 3

Vla. *f* *legato*

Vc. *f* *legato*

Db. *f* *legato*



96

Picc.

Fl.1,2

Ob.1,2

C. A.

Cl.1,2

B.Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2  
mf 2o.  
con sord.

Tbn.3, Tbn.

Timp.

Perc.1  
Glock.

Perc.2  
C.Cym.

Perc.3  
S.D.  
p  
(ord.)  
f  
Sus. Cym. (S.D. sticks)  
mp  
(l.v.)

Hp.

Pno.

Vln.1

Vln.2

Vla.

Vc.

Db.



T

102

Picc.

Fl. 1,2

Ob. 1,2

C. A.

Cl. 1,2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

Tbn. 3, Tbn. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*a2*

*mp*

*pizz.*

*mp*





114

Picc. *ff* *pp*

Fl.1,2 *pp*

Ob.1,2

C. A.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2

Tbn.3, Tba.

Timp.

C. Cym.

Perc.1

Vib.

Perc.2

S.D.

Hp.

Pno.

V

W

Solo Vln.

Vln.1 *con sord.* *p* *f* *p*

Vln.2 *con sord.* *p* *f* *p*

Vla.

Vc.

Db.

Tutti div. *con sord.* *f* *p*

Tutti div. *con sord.* *f* *p*

*mp* *f* *p*

arco div.

*mf* *f* *p*

V

W

X

122

Picc.

Fl.1,2

Ob.1,2

C. A.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2

Tbn.3, Tba.

Timp.

Perc.1

Perc.2

Perc.3 Jb.

D - D<sub>2</sub>

Hp.

Pno.

X

Vln.1

Vln.2

Vla.

Vc.

Db.







A1

136

Picc.

Fl.1,2

Ob.1,2

C. A.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.3, Tba.

Timp.

Perc.1

Perc.2

Perc.3

Hp.

Pno.

Detailed description: This page contains the musical score for measures 136 through 139. The score is for a full orchestra. The Oboe 1 and 2 parts (Ob.1,2) are the most active, featuring complex rhythmic patterns with triplets and quintuplets, and dynamic markings of *f*, *ff*, and *mp*. The Flute 1 and 2 parts (Fl.1,2) play sustained notes. The Clarinet 1 and 2 parts (Cl.1,2) and Bassoon 1 and 2 parts (Bsn.1,2) also play sustained notes. The Horns (Hn.1,2 and Hn.3,4) and Trombones (Tbn.3, Tba.) play sustained notes. The Timpani (Timp.) part has a few notes in measure 138. The Percussion parts (Perc.1, 2, 3) are mostly silent. The Harp (Hp.) part has some chords in measures 138 and 139. The Piano (Pno.) part is mostly silent.

A1

Vln.1

Vln.2

Vla.

Solo Vc.

Vc.

Db.

Detailed description: This page contains the musical score for measures 136 through 139, focusing on the string section. The Violin 1 (Vln.1) and Violin 2 (Vln.2) parts play sustained notes with dynamic markings of *p*. The Viola (Vla.) part also plays sustained notes. The Solo Violoncello (Solo Vc.) part has a complex rhythmic pattern with triplets and quintuplets, and dynamic markings of *f* and *ff*. The Violoncello (Vc.) and Double Bass (Db.) parts play sustained notes.

B1

rit. . . . . a tempo

C1

140

Picc. *mp* *pp*

Fl.1,2 *mp* *pp*

Ob.1,2

C. A.

Cl.1,2

B. Cl.

Bsn.1,2

Cbsn.

Hn.1,2

Hn.3,4

Tpt.1

Tpt.2,3

Tbn.1,2 *p*

Tbn.3, Tba. *p*

Timp. *p*

Perc.1

Perc.2

Perc.3

Hp.

Pno. *mp*

B1

rit. . . . . a tempo

C1

Vln.1 *pp* unis. <sup>8va</sup> sul A

Vln.2

Vla. *p* 2 soli

Solo Vc. *gliss.* *p* 2 soli

Vc. *p*

Db.

D1

149

Picc. *mf* 3 *mp* *f* *flt.*

Fl.1,2 *ppp* *p* *ppp*

Ob.1,2 *ppp* *p* *ppp*

Cl.1,2 *ppp* *p* *ppp*

Tpt.1 *ppp* *p* (con sord.)

Tpt.2,3 *ppp* *p* 2o. (con sord.)

Timp.

Perc.1 Xyl. *mf* 3 *mp* (invert)

Perc.2 Rain Stick *ppp* *p* (invert)

Perc.3 Rain Stick *ppp* *p* (invert)

Vln.1 *ppp* *pp*

Vln.2 *p* *pp*

Vla. *ppp* *p*

D1

158

Picc. *f* *fp* *mf* 3 *mp* *f* *F1*

Fl.1,2 *p* *ppp* *p* *ppp*

Ob.1,2 *p* *ppp*

Cl.1,2 *p* *ppp*

Tpt.1 *ppp*

Tpt.2,3 *ppp*

Perc.1 Xyl. *mf* *mp* 3 *n*

Perc.2 R.S. *n*

Perc.3 R.S. *n*

Vln.1 *ppp* *pp* *n*

Vln.2 *ppp*

**E1** **F1**