

Jordan Sramek, Series Editor

Alanui Maika'i

SILVER STREET attrib. Isaac Smith arr. Jordan Sramek

ROSE PUBLICATIONS

From the archives of *The* ROSE ENSEMBLE Daniel Mahraun & Jordan Sramek, General Editors

Sources:

O ke kumu leomele, no na himeni a me na halelu e hoolea aku ai i ke Akua [Na himeni Hawaii]. Oahu: Na na Misionari, 1834. (verses and first refrain)

Lowell Mason, ed. The Boston Handel and Haydn Society Collection of Church Music, vol. 3. Boston: Richardson and Lord, 1822. (final refrain)

About the source / general notes on genre:

When the brig Thaddeus first arrived in Hawaiian waters in April 1820 carrying the Pioneer Company of the Sandwich Islands Mission, members of the company sang several psalms and hymns for the Hawaiian Royal party. Liholiho—King Kamehameha II (1797-1824)—was apparently pleased. By 1823 the Hawaiians had advanced well enough in hymn singing and in reading the Hawaiian language to warrant a printed hymnal. In that year, the mission press put out the first hymnbook in Hawaiian: *Na himeni Hawaii: he me ori ia Jehova, ke Akua Mau ("Hawaiian Hymns and Songs to Jehovah, the Eternal God")*. The publication of *Na himeni Hawaii* helped to widely promote the practice of hymn singing.

In 1834, hymn singing reached a new stage of sophistication when the great missionary Hiram Bingham (Binamu) published the first Hawaiian hymnal containing musical notation and even explicit instructions in both singing and reading music.

The hymn tunes used in the early Hawaiian hymnals were not composed in Hawai'i, but mostly of British and American origin. These were well known and loved by the Calvinist missionaries, many of whom were well educated in music and active in the Handel and Haydn Society of Boston.

The standard European-American hymn tune name is provided here. The Hawaiian title "Alanui Maika'i," or "righteous path," is a rare case of a direct correlation between the Hawaiian and European-American tune names. This name clearly refers to the verse quoted in the source above the text, Psalm 119: 137, "You are righteous, O Lord, and your judgments are right." In the second source image, the heading "Hope o ka hīmeni" simply instructs that this portion be sung "after the hymn."

Text: Author Unknown, ed. Amy Ku'uleialoha Stillman

Music: SILVER STREET, attrib. Isaac Smith (1734–1805)

Editorial method / notes:

The English translation, by Amy Ku'uleialoha Stillman, appears above the staff.

In the edited source text, the presence of the 'okina consonant required rhythmic interpretation and subdivision in some places. These interpretations are based on The Rose Ensemble's coaching with Dr. Stillman.

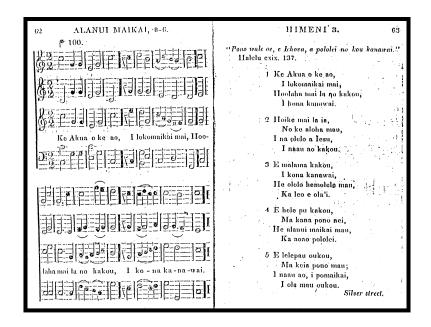
The rhythm of the 6th measure of the first two verses was altered from two half notes to match the beginnings of the other phrases.

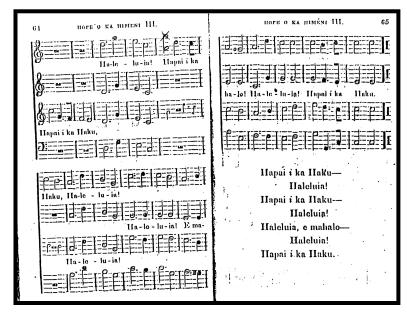
Performance suggestions:

Verse 2 may also be performed by soloists, as well as the tenor (and soprano) "calls" in the refrains.

Duration: 1m 45s

The Rose Ensemble's recording, Nā Mele Hawai'i: A Rediscovery of Hawaiian Vocal Music, is available on most download and streaming platforms.







Alanui Maika'i

SATB

Author Unknown ed. Amy Kuʻuleialoha Stillman SILVER STREET, attrib. Isaac Smith (1734–1805) arr. Jordan Sramek ed. Daniel Mahraun









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Alanui Maika'i 3



4 Alanui Maikaʻi



BRIEF HAWAIIAN DICTION GUIDE

Vowels:				
Hawaiian Letter	<u>IPA</u>	English example		
a	[^]	"sun"	Notes: The mac called kahakē or mekona, over a	
ā	[a]	"father"	vowel denotes both and syllab tress. Only with	
e	[ε] or [e]	"dead" or "day" (no diphthong)	the letters "a" and "e" doc to alto the pronunciation. The provinciation of the management of the pronunciation.	
ē	[e]	"day" (no diphthong)	predicta 'er of Haw' dan should be consulted	
i / ī	[i]	"eat"	when postible.	
o/ō	[o]	first syllable of "obey" (no diphthe		
u / ū	[u]	"soon"		

Diphthongs and Vowel Combinations:

Since the Hawaiian language contains no successive consonants, veriels predict ate. Hawaiian diphthongs—ai, ae, ao, au, ei, eu, oi, and ou—place the stress and length on the first vow sound. All other rowel combinations place the length on the second.

Regardless, great care should be taken to fully prome each vowel. It such vowel combinations, "i" and "u" may occasionally be treated as glides [j] and [w], respectively. Examples in the borrow language rouse are should be taken to fully prome each vowel as glides [j] and [w], respectively. Examples in the borrow language rouse are should be taken to fully prome each vowel as glides [j] and [w], respectively. Examples in the borrow language rouse are should be taken to fully prome each vowel as glides [j] and [w], respectively.

Consonants:					
<u>Hawaiian Letter</u>	<u>IPA</u>	l <u>ish et valent</u>			
h k l m n p w - after i or c w - after o or u w - after a or initial	[h] [k] [r] [m] [v]	"h" "k" "m" "P" "v" "w" * choice consistent through piece	Notes: The pronunciation of the letter "w" is often unpredictable; a speaker of Hawaiian should be consulted when possible. The 'okina, " ' ", is considered a consonant and denotes a glottal stop. Because texts printed before the 1970s generally do not include this letter, Dr. Amy Ku'uleiahola Stillman has edited the language in our editions. The letters "t" [t] and "s" [s] sometimes occur in borrowed words, such as "Mesia" [mɛsia].		
	[?]	hyphen in "uh-oh"			

Failing consultation with a speaker of Hawaiian, we recommend the following resources:

- The Rose Ensemble's recording, Nā Mele Hawai'i: A Rediscovery of Hawaiian Vocal Music, available on most streaming platforms.
- the Hawaiian dictionaries available electronically at https://wehewehe.org.
- Duane Richard Karna, ed. The Use of the International Phonetic Alphabet in the Choral Rehearsal. Lanham, Md.: Scarecrow Press, 2012.