

nā mele hawai'i

Jordan Sramek, Series Editor

Aloha 'Oe

Lili'uokalani, Queen of Hawai'i

arr. Jordan Sramek, Kim Sueoka,

David Burk, Wade Oden

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: Liliuokalani, Queen of Hawaii. *Aloha Oe (Farewell to Thee)*. San Francisco: Matthias Gray, 1884.

About the source / general notes on genre:

During the latter half of the nineteenth century, Hawaiian music was dominated by four siblings known as Nā Lani Ehā (“The Royal Four”): David Kalākaua (1836-91), Lili‘uokalani (1838-1917), Miriam Likelike (1851-87), and William Pitt Leleiohōkū (1854-77). While they all helped shape and foster the fusion of traditional Hawaiian culture and lyrical poetry with New England-style hymnody – utilizing their gifts and royal education to create a new form of musical expression – it was Lili‘uokalani who was the most prolific.. and influential.

By age 15, “Lili‘u” was already an accomplished musician and composer. As an adult, she was a frequent patron of musical and dramatic events and took a keen interest in publishing her music so that it could be available to all. In 1866, she became director of the Kawaiaha‘o Church choir in Honolulu, and took the position of organist a few years later, alternating with Professor Henry Berger, master of the Royal Hawaiian Band.

By the 1890s, Lili‘uokalani’s music (published in sheet music form) was popular on the United States mainland, and by the 1910s Hawaiian music was in fashion even in Europe.

Born Lydia Lili‘u Loloku Wālania Kamaka‘ēha, Lili‘u began her formal musical training when she entered the missionary-sponsored Chief’s Children’s School at age 4. A serious and talented student, Lili‘u was able to sight-read music at a very early age and was often asked by her teacher to introduce a new song to the class.

Lili‘u was given the name “Lili‘uokalani”, or “Lili‘u of the heavens” by her brother, King David Kalākaua, upon naming her heiress apparent to the throne in 1877. During her two brief years as Hawai‘i’s last ruling monarch (1891-1893), Queen Lili‘uokalani filled her world with musical activity. She held many concerts at ‘Iolani Palace, featuring foreign artists as well as local musicians. She remained active as a singer and director of several music groups, and continued to compose new songs.

Written in 1878, “Aloha ‘Oe” is a song of farewell between two lovers, the most famous of Queen Lili‘uokalani’s compositions, and arguably the most well-known of all Hawaiian melodies. Lahilahi Webb and Virginia Dominis Koch tell of a visit by the Queen and her attendants to Maunawili Ranch, the home of Edwin Boyd on windward O‘ahu. As they started their return trip to Honolulu on horseback up the steep Pali trail, the Queen turned to admire the view of Kaneohe Bay. She witnessed a particularly affectionate farewell between Colonel James Boyd of her party and a lovely young girl from Maunawili. As they rode up the steep cliff and into the swirling winds, she started to hum this melody, weaving words into a romantic song.

Text: Lydia Lili‘u Loloku Wālania Kamaka‘ēha Pākī, Lili‘uokalani, Queen of Hawai‘i (1838–1917)

Music: Lili‘uokalani, Queen of Hawai‘i

Editorial method / notes:

The Queen’s English translation—really, an English singing version—appears above the staff.

In the modernized 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. Amy Ku‘uleiahola Stillman.

Duration: 4m 30s

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

Aloha 'Oe

S solo, SATB, 'ukulele, guitar, string bass

Lili'uokalani, Queen of Hawai'i

Lydia Lili'u Loloku Walania Kamaka'eha Pāki,

Lili'uokalani, Queen of Hawai'i (1838–1917)

arr. Jordan Sramek and Kim Sueoka,

David Burk and Wade Oden (guitar)

ed. Daniel Mahraun

Moderato

Guitar
'Ukulele
Bass

mp
Gtr. only

Soprano

Alto

Tenor

Bass

mp solo
+ 'Uk.

1. Ha - 'a -

Proudly swept the rain by the cliffs

As on it glided through the trees,

S

5

G C G D7

he - o ka u - a pa li, Ke ni - hi a - 'e-la i ka na - he - le, E ha -

As it winged ever the "liko,"

The 'Āhihi lehua of the vale.

S

9

G G C D7 G

hai a-na pa - ha i ka li - ko, Pu - a 'ā - hi - hi le - hua o u - ka.

*Farewell to thee, farewell to thee,**Thou charming one who dwells in shaded bowers,*

HUI [Refrain]

C

G

D7

mf tutti

S A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

T A lo - ha 'o - e, a - lo - ha 'o - e E ke na - o - r no - ho i ka

One fond embrace 'ere I depart,

G

C

G

D7

G

S li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a - gain.

T li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a - gain.

*Thus sweet memories come to me**Bringing fresh remembrance of the past.**mp* solo

G

C

G

D7

S 2. 'O ka ha - lo - ha hi - ki mai, Ke ho - ne a - 'e ne - i ku - 'u ma - na - wa, 'O

1 'Uk. only

*Dearest one, thou art mine own.**From thee, true love shalt ne'er depart.*

G

C

G

C

D7

G

S 'o - e nō ka - 'u i - po a - lo - ha A lo - ko e ha - na nei.

+ Gtr.
(& addl. 'Uk. *ad lib.*)

Farewell to thee, farewell to thee,

Thou charming one who dwells in shaded bowers,

mf tutti

C G D7

S A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

A A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

T A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

B A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

One fond embrace to part,

32 G C D7 G

S li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a - gain.

A li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a - gain,

T li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a - gain.

B li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a - gain,

I have seen and watched thy loveliness,

Thou sweet rose of Maunawili,

G C G D7

mf tutti Sopranos & Altos

S 3. Ma-o - po-po ku-'u 'i-ke i ka na - ni, Nā pu - a ro-se o Mau-na - wi - li, I__

+ Bs.

And 'tis there the birds of love dwell

... on thy lips.

G C G C G

S 41 lai - la hi-a-'a - i nā__ ma - nu, i ka na - ni o ka li - do.

Farewell to thee, farewell to thee,

Thou charming one who dwells in shaded bowers,

C G D7

f

S A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

A A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

T A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

B A lo - ha 'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka

One fond embrace 'ere I depart,

48

G C G D7

S
li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a -

A
li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a -

T
li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a -

B
li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a -

52

G D7 G

mp

S
gain, un - til we meet a - gain.

A
gain, un - til we meet a - gain.

T
gain, un - til we meet a - gain.

B
gain, un - til we meet a - gain.

Aloha 'Oe

S solo, SATB, 'ukulele, guitar, string bass

Lili'uokalani, Queen of Hawai'i

Lydia Lili'u Loloku Walania Kamaka'eha Pākī,
Lili'uokalani, Queen of Hawai'i (1838–1917)
arr. Jordan Sramek and Kim Sueoka,
David Burk and Wade Oden (guitar)
ed. Daniel Mahraun

Moderato

mp
Gtr. only

Verse

1. Ha - 'a - he - o ka u - a i nā

pa - li, Ke ni - hi a - 'e - la i ka na - he - le, E ha - hai a - na pa - ha i ka li - ko, Pu - a

'ā - hi - hi le - 'ua o u - 'u - i A lo - ha 'o - e, a - lo - ha 'o - e E ke

o - na - o - na no - ka li - po, A fond em - brace a ho - 'i a - 'e au, Un - til we meet a -

gain. 2. 'O ka ha - li - 'a a - lo - ha i hi - ki mai, Ke ho - ne a - 'e ne - i ku - 'u ma - na - wa, 'O

mf

1 'Uk. only
mp
solo

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features two staves: a guitar staff and a vocal staff. The guitar staff includes chord markings (G, C, D7) and fingering numbers (1, 2, 3, 4). The vocal staff includes lyrics in both Hawaiian and English. The score is divided into systems, with measures 1-5, 6-10, 11-14, 15-19, and 20-24. A large 'PREVIEW' watermark is overlaid diagonally across the page.

Aloha 'Oe

G C G C G C

25 HUI

+ Gtr. (& addl. 'Uk. ad lib.)

mf

tutti

'o - e nō ka - 'u i - po a - lo - ha A lo - ko e ha - na nei. A lo - ha 'o - e, a - lo - ha

G D7 G C G

30

'o - e E ke o - na - o - na no - ho i ka li - po, A fond a ho - 'i a - 'e au, Un -

D7 G Verse G C D7

35

mf + Bs.

tutti Sopranos & Altos

til we meet a - gain. 3. Ma - o - o - po ku - 'u - ke i ka na - ni, Nā pu - a ro - se o Mau - na -

G C C D7 G HUI

40

f

wi - li, I lai - hi - a - 'a - na - nu, Mi - li - 'a - la i ka na - ni o ka li - do. A lo - ha

C G D7 G C

45

'o - e, a - lo - ha 'o - e E ke o - na - o - na no - ho i ka li - po, A fond em - brace a

G D7 G D7 G

50 Tag *molto rit.*

mp

ho - 'i a - 'e au, Un - til we meet a - gain, un - til we meet a - gain.

BRIEF HAWAIIAN DICTION GUIDE

Vowels:			
Hawaiian Letter	IPA	English example	
a	[ʌ]	“sun”	Notes: The macron (ˉ), called <i>ka hōkō</i> or <i>mekona</i> , over a vowel denotes both length and syllabic stress. Only with the letters “a” and “e” does it also alter the pronunciation. The pronunciation of the macron-less “e” is less predictable; a speaker of Hawaiian should be consulted when possible.
ā	[ɑ]	“father”	
e	[ɛ] or [e]	“dead” or “day” (no diphthong)	
ē	[e]	“day” (no diphthong)	
i / ī	[i]	“eat”	
o / ō	[o]	first syllable of “obey” (no diphthong)	
u / ū	[u]	“soon”	

Diphthongs and Vowel Combinations:

Since the Hawaiian language contains no successive consonants, vowels predominate. Hawaiian diphthongs—ai, ae, ao, au, ei, eu, oi, and ou—place the stress and length on the first vowel sound. All other vowel combinations place the length on the second. Regardless, great care should be taken to fully pronounce each vowel. In such vowel combinations, “i” and “u” may occasionally be treated as glides [j] and [w], respectively. Examples include the borrowed names “Iesu” [jɛsu] and “Iehova” [jɛhova].

Consonants:			
Hawaiian Letter	IPA	English equivalent	
h	[h]	“h”	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” [mesia].
k	[k]	“k”	
l	[l]	“l”	
m	[m]	“m”	
n	[n]	“n”	
p	[p]	“p”	
w – after i or ī	[v]	“v”	
w – after o or u	[w]	“w”	
w – after a or initial	[v]	* choice consistent through piece	
‘	[ʔ]	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.