

nā mele hawai‘i

Jordan Sramek, Series Editor



Hanalei

ST. THOMAS

Aaron Williams

arr. Jordan Sramek

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: *Ka lira Hawaii*. Honolulu: Mea Paipalapala a na Misionari, 1848.

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. It should be noted that the Hawaiian tune names for these *Himemi* (hymns) are, in most cases, simply new titles given by the missionaries and do not necessarily bear specific signification or special meaning.

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

Music: ST. THOMAS, Aaron Williams (1731–1776)

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.

Note values have been halved and fermatas made rhythmically specific to match standard notation in modern hymnals.

Performance suggestions:

Any of the first three verses may be sung by a solo quartet.

Duration: 1m 30s

The image shows a page from a hymnal with the title "HANA LEI. G-8." and "St. Thomas." in the top right corner. The page number "61" is also visible. The score is written in G major and 2/4 time. It features a vocal line with lyrics in Hawaiian and English. The lyrics are: "He ha - no - ha - no mau, Ko luna A - lii mai - kai; Ma - ha - lo - lo - a". Below the main score, there are four numbered verses of lyrics in English: 1. "E ola pomaikai, E ka Mesia mau; He maikai mau kou nohoalii, Aole loa e pau." 2. "He mana, he maikai, Kou lima, e Iesu; Hoolilo i ou mau enemi, I mau ohua nou." 3. "Ka pono kou mana, Kou makemake mau, Ina'ina loa kou naau, Na hana hewa a pau."

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

Hanalei

SATB

Author Unknown

ed. Amy Ku'uleialoha Stillman

ST. THOMAS, Aaron Williams (1731-1776)

arr. Jordan Sramek

ed. Daniel Mahraun

Brightly (♩ = 94-96)

mf *Truly exalted,* *the good King above,*

Soprano Alto

1. He ha - no - ha - no - mau, Ko - lu - na A - mai - ka - 'i; Ma -

mf

Tenor Bass

my being is grateful *for your beauty.*

5

ha - lo lo - a ku - 'u na - ni e, I kō - na - na - ni e.

mp *A life blessed* *by the Messiah;*

2. E o la p - mai - ka - 'i E - ka Me - si - a mau; He

mp

Truly good kingdom *that will never end.*

13

mai - ka - 'i mau kou no - ho - a - li - 'i, 'A - 'o - le - loa e pau!

First system of musical notation, consisting of two staves. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with corresponding notes.

Second system of musical notation, consisting of two staves. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with corresponding notes.

Third system of musical notation, consisting of two staves. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with corresponding notes.

Fourth system of musical notation, consisting of two staves. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with corresponding notes.

PERUSAL

BRIEF HAWAIIAN DICTION GUIDE

Vowels:			
Hawaiian Letter	IPA	English example	
a	[ʌ]	“sun”	Notes: The macron (̄), called kahakoa or mekona, over a vowel denotes both length and syllable 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 precede. 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” [jehova].

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 u	[v]	“v”	
w – after o or u		“w”	
w – after a or initial	[v] or [w]*	* choice consistent through piece	
‘	[ʻ]	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.