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Hawai‘i Aloha / McGranahan, arr. Sramek (SATB)

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# nā mele hawai‘i

Jordan Sramek, Series Editor

## Hawai‘i Aloha

words by Lorenzo Lyons

music by James McGranahan

arr. Jordan Sramek

# ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

## Sources:

Ira D. Sankey, James McGranahan, George C. Stebbins, eds. *Gospel Hymns No. 4.* N.Y.: Biglow & Main, 1881.

Samuel H. Elbert and Noelani Mahoe, eds. *Nā Mele Hawai‘i Nei: 101 Hawaiian Songs.* Honolulu: U of Hawaii Press, 1970.

## About the source / general notes on genre:

Rev. Lorenzo Lyons (also known as "Makua Laiana") arrived as a missionary in 1832, became fluent in Hawaiian at an astonishing speed, and translated more than 900 Christian hymns. While both the music and text of this piece appeared earlier, the first mention of their pairing appeared in the December 11, 1886, issue of the Hawaiian newspaper *Ka Nupepa Kuokoa*. In a brief tribute following Lyons' death, Rev. Enoka Semaia Timoteo, pastor of O‘ahu's Waialua Hawaiian Church, shared the full hymn text along with a reference to "G. H. IV No. 18"—"I Left It All With Jesus" by James McGranahan in the collection noted above.

With its powerfully nationalistic text, extolling the virtues of the Hawaiian landscape and its resilient people, this hymn has become one of the most treasured expressions of love for Hawaiians everywhere.

**Text:** Lorenzo Lyons "Makua Laiana" (1807–1886)

**Music:** James McGranahan (1840–1907)

## Editorial notes:

The English translation, by Samuel Elbert and Noelani Mahoe, appears above the staff.

In verse 3, the final word of line 3 has changed over the decades of tradition. The original "ou," which appears in the newspaper article below, has become "mau" (always, ever).

## Performance suggestions:

The second verse may also be sung by soloists.

**Duration:** 3m 45s

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

*Na Himenti Hui.*

**E na Kula Sabati o ka mokupuni o Oshu eia mai na Himenti Huino ka Hoike o na Kula Sabati ma Wai-alua, ma ka‘la "Happy New Year."**

1. "E Hawai‘e kuu one hanau-e" G. H. IV No. 18
2. "Mele makahiki hou." "Hae Heonani" aaoe 13
3. "Mele Sabati." "Haku Ao nani." aaoe 18
4. "He Home mau ae." "Hoku Ao nani." "164

Eia iho malale nei ka otele o ka Himenti muu i hakuia e ka Makua Rev. I. Laiana, mamua o kona hala ana.

1.

E. Hawai‘e, kuu one hanau-e  
Kuu Home kulaiwi nei  
Olino au i na pono lani ou  
E. Hawaii aioha-e

Hui. E hauoli e na opio o Hawaii nei  
Oli-e, oli-e  
Mai na aheabe makani e pa mai nei  
Mau ke aloha no Hawaii.

2.

E hai mai i kou mau kini lani-e  
Kou mau kupa aloha e Hawaii  
Na mea olino kamahaona luna mai  
E. Hawaii aloha-e

Hui. E hauoli &c.

3.

Na ke Akua e malama mai ia ce  
Kou mau kualono aloha nei  
Kou mau kahawai olinolino ou  
Kou mau malu pua-e.

Hui. E hauoli &c.

E na Kahu, na Kumu, a me na hau-mana Kula Sabati; ke paipai ia aku nei kakou, e liuliu, a e hoomakaukau no ka hana e hiki mai ana e pono ai ka hanauna opio. E. S. TIMOTEO.

**No. 13 I Left it all with Jesus.**

"Casting all your care upon him, for he careth for you." —1 Pet. 5: 7.

JAMES MCGRANAHAN.

Mrs. E. H. WILLIS, ARR.

1. Oh, I left it all with Je-sus, long a-go; All my  
2. Oh, I leave it all with Je-sus, for He knows, How to  
3. Oh, I leave it all with Je-sus, day by day; Faith can  
4. Leave, oh, leave it all with Je-sus, drooping soul; Tell not  
sins I brought Him and my woes; When by faith I saw Him bleeding on the  
steal the bitter from life's woes; How to gild the tear of sorrow with His  
firmly trust Him, come whatmay; Hope has dropp'd for aye her anchor, found her  
half thy story, but the whole; Words on worlds are hanging ever on His  
tree; Heard His still small whisper "Tis for thee!" tree for thee  
smile, with His smile, Make the des-ert gar-den bloom awhile, moon a-wake  
rest; round her rest; In the calm, sure ha-ven of his breast, of his breast  
hand, on his hand; Life and death are waiting His command, His com-mand.  
**CHORUS.**  
From my weary heart the burden rolled a-way; Happy day! happy day!  
Then with all my weakness leaning on His might, All is light! all is light!  
Love esteems it joy of heaven to a-bide At His side! at His side!  
Yet His tender, loving mercy makes thee room: Oh, come home! oh, come home!

20

**I Left it all with Jesus.—Concluded.**

From my weary heart the burden roll'd away, Happy day! happy day!  
Then with all my weakness leaning on His might, All is light! all is light!  
Love esteems it joy of heaven to a-bide, to a-bide, At His side! at His side!  
Yes, His tender, loving mercy makes thee room, Oh, come home! make the room,

# Hawai‘i Aloha

SATB

Lorenzo Lyons "Makua Laiana" (1807–1886)

James McGranahan (1840–1907)

arr. Jordan Sramek

ed. Daniel Mahraun

**P E R F E C T**

*O Hawai‘i, O sands of my birth,*  
*My native home,*

**With devotion (♩ = c. 58)**  
**mp solo (ad lib.)**

Soprano  
Alto  
Tenor  
Bass

*I rejoyce in the blessings of heaven.*  
*O Hawai‘i, aloha.*

*nei ‘O-li lu i nā po - no la - ni e.*  
*E Ha - wai - ‘i, a-lo - ha e.*

*(mm)*

*(mm)*

*(mm)*

*(mm)*



## Hawai'i Aloha

*Happy youth of Hawai'i**Rejoice! Rejoice!*

## HUI [REFRAIN]

*mf* (last time *f*) tutti

E hau - 'o - li e nā 'ō - pi - o\_o Ha-wai-'i ne - i 'O - li el 'O - li  
*mf* (last time *f*)

E hau - 'o - li e nā 'ō - pi - o\_o Ha-wai-'i ne - i 'O - li el 'O - li  
*mf* (last time *f*)

E hau - 'o - li e nā 'ō - pi - o\_o Ha-wai-'i ne - i 'O - li el 'O - li  
*mf* (last time *f*)

E hau - 'o - li e nā 'ō - pi - o\_o Ha-wai-'i ne - i 'O - li el 'O - li e! 'O - li

*Gentle breezes blow*

12

e! Mai nā a - he - ah - e ma - ka - ni e pā mai

e! Mai nā a - he - ah - e ma - ka - ni e pā mai

e! Mai nā a - he - ah - e ma - ka - ni e pā mai

e! 'O - li, 'O - li e! Mai nā a - he - ah - e ma - ka - ni e pā mai

*Love always for Hawai‘i.*

last time: *molto rit.*

14



nei Mau ke a - lo - ha, nō Ha - wai - ‘i.\_\_\_\_

nei Mau ke a - lo - ha, nō Ha - wai - ‘i.\_\_\_\_

nei, pā mai nei Mau ke a - lo - ha, nō Ha - wai - ‘i.\_\_\_\_

nei, pā mai nei Mau ke a - lo - ha, nō Ha - wai - ‘i.\_\_\_\_

*May your divine thoughts speak,*

*mf*

2. E ha - ‘i ma - i kou mau ki - ni la - ni e, Kou mau

*mf*

2. E ha - ‘i ma - i kou mau ki - ni la - ni e, Kou mau

*mf*

2. E ha - ‘i ma - i kou mau ki - ni la - ni e, la - ni e, Kou mau

*mf*

2. E ha - ‘i ma - i kou mau ki - ni la - ni e, la - ni e, Kou mau

*Your loving people, O Hawai‘i.*

*The holy light from above.*

19

ku - pa a - lo - ha, e Ha - wa - 'i, Nā mea 'ō - li - no ka - ma - ha-'o nā lu - na  
 ku - pa\_a - lo - ha, e Ha - wa - 'i, Nā mea 'ō - li - no ka - ma - ha-'o nā lu - na  
 ku - pa\_a - lo - ha, e Ha - wa - 'i, e Ha - wa - 'i, Nā 'ō - li - no ka - ma - ha-'o nā lu - na  
 ku - pa\_a - lo - ha, e Ha - wa - 'i, e Ha - w - 'i, Nā mea 'ō - li - no ka - ma - ha-'o nā lu - na

*Hawai‘i, aloha.*

To Refrain

22

mai, E Ha - wai - 'i, a - lo - ha e.  
 mai, E Ha - wai - 'i, a - lo - ha e.  
 mai, lu - na mai. E Ha - wai - 'i, a - lo - ha e.  
 mai, lu - na mai. E Ha - wai - 'i, a - lo - ha e.

*God protects you,*

**f**



3. Nā ke A - ku - a e mā - la - ma mai\_j\_ā 'o - e, Kou mau ,

**f**

3. Nā ke A - ku - a e mā - la - ma mai\_j\_ā 'o - e, Kou mau ,

**f**

3. Nā ke A - ku - a e mā - la - ma mai\_j\_ā e, mai\_j\_ā 'o - e, Kou mau ,

**f**

3. Nā ke A - ku - a e mā - la - ma mai\_j\_ā 'o - mai\_j\_ā 'o - e, Kou mau ,

*Your beloved ranges,*

**f**

ku lo - no ma nei, Kou mau ka - ha - wai 'ō - li - no - li - no ,

**f**

ku - a no a-lo - ha nei, Kou mau ka - ha - wai 'ō - li - no - li - no ,

**f**

ku - a - lo - no a-lo - ha nei, a - lo - ha nei, Kou mau ka - ha - wai 'ō - li - no - li - no ,

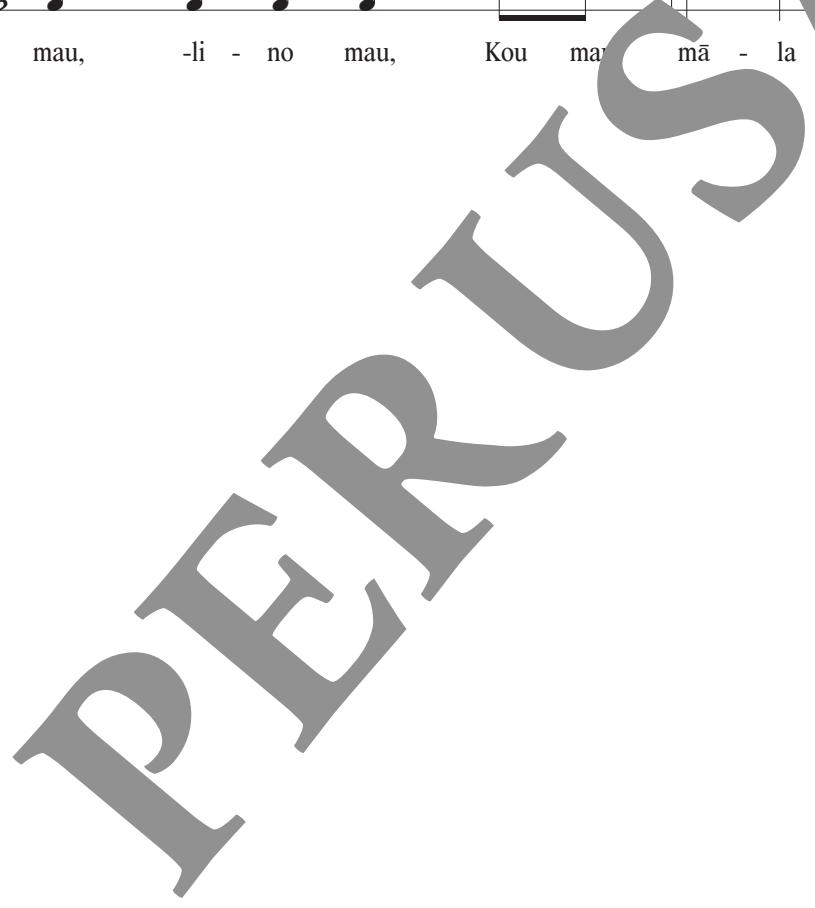
**f**

ku - a - lo - no a-lo - ha nei, a - lo - ha nei, Kou mau ka - ha - wai 'ō - li - no - li - no ,

*Your beautiful flower gardens.*

To Refrain

30



mau, Kou mau mā - la pu - a na - ni e.  
mau, Kou mau mā - la pu - a na - ni e.  
mau, -li - no mau, Kou mau mā - pu - a n - ni e.  
mau, -li - no mau, Kou mau mā - la pu - a na - ni e.

Musical notation: The music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The first measure starts with a dotted half note. The second measure has a quarter note followed by a eighth-note pair. The third measure has a quarter note followed by a eighth-note pair. The fourth measure has a eighth-note pair followed by a quarter note. The fifth measure starts with a dotted half note. The sixth measure has a quarter note followed by a eighth-note pair. The seventh measure has a quarter note followed by a eighth-note pair. The eighth measure has a eighth-note pair followed by a quarter note. The ninth measure starts with a dotted half note. The tenth measure has a quarter note followed by a eighth-note pair. The eleventh measure has a quarter note followed by a eighth-note pair. The twelfth measure has a eighth-note pair followed by a quarter note. The thirteenth measure starts with a dotted half note. The fourteenth measure has a quarter note followed by a eighth-note pair. The fifteenth measure has a quarter note followed by a eighth-note pair. The sixteenth measure has a eighth-note pair followed by a quarter note. The十七th measure starts with a dotted half note. The eighteen measure has a quarter note followed by a eighth-note pair. The nineteen measure has a quarter note followed by a eighth-note pair. The twenty measure has a eighth-note pair followed by a quarter note. The twenty-first measure starts with a dotted half note. The twenty-second measure has a quarter note followed by a eighth-note pair. The twenty-third measure has a quarter note followed by a eighth-note pair. The twenty-four measure has a eighth-note pair followed by a quarter note. The twenty-fifth measure starts with a dotted half note. The twenty-six measure has a quarter note followed by a eighth-note pair. The twenty-seven measure has a quarter note followed by a eighth-note pair. The twenty-eighth measure has a eighth-note pair followed by a quarter note. The twenty-ninth measure starts with a dotted half note. The thirty measure has a quarter note followed by a eighth-note pair. The thirty-first measure has a quarter note followed by a eighth-note pair. The thirty-second measure has a eighth-note pair followed by a quarter note. The thirty-third measure starts with a dotted half note. The thirty-four measure has a quarter note followed by a eighth-note pair. The thirty-five measure has a quarter note followed by a eighth-note pair. The thirty-six measure has a eighth-note pair followed by a quarter note. The thirty-seventh measure starts with a dotted half note. The thirty-eighth measure has a quarter note followed by a eighth-note pair. The thirty-nine measure has a quarter note followed by a eighth-note pair. The forty measure has a eighth-note pair followed by a quarter note. The forty-first measure starts with a dotted half note. The forty-second measure has a quarter note followed by a eighth-note pair. The forty-third measure has a quarter note followed by a eighth-note pair. The forty-four measure has a eighth-note pair followed by a quarter note. The forty-fifth measure starts with a dotted half note. The forty-six measure has a quarter note followed by a eighth-note pair. The forty-seven measure has a quarter note followed by a eighth-note pair. The forty-eight measure has a eighth-note pair followed by a quarter note. The forty-nine measure starts with a dotted half note. The五十measure has a quarter note followed by a eighth-note pair. The五十-one measure has a quarter note followed by a eighth-note pair. The fifty-two measure has a eighth-note pair followed by a quarter note. The fifty-three measure starts with a dotted half note. The fifty-four measure has a quarter note followed by a eighth-note pair. The fifty-five measure has a quarter note followed by a eighth-note pair. The fifty-six measure has a eighth-note pair followed by a quarter note. The fifty-seven measure starts with a dotted half note. The fifty-eight measure has a quarter note followed by a eighth-note pair. The fifty-nine measure has a quarter note followed by a eighth-note pair. The六十measure has a eighth-note pair followed by a quarter note. The六十-one measure starts with a dotted half note. The六十-two measure has a quarter note followed by a eighth-note pair. The六十-three measure has a quarter note followed by a eighth-note pair. The六十-four measure has a eighth-note pair followed by a quarter note. The六十-five measure starts with a dotted half note. The六十-six measure has a quarter note followed by a eighth-note pair. The六十-seven measure has a quarter note followed by a eighth-note pair. The六十-eight measure has a eighth-note pair followed by a quarter note. The六十-nine measure starts with a dotted half note. The七十measure has a quarter note followed by a eighth-note pair. The七十-one measure has a quarter note followed by a eighth-note pair. The七十-two measure has a eighth-note pair followed by a quarter note. The七十-three measure starts with a dotted half note. The七十-four measure has a quarter note followed by a eighth-note pair. The七十-five measure has a quarter note followed by a eighth-note pair. The七十-six measure has a eighth-note pair followed by a quarter note. The七十-seven measure starts with a dotted half note. The七十-eight measure has a quarter note followed by a eighth-note pair. The七十-nine measure has a quarter note followed by a eighth-note pair. The八十measure has a eighth-note pair followed by a quarter note. The八十-one measure starts with a dotted half note. The八十-two measure has a quarter note followed by a eighth-note pair. 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The八十三十measure has a quarter note followed by a eighth-note pair. The八十三十onemeasure has a quarter note followed by a eighth-note pair. The八十三十二measure has a eighth-note pair followed by a quarter note. The八十三十三measure starts with a dotted half note. The八十三十四measure has a quarter note followed by a eighth-note pair. The八十三十五measure has a quarter note followed by a eighth-note pair. The八十三十六measure has a eighth-note pair followed by a quarter note. The八十三十七measure starts with a dotted half note. The八十三十八measure has a quarter note followed by a eighth-note pair. The八十三十九measure has a quarter note followed by a eighth-note pair. The八十四十measure has a eighth-note pair followed by a quarter note. The八十四十onemeasure starts with a dotted half note. The八十四十二measure has a quarter note followed by a eighth-note pair. The八十四十三measure has a quarter note followed by a eighth-note pair. The八十四十四measure has a eighth-note pair followed by a quarter note. The八十四十些建立了一个巨大的斜向箭头，从下方指向上方，贯穿整个乐谱区域。

## BRIEF HAWAIIAN DICTION GUIDE

### Vowels:

Hawaiian Letter	IPA	English example	
a	[ʌ]	"sun"	
ā	[a]	"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” [jehova].

### Consonants:

Hawaiian Letter	IPA	English equivalent	
h	[h]	"h"	
k	[k]	"k"	
l	[l]	"l"	
m	[m]	"m"	
n	[n]	"n"	
p	[p]	"p"	
w – after r or i	[v]	"v"	
w – after o or u		"w"	
w – after a or initial	[v] or [w]*	* choice consistent through piece	
'	[?]	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.