

# nā mele hawai‘i

Jordan Sramek, Series Editor

## **Kailua**

UXBRIDGE

Lowell Mason

arr. Jordan Sramek

# ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

**Source:** *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.

**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 *Himani* (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:** UXBRIDGE, Lowell Mason (1792–1872)

**Editorial method / notes:**

The English translation, adapted from one 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 scripture quoted on the second page of the source provides the inspiration for this Trinitarian hymn text: 1 John 5:7 – “For there are three that bear record in heaven, the Father, the Word, and the Holy Ghost: and these three are one.” (KJV) This emphasis on the Three in One was a prominent theme in Christian missionary conversion tactics within polytheistic religions.

**Performance suggestions:**

Verses 1, 2, and/or 3 may be sung by soloists.

**Duration:** 2m 30s

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

80.

E oli aku kakou nei, Me ko kakou naau a  
 pau, I ka Makua no kakou, Ka Haku, ia Ieho - va mau.

The musical score consists of two systems of staves. The first system has a treble clef and a 2/2 time signature. The second system has a bass clef and a 2/2 time signature. The lyrics are written below the staves.

“*Ekolu mea hoike iloko i ka lani, o ka Makua, ka Olelo a me ka Uhane Hemolele, a o keia kolu hookahi no ia.*” I Ioane v. 7.

- 1 E oli aku kakou nei,  
 Me ko kakou naau a pau,  
 I ka Makua no kakou,  
 Ka Haku, ia Iehova mau.
- 2 Hooloa aku hoi kakou  
 I ke Keiki maikai mau,  
 I iho mai i lalo nei  
 I ola e ola'i kakou.
- 3 Ka Uhane Hemolele hoi,  
 Ke Akua ia e maikai ai  
 Ko kakou naau ino nei,  
 I lilo i naau maikai.
- 4 Hoonani pono mau kakou  
 I ka inoa o Lakou,  
 Ke Kahi-Kolu nani mau,  
 Hookahi Akua no kakou.

*Uxbridge.*

# Kailua

SATB

Author Unknown  
ed. Amy Ku'uleialoha Stillman

UXBRIDGE, Lowell Mason (1792-1872)  
arr. Jordan Sramek  
ed. Daniel Mahraun

*Freely* *We sing* *all together*

Soprano

Alto

Tenor *mp solo (ad lib.)*

Bass

1. E o - li a - ku kā - kou nei Me kā - kou na - 'au ā pau I

*to our God.* *the Lord, Jehovah.*

7

T ka Ma - ku - a no - kou Ka Ha - ku, iā Ie - ho - va mau.

(♩ = c. 56)

*We delight* *in the wondrous child,*

T *mp* 2. Ho - 'o le a - ku - 'i kā - kou I ke Kei - ki mai - ka - 'i mau, I

B *mp* 2. Ho - 'o le a - ku ho - 'i kā - kou I ke Kei - ki mai - ka - 'i mau, I

*who descended here* *to bring us everlasting life.* *rit.*

19

T i - ho mai i la - lo nei I o - la e o - la ai kā - kou.

B i - ho mai i la - lo nei I o - la e o - la ai kā - kou.

*The Holy Spirit, also,**is the good God, by whom*

*mp*

A 3. Ka 'U - ha - ne He - mo - le - le ho - 'i Ke A - kua ia e mai - ka - 'i ai, Ko

*mp*

T 3. Ka 'U - ha - ne He - mo - le - le ho - 'i Ke A - kua ia e mai - ka - 'i ai, Ko

*mp*

B 3. Ka 'U - ha - ne He - mo - le - le ho - 'i Ke A - kua ia e mai - ka - 'i ai, Ko

*our evil hearts**come good hearts.*

31

A kā - kou na - 'au 'i - no nei I li - lo i na - 'au mai - ka - 'i.

T kā - kou na - 'au 'i - no nei I li - lo i na - 'au mai - ka - 'i.

B kā - kou na - 'au 'i - no nei I li - lo i na - 'au mai - ka - 'i.

*mf* tutti*the name of*

S 4. Ho - 'o - na - ni po - no mau kā - kou I ka i - no - a o Lā - kou, Ke

*mf*

A 4. Ho - 'o - na - ni po - no mau kā - kou I ka i - no - a o Lā - kou, Ke

*mf*

T 4. Ho - 'o - na - ni po - no mau kā - kou I ka i - no - a o Lā - kou, Ke

*mf*

B 4. Ho - 'o - na - ni po - no mau kā - kou I ka i - no - a o Lā - kou, Ke

*the wondrous Trinity,*

*one God for us.*

*rit.*

43

S  
Ka - hi - Ko - lu na - ni mau, Ho - 'o - ka - hi A - ku - a no kā - kou.

A  
Ka - hi - Ko - lu na - ni mau, Ho - 'o - ka - hi A - ku - a no kā - kou.

T  
Ka - hi - Ko - lu na - ni mau, Ho - 'o - ka - hi A - ku - a no kā - kou.

B  
Ka - hi - Ko - lu na - ni mau, Ho - 'o - ka - hi A - ku - a no kā - kou.

PERUSAL

## BRIEF HAWAIIAN DICTION GUIDE

Vowels:		
Hawaiian Letter	IPA	English example
a	[ʌ]	“sun”
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”

Notes: The macron (–), called kahakō or mekona, over a vowel denotes length and syllabic stress. Only with the letter “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.

### 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. Other vowel combinations place the length on the second. Regardless, great care should be taken to 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”
k	[k]	“k”
l	[l]	“l”
m	[m]	“m”
n	[n]	“n”
p	[p]	“p”
w – after i or e	[v]	“v”
w – after o or u	[w]	“w”
w – after a or initial	[v] or [w]*	* choice consistent through piece
‘	[ʔ]	hyphen in “uh-oh”

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].

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.