

nā mele hawai'i

Jordan Sramek, Series Editor



**Ku'u Pua i
Paoakalani**

Lili'uokalani, Queen of Hawai'i

arr. Jordan Sramek, David Burk

Wade Oden

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: Liliuokalani, Queen of Hawaii. *Kuu pua i Paoakalani (My Flower at Paoakalani)*. Honolulu: J. H. Wilson, 1895.

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 Kawaihae’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 Walania Kamaka’eha, 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.

Text: Lydia Lili’u Loloku Walania Kamaka’eha 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 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. Amy Ku’uleiahola Stillman.

Performance suggestions:

This piece may also be performed by an SSA ensemble by dividing the ensemble among the soprano, alto, and tenor parts, and simply omitting the bass part.

Duration: 2m 50s

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

Ku'u Pua i Paoakalani

S solo, SATB, guitar

Lili'uokalani, Queen of Hawai'i

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

Freely

Guitar

Soprano

Alto

Tenor

Bass

Gtr.

S

Sweetly (♩ = c. 63)

mp solo

1. E ka

O ye gentle breeze that wafts to me, *Sweet cherished memories of thee,*

5 C F C G7

gen - tle breeze e waft mai nei, ho-'o-hā - li-'a - li - 'a ma-i a - na

Of that sweet never fading flower,

8 C F

S ia - 'u, e ku - 'u sweet ne - ver fad - ing flow'rs i bloom i ka

That blooms in the fields of Paoakalani.

C/G

G7

C

Often seen those beautiful flow'rs

11 *ten.* *mp* *tutti* *(2nd time: mf)*

S u - ka o Pa - oa - ka - la - ni. 'I - ke mau i ka na - ni o nā

A *mp* *(2nd time: mf)*

T *mp* *(2nd time: mf)*

B *mp* *(2nd time: mf)*

'I - ke mau i ka na - ni o nā

That grew at Uluhaimalama,

14 C G *poco rit. e cresc.*

S pu - a ka u - ka o U - lu - hai - ma - la - ma, 'a - 'o - le

A pu - a o ka u - ka o U - lu - hai - ma - la - ma, 'a - 'o - le

T pu - a o ka u - ka o U - lu - hai - ma - la - ma, 'a - 'o - le

B pu - a o ka u - ka o U - lu - hai - ma - la - ma, 'a - 'o - le

But none of those could be compared

To my flow'r that blooms in the fields of Paoakalani.

17 *a tempo* C F *amoroso* C/G *poco rit.* G C *ten.* *Fine*

S na - 'e ho-'i e li - ke me ku-'u pu - a i ka la-'i o Pa - ka - la - ni. _

A na - 'e ho-'i e li - ke me ku-'u pu - a i ka la-'i o Pa - oa - ka - la - ni. _

T na - 'e ho-'i e li - ke me ku-'u pu - a i ka la-'i o Pa - oa - ka - la - ni. _

B na - 'e ho-'i e li - ke me ku-'u pu - a i ka la-'i o Pa - oa - ka - la - ni. _

Now name to me the one I love

Ye gentle breezes passing by,

mf solo C F C G7 C

S 2. Na-ne 'ia ku-'u a - lo - ha, e ka gen - tle breeze e waft mai nei, o come to

A

T *p*

B *p* *Oo*

And bring to me that blossom fair,

That bloometh in the fields of Paoakalani.

Freely

A tempo

25

S
me ka-'u mea e li - 'a mei, i u-lu i ka u - ka o a - ka - la - ni.

A

T
oo mi ah oo

B

F C/G G7 ten. C D.S. al Fine

PERUSAL

Ku'u Pua i Paoakalani

S solo, SATB, guitar

Lili'uokalani, Queen of Hawai'i

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

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Freely

BRIEF HAWAIIAN DICTION GUIDE

Vowels:			
Hawaiian Letter	IPA	English example	
a	[ʌ]	“sun”	Notes: The macron (–), called kahakō or mekona, 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 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”	

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.