

# nā mele hawai'i

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Jordan Sramek, Series Editor

## Lili'u e

John Kaulia

arr. Linda Kachelmeier

# ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

**Source:** Charles E. King, *King's Book of Hawaiian Melodies*, 9th ed. Honolulu: C. E. King, 1928.

**About the source / general notes on genre:**

Ruling from 1891-1893, Lili'uokalani was the last sovereign monarch and only queen regnant of the Hawaiian Kingdom. Born September 2, 1838 in Honolulu to members of a high-ranking, hereditary line of rulers within the traditional nobility of the Hawaiian Islands, her biological parents descended from royal counselors of King Kamehameha I (her mother, Analea Keohokālole, a Hawaiian chiefess, served as an adviser to King Kamehameha III). As part of the Hawaiian custom of *hānai*, an informal form of adoption between extended families, the child was raised by the matriarch and patriarch of the House of Kalākaua, Abner Pākī and Laura Kōnia, along with their daughter, Bernice Pauahi Bishop (beloved founder of Kamehameha Schools). Lili'uokalani and her siblings were educated at the Royal School and declared eligible by King Kamehameha III for the Royal Hawaiian throne.

The Queen's full name, Lili'u Loloku Wālania Kamaka'eha, follows the Hawaiian custom of memorializing current events. At the time, regent Elizabeth Kīna'u had developed an eye infection, thus the child's name comprises these words:

*lili'u* (smarting), *loloku* (tearful), *wālania* (a burning pain), and *kamaka'eha* (sore eyes). The name Lydia was given at her Christian baptism on December 23. Later, in 1877, upon being named heiress apparent to the throne by her brother, King David Kalākaua, she was given the name "Lili'uokalani" ("Lili'u of the heavens"). Lastly, Pākī is commonly added in recognition of the Queen's adoptive father.

Crafted by Antone Kao'o as an affectionate expression of loyalty to Queen Lili'uokalani, "Lili'u e" is actually a modification of a traditional name chant originally composed for a different royal Hawaiian figure (theories include regent Elizabeth Kīna'u, Queen Kapi'olani, and an infant son of Princess Ruth). John Kaulia later set the text to his swaying melody (often referred to as the "Queen's Hula"), which was likely harmonized first by Charles E. King, followed by myriad renditions by popular Hawaiian bands and orchestras throughout the 1920s-1940s.

**Text:** Antone "Akoni" Kao'o (c. 1851–1928)

**Music:** John Kaulia

**Editorial method / notes:**

A translation attributed to Thomas T. Shirai, Jr., great-great-grandnephew of Kao'o, is printed above the staff.

**Duration:** 2m30s

# Lili'u e

SA soli, SSA, 'ukulele

Antone "Akoni" Kao'o (c. 1851-1928),  
trans. attrib. Thomas T. Shirai, Jr.

John Kaulia  
arr. Linda Kachelmeier  
ed. Daniel Mahraun

Tempo di hula (♩ = c. 88)

'Ukulele

Soprano Solo

Alto Solo

Soprano 1

Soprano 2

Alto

The first system of the score includes a Ukulele part and five vocal staves. The Ukulele part starts with a treble clef, a common time signature, and a dynamic marking of *mf*. It features a melodic line with notes G4, A4, B4, and C5, followed by a series of slurs. Chord markings C, G7, C, and G7 are placed above the staff. The vocal staves (Soprano Solo, Alto Solo, Soprano 1, Soprano 2, and Alto) are currently empty, with a large 'PERUSAL' watermark overlaid across the entire page.

*O Lili'u, sitting so beautifully,*

S solo

7

C C G7 C

The second system features the Soprano Solo part. It begins with a treble clef, a common time signature, and a dynamic marking of *m*. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the notes G4, A4, B4, and C5. The lyrics "Ē lili - 'u e e no-ho na - ni mai Ko ki - no" are written below the staff. Chord markings C, C, G7, and C are placed above the staff.

*Your person we fondly touch.*

S solo

13

G7 C C

The third system features the Soprano Solo and Alto parts. The Soprano Solo part starts with a treble clef, a common time signature, and a dynamic marking of *mp*. The melody begins with a slur over notes G4, A4, B4, and C5, followed by a slur over notes G4, A4, B4, and C5. The lyrics "e i ki - 'i mi - li - mi - li Ko ma - ka e" are written below the staff. Chord markings G7, C, and C are placed above the staff. The Alto part is currently empty.

*Your eyes sparkle,*

*Your cheeks stand out,*

18 G7 C *cresc.* G7

S solo  
e nō - we - o nei Ko pā - pā - - - na

A solo  
e nō - we - o nei Ko pā - pā - - - na

22 C G7 C *mf*

S solo  
e ku - kū a - na. Ko po - 'o -

A solo  
e ku - kū

*Your show... like a fan,*

27 C G7 C

S solo  
hi - wi a - ni pe - 'a - hi Ko po - li

S 1  
*mp*  
i

S 2  
*mp*  
i

A  
*mp*  
Ko po - 'o - hi - wi Ko po - li e

*Your bosom is so soft,*

31

S solo

A solo

S 1

S 2

A

*G7* *C*

e he na - he - na - he wa - Ko ku - li  
*mf*

Ko ku - li

e

e

na - he wa - le

*Your knee like a moi fish nose,*

35

S solo

A solo

S 1

S 2

A

*C* *G7* *C* *cresc.*

e e nu - ku moi ho - 'i Ko wā -  
*cresc.*

e e nu - ku moi ho - 'i Ko wā -

Ko ku - li e e nu - ku moi ho - 'i

Ko ku - li e e nu - ku moi ho - 'i

Ko ku - li e e nu - ku moi ho - 'i

Your feet lifted up

39 G7 C solo

'Uk. *J*

S solo  
wa - e he pa-hu-wai ē

A solo  
wa - e he pa-hu-wai ē.

S 1  
Ko wā - wa e he pa-hu-wai ē.

S 2  
Ko wā - wa he pa-hu-wai ē.

A  
Ko wā - e he pa-hu-wai ē.

43 C G7 G7 C

'Uk.

52 G7 C G7 C end solo C

'Uk. *mf* *mf*

S solo  
*mf* Ha - 'i - na 'i - a ma -

S 1  
*mf* Ha - 'i - na 'i - a ma -

S 2  
*mf* Ha - 'i - na 'i - a ma -

A  
*mf* Ha - 'i - na 'i - a ma -

Tell the refrain

60 G7 C cresc. G7

S solo  
- i a - na ka pu - a - na Ē Li - li - 'u e

S 1  
- i a - na ka pu - a - na Ē Li - li - 'u e

S 2  
- i a - na ka pu - a - na Ē Li - li - 'u e

A  
- i a - na ka pu - a - na Ē Li - li - 'u e

Of Lili'u sitting beautifully.

Answer, Lili'u, to your name—

64 f C G7

S solo  
— e no - ho na - mai Ē ō ē Li - li - 'u i ko - u i -

S 1  
— e no - ho na - ni mai Ē ō ē Li - li - 'u i ko - u i -

S 2  
— e no - ho na - ni mai Ē ō ē Li - li - 'u i ko - u i -

A  
— e no - ho na - ni mai Ē ō ē Li - li - 'u i ko - u i -

The crowning glory of Hawai'i.

69 *cresc.* *dim.*

S solo *cresc.* *dim.*

S 1 *cresc.* *dim.*

S 2 *cresc.* *dim.*

A *cresc.* *dim.*

no - a Ka hae ka - lau - nu Ha - wai - 'i nei,

no - a Ka hae ka - lau - nu o Ha - wai - 'i nei,

no - a Ka hae ka - lau - nu o Ha - wai - 'i nei,

no - a Ka hae ka - lau - nu o Ha - wai - 'i nei,

74

S solo

S 1

S 2

A

o Ha - wai - nei, o Ha - wai - 'i nei.

o Ha - wai - 'i nei, o Ha - wai - 'i nei.

o Ha - wai - 'i nei, o Ha - wai - 'i nei.

o Ha - wai - 'i nei, o Ha - wai - 'i nei.



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C G7 C G7 C

*mf*

8 C G7 C G7

*mp*

Ē Li - li - 'u e e no ho na - ni mai Ko ki - no e

14 C C G7 C

i ki - 'i mi - li - mi - li Ko ma - ka e e nō - we - o nei

20 C C G7 C

*cresc.*

Ko pā li - na e ku - kū a - na.

26 G7 C

Ko po - 'o - hi - wi a - ni pe - 'a - hi Ko po - li

31 G7 C C

e he na - he - na - he wa - le Ko ku - li e

36 G7 C G7 C

42 solo C G7 C G7 C

*f*

50 G7 C C C

58 end solo C G7 G7

*mf* *cresc.*

64 C C G7

*f*

69 C G7 C

*cresc.*

74 G7 C G7 C

## BRIEF HAWAIIAN DICTION GUIDE

<b>Vowels:</b>			
<b>Hawaiian Letter</b>	<b>IPA</b>	<b>English example</b>	
a	[ʌ]	“sun”	Notes: The macron (ˉ), called kahakō or mekona, over a vowel notes both 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.
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].

<b>Consonants:</b>			
<b>Hawaiian Letter</b>	<b>IPA</b>	<b>English equivalent</b>	
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.