

nā mele hawai'i

Jordan Sramek, Series Editor

Nāmolokama Lā

Traditional

arr. Jordan Sramek, David Burk,
Mark Dietrich

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: *Nā mele paniolo: Songs of Hawaiian Cowboys*. Clyde “Kindy” Sproat, Nā Molokama o Hanalei, Bill Ka’iwa, Peppie and Gippy Cooke, Ku’ulei’s Own. Recorded 1986–1987. Hawai’i State Foundation on Culture and the Arts, 2004, compact disc.

About the source / general notes on genre:

Cattle ranching in Hawai’i began in 1793 when Capt. George Vancouver brought cattle on his ship from California to Hawai’i Island as a gift to Kamehameha I. He advised the King to place a *kapu* (taboo) on their slaughter for 10 years so they could multiply. (The animals were allowed to roam about freely, multiplying quickly and devouring the island’s precious plant life; their numbers grew so dramatically that they became a dangerous nuisance.) Then in 1803, horses were introduced to the Hawaiian Kingdom when Richard Clevedon offered them as a gift to the King.

By 1820, the cattle were being hunted for their hides as well as for tallow and meat, which became very important to the Kingdom’s trade activities (the supply of koa and sandalwood trees was already dwindling by this time). As the importance of the cattle trade flourished, there became a great need for handling the animals, so King Kamehameha III brought highly skilled, horse-riding, Mexican *vaqueros* from Vera Cruz to the Big Island of Hawai’i in the 1830s.

The term *paniolo* (cowboy) evolved from the word *español* (Spanish). *Mele Paniolo* (cowboy songs) are often accompanied by the guitar (said to have been introduced by Mexican *vaqueros*), and most commonly extol a cherished place on ranch land.

Text: Traditional

Music: Traditional

Editorial method / notes:

The English translation, by Dr. Amy Ku’uleialoha Stillman, appears above the staff.

Performance suggestions:

Any of the first three times through the refrain (mm. 17-32) may be sung by soloists.

The background “oos” in the second time through the verse (mm. 33-48) may be sung by soloists.

Duration: 3m

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

Nāmolokama Lā

TTBB, 'ukulele, guitar, string bass

Trad.

Traditional
arr. Jordan Sramek, David Burk, and Mark Dietrich
based on a field recording of Nā Molokama O Hanalei
ed. Daniel Mahraun

Swing $\text{♩} = \text{♩}^3$
(♩ = c. 86)

'Ukulele
Guitar
String Bass

Tenor

Bass

9

17

tutti

There above at Nāmolokama

We are warm

A - i - a i ka lu-na Nā - mo-lo-ka-ma lā, Pu-me-ha-na ho - 'i kā - u - a, —

As the maile leaves move gently

21 C7

Ki - a - ni a - na i ka lau o ka mai - - - le, ___
ka mai - le, ___

Moving on the mountain,

We are moistened

25 F F7 Bb Gm7

'O-ni a - na nō i ke ku - a - hi - wi la, hu - 'o - hō - 'i kā - u - a ___

By the famous heavy rain of

29 C7 F C7

I ka u - a nu - i o Ha - na - le - - i.

Lo is visiting

My home,

33 F F7 Bb Gm7

1, 2.
2nd time only

solo

Oo ___ (oo) ___ oo ___
Ki - pa a - ku a - na ke a - lo - ha ___ I ka ha - le ka - mā - 'āi - na, ___

Experiencing the cold chill,

The gentle breeze is comforting in the calm,

37 C7 F C7

'I-ke a-na i ka hau a-nu, Ko-lo-na-he u i ka la-'i.

You and I are content

Sitting together enjoying the joyance

41 F F7 Bb Gm7

U-a la-'i ma-lu kā-u-a, Ka no-ho o ke o-na-o-na,

Seeing the sand dunes,

My rose blossom of the islands.

45 C7 F C7

'I-ke ā-na i ka hau pou-'e o-ne, Pu-a ro-se a-'o nā mo-ku.

Double Time Feet (♩ = c. 96)

There above at Nāmolokama

We are warm

49 F F7 Bb Gm7

A-i-a i ka lu-na Nā-mo-lo-ka-ma lā, Pu-me-ha-na ho-'i kā-u-a.

As the maile leaves move gently

53 C7

Ki - a - ni a - na i ka lau o ka mai - - - le, ka mai - le,

Moving on the mountain,

moistened

57 F F7 Bb Gm7

'O-ni a - na nō i ke ku - a - hi - wi la 'O-hu 'o - hu 'o - 'i kā - u - a

By the famous heavy rain of Halei.

61 C7 F C7

I ka u - a nu - i ka - u - la - na o Ha - na - le - - - i.

molto rit.

65 C7 F Fmaj6

I ka u - a nu - i ka - u - la - na o Ha - na - le - - - i.

'Ukulele
Guitar
String Bass

Nāmolokama Lā

TTBB, 'ukulele, guitar, string bass

Trad. **Swing** ♩ = ♪³ (♩ = c. 86) Traditional
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The musical score is written in treble clef with a key signature of one flat (Bb). It consists of eight staves of music, each with guitar chords indicated above the staff. The chords are: F, Bb, Gm7, C, C7, F, C7 (Staff 1); F, F7, Bb, Gm7, C, C7, F, C7, F (Staff 2); F7, Bb, G7, C7, F, F7 (Staff 3); Bb, Gm7, C7, F, C7, F (with first and second endings), F7, Bb (Staff 4); G7, C7, F, C7, F, F7, Bb, Gm7 (Staff 5); C7, F, C7, F (with first and second endings), F7, Bb, G7 (Staff 6); C7, F, F7, Bb, Gm7, C7 (Staff 7); C7, F, C7, C7, F, Fmaj6 (with a fermata) (Staff 8). The score includes a 'Double Time Feel' section starting at measure 45, where the tempo is marked as ♩ = c. 96. The final measure of the piece is marked 'molto rit.' and features a fermata over the Fmaj6 chord.

BRIEF HAWAIIAN DICTION GUIDE

Vowels:			
Hawaiian Letter	IPA	English example	
a	[ʌ]	“sun”	Notes: The macron (ˉ), called <i>ka hōkō</i> or <i>mekona</i> , 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 Hawaiian speaker 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 ī	[v]	“v”	
w – after o or u	[w]	“w”	
w – after a or initial	[v]	* 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.