

nā mele hawai‘i

Jordan Sramek, Series Editor



Pōhaku Kahiko

Rock of Ages

ZADOC, Thomas Hastings

arr. Jordan Sramek

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: *Ka lila Hawaii*. Honolulu: Mea Paipalapala a na Misionari, 1844.

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. This is a rare case in which the Hawaiian title is a translation of the English title; “Pōhaku Kahiko” literally means “ancient stone.”

Text: Augustus Toplady (1740–1778), Hawaiian trans. unknown, ed. Amy Ku‘uleialoha Stillman

Music: ZADOC, Thomas Hastings (1784–1872)

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.

Thomas Hastings composed two tunes for Augustus Toplady’s text—both ZADOC and the better-known “Rock of Ages,” TOPLADY. The English source text, the Hawaiian translation, and an English translation of the Hawaiian appear below.

Performance suggestions:

Stanzas 1 and 2 may be sung by soloists.

When compared to the source, this arrangement treats the soprano and tenor lines as interchangeable. Therefore, both these parts may be performed in the same octave (SSB or TTB).

Duration: 1m 45s

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

Toplady's original text

1. Rock of Ages, cleft for me,
Let me hide myself in Thee!
Let the Water and the Blood,
From thy riven Side which flow'd,
Be of Sin the double Cure,
Cleanse me from its Guilt and Pow'r.

2. Not the labors of my hands
Can fulfill thy Law's demands:
Could my zeal no respite know,
Could my tears forever flow,
All for Sin could not atone:
Thou must save, and Thou alone!

4. Whilst I draw this fleeting breath—
When my eye-strings break in death—
When I soar through tracts unknown—
See Thee on thy Judgment-Throne—
Rock of ages, cleft for me,
Let me hide myself in Thee!

Hawaiian translation

1. E Iesu ka mōhai no 'u,
Holo au i loko ou,
'Oia no ka pūnāwai,
Kahi a 'u ma 'ema 'e ai.
Kahe mai kou koko mau,
Me ka wai mai kō 'ao 'ao:

2. Inā 'uwē maimaka wau,
Inā ho 'oikaika mau;
'A 'ole 'oia he mōhai,
No ka hewa e pau ai;
'Oe ke ho 'ōla nei,
'A 'ole mōhai hala e.

3. I ku 'u wā e ola nei,
I ku 'u wā e make ai;
A pi 'i a 'e i kēlā ao
A nānā i kou nani mau,
E Iesu ka mōhai no 'u,
Holo au i loko ou.

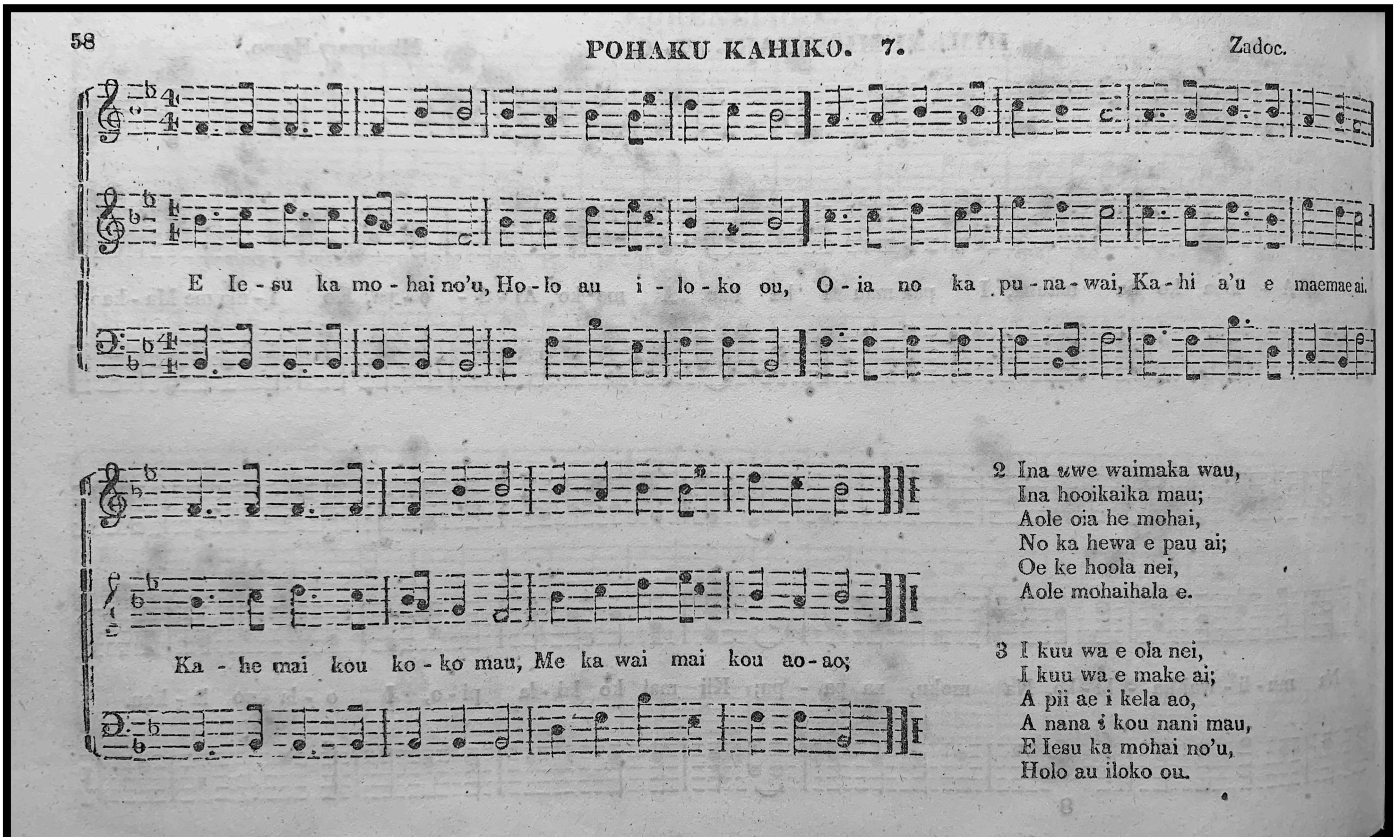
English translation of Hawaiian

Jesus, sacrificed for me,
I run to you.
This is the fountain
that flows and cleanses me:
your blood always flowing
with water from your side.

If I cry tears,
if I truly persevere,
it is not a sacrifice
for sins.
You save,
not a sin offering.

While I live,
when I die,
and ascend to that world,
and gaze upon your beauty.
Jesus, sacrificed for me,
I run to you.

58 POHAKU KAHIKO. 7. Zadoc.



E Ie - su ka mo - hai no 'u, Ho - lo au i - lo - ko ou, O - ia no ka pu - na - wai, Ka - hi a 'u e maemaema.

Ka - he mai kou ko - ko mau, Me ka wai mai kou ao - ao,

2 Ina uwē waimaka wau,
Ina hooikaika mau;
Aole oia he mohai,
No ka hewa e pau ai;
Oe ke hoola nei,
Aole mohaihala e.

3 I kuu wa e ola nei,
I kuu wa e make ai;
A pii ae i kela ao,
A nana i kou nani mau,
E Iesu ka mōhai no 'u,
Holo au iloko ou.

Pōhaku Kahiko

Rock of Ages

STB

Augustus Toplady (1740–1778), Hawaiian trans. unknown
ed. Amy Ku'uleialoha Stillman

ZADOC, Thomas Hastings (1784–1872)
arr. Jordan Sramek
ed. Daniel Mahraun

Robusto (♩ = c. 92)

Jesus, sacrificed for me, I run to you.

Soprano

Tenor

Bass

1. E le-su ka mō - hai no-'u, Ho-lo au i lo'u ou, 'O - ia no ka pū - nā-wai,

This is the fountain that flows and cleanses me:

your blood always flowing with water from your side.

T

7
Ka - hi a-'u e ma-'u wai. He mai kou ko - ko mau, Me ka wai mai kō 'ao-'ao:

If I cry tears, if I truly persevere,

cresc. poco a poco

it is not a sacrifice for sins.

S

T

B

2. I - nā 'u-wē wai - ma - ka wau, I - nā ho-'o-i - kai - ka mau; 'A - 'o - le 'o - ia he mō - hai,

19 *(cresc.)*

S No ka he - wa e pau ai; 'O - e ke ho - 'ō - la nei, 'A - 'o - le mō - hai ha - la e.

T No ka he - wa e pau ai; 'O - e ke ho - 'ō - la nei, 'A - 'o - le mō - hai ha - la e.

B No ka he - wa e pau ai; 'O - e ke ho - 'ō - la nei, 'A - 'o - le mō - hai ha - la e.

25 *f* *While I live, when I die,* *and ascend to that world,*

S 3. I ku-'u wā e o - la nei, I ku-'u wā e ma-ke ai; A pi - 'i a-'e i kē - lā ao. A

T 3. I ku-'u wā e o - la nei, I ku-'u wā e ma-ke ai; A pi - 'i a-'e i kē - lā ao. A

B 3. I ku-'u wā e o - la nei, I ku-'u wā e ma-ke ai; A pi - 'i a-'e i kē - lā ao. A

31 *and gaze upon your beauty.* *Jesus, sacrificed for me, I run to you.* *rit.*

S nā - kou na - ni mau, E Ie-su ka mō - hai no-'u, Ho - lo au i lo - ko ou.

T nā - nā i kou na - ni mau, E Ie-su ka mō - hai no-'u, Ho - lo au i lo - ko ou.

B nā - nā i kou na - ni mau, E Ie-su ka mō - hai no-'u, Ho - lo au i lo - ko ou.

BRIEF HAWAIIAN DICTION GUIDE

Vowels:			
Hawaiian Letter	IPA	English example	
a	[ʌ]	“sun”	Notes: The macron (¯), called kahiko or mekono, over a vowel denotes both length and syllabic stress. Only with the letters “a” and “e” does it 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” [jehova].

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	[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.