

nā mele hawai‘i

Jordan Sramek, Series Editor



Ponomau

DALSTON

Aaron Williams

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 *Himeni* (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: DALSTON, Aaron Williams (1731–1876)

Editorial method / notes:

The English translation, based on 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.

While the Hawaiian text bears some thematic similarities to Isaac Watts’ text “The Lord Jehovah Reigns”—usually set to this tune—it is not a strict translation.

Performance suggestions:

Any or all of verses 1 through 3 may be sung by soloists.

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.

Ponomau

SATB

Author Unknown
ed. Amy Ku'uleialoha Stillman

DALSTON, Aaron Williams (1731-1776)
arr. Jordan Sramek
ed. Daniel Mahraun

Robusto (♩ = 80-84)

Where is the eternal righteousness that saves us?

Where is the life-giving righteousness?

Tenor *mf*

1. 'Au-hea ka po-no mau, I po-no ai kā-kou? 'Au-hea ka po-no e o-la'ai?

Let us all seek the eternal God

to put an end to these idols.

T 8

E 'i-mi pū kā-kou, I ke A-ku-a mau pa nā a-ku-a wa-ha-he-'e.

Jesus will put an end to these idols,

together with their laws.

T 16

2. Na Ie-su i ho-'o-pau, Kō nei mau ki-'i la-'au; Pau pū nā ka-pu o lā-kou:

B *mf*

2. Na Ie-su i ho-'o-pau, Kō nei mau ki-'i la-'au; Pau pū nā ka-pu o lā-kou:

In this good time we shall hear the laws

of the living God.

T 24

I kei-a wā mai-ka-'i, Lo-he a ke kā-nā-wai O ke A-ku-a o-la mau.

B

kei-a wā mai-ka-'i, Lo-he a ke kā-nā-wai O ke A-ku-a o-la mau.

is the righteousness for the whole world—

Jesus saves.

A *mf*

3. Ei-a ka po-no mau, No kō ke ao ā pau, Kō Ie-su po-no e o-la'ai:

T

3. Ei-a ka po-no mau, No kō ke ao ā pau, Kō Ie-su po-no e o-la'ai:

B

3. Ei-a ka po-no mau, No kō ke ao ā pau, Kō Ie-su po-no e o-la'ai:

*Let us fly after him,**for there is eternal peace.*

40

A E le - le pau kā - kou, Ma mu - li o - na no, Ma lai - la mau e ma - lu ai.

T E le - le pau kā - kou, Ma mu - li o - na no, Ma lai - la mau e ma - lu ai.

B E le - le pau kā - kou, Ma mu - li o - na no, Ma lai - la mau e ma - lu ai.

*An new path we shall walk,**until we reach the light.*

48 *f*

S 4. He a - la - nu - i hou, E he - le ai kā - kou, A hi - ki lo - a i ke ao: Ho - 'o -

A 4. He a - la - nu - i hou, E he - le ai kā - kou, A hi - ki lo - a i ke ao: Ho - 'o -

T 4. He a - la - nu - i hou, E he - le ai kā - kou, A hi - ki lo - a i ke ao: Ho - 'o -

B 4. He a - la - nu - i hou, E he - le ai kā - kou, A hi - ki lo - a i ke ao: Ho - 'o -

*Rejoice! Praise Jehovah is**the righteous living God.**molto rit.*

57

S ma - na! Ho - 'o mai - ka - 'i! Ie - ho - va ka Mō - 'ī, Ke A - ku - a po - no o - la mau.

A ma - na! Ho - 'o mai - ka - 'i! Ie - ho - va ka Mō - 'ī, Ke A - ku - a po - no o - la mau.

T ma - na! Ho - 'o mai - ka - 'i! Ie - ho - va ka Mō - 'ī, Ke A - ku - a po - no o - la mau.

B ma - na! Ho - 'o mai - ka - 'i! Ie - ho - va ka Mō - 'ī, Ke A - ku - a po - no o - la mau.

BRIEF HAWAIIAN DICTION GUIDE

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