

nā mele hawai'i

Jordan Sramek, Series Editor

Pua Līlia

Alfred Unauna Alohikea

arr. Jordan Sramek, Daniel Mahraun

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.

Alfred Alohikea was quite prolific, both compositionally and romantically. While this song refers to “my Lily” (singular), it is said that Alohikea had a “lily” on each of the Hawaiian Islands.

Text: Alfred Unauna Alohikea (1884–1936)

Music: Alohikea

Editorial method / notes:

A translation adapted from one by Leilani Sexton, granddaughter of Alfred and Elisabeth Kamanu Alohikea Holt, is printed above the staff.

Performance suggestions:

The larger leaps in the melody line are intentionally meant to showcase not only a voice’s natural register changes but also the singer’s skill at switching between them. In Western falsetto singing, performers generally work to smooth the transition between registers. In Hawaiian-style falsetto, called *leo ki’eki’e*, the singer emphasizes the register break. When this technique is repeated as an ornament, the result is beautifully yodel-like. Soloists should make notable effort to honor this uniquely Hawaiian practice.

As with other genres of Hawaiian music, *leo ki’eki’e* developed from a coming-together of indigenous cultural traditions—such as pre-contact, Hawaiian *oli*—and outside influences—such as Christian missionary hymn-singing, and the yodeling of Mexican *vaqueros*. Ethnomusicologists have suggested that early Hawaiians’ creation of *leo ki’eki’e* was likely both natural and comfortable, since a similar vocal register break (called *ha’iha’i*), is used in some traditional chanting styles. (Note: to distinguish it from *leo ki’eki’e*, the contemporary Hawaiian music scene refers to specifically female “falsetto” singing as *leo ha’iha’i*.)

Duration: 4m

Pua Līlia

A solo, TTB, 'ukulele, guitar, bass

Alohikea

Alfred Unauna Alohikea (1884–1936)

arr. Jordan Sramek & Daniel Mahraun

based on a field recording of Nā Molokama O Hanalei

Lazy Swing $\text{♩} = \text{♩}^3$
♩ = c. 92

'Ukulele
Guitar
String Bass

Alto
Solo

Tenor

Bass

7 *Listen to the rain*

u - he - a _____ wa _____ e ka u - a, _____ Ke

11 *creeping silently along the cliffs,* *it looks as if this flower has been clean cut*

ni - hi _____ 'e ne - i nā pa - li, Ka he - le - na _____ o ia

16 *from the uplands—*

— pu - a i 'a - ko 'i - a, Ke po - po - he ma - i nei _____ i - a

21 *the very uplands that I'll enjoy*

u - ka, _____ I - a u - ka _____ ho - 'i a - 'u e wa - le -

Pua Lilia

with the sweet fragrance of my flower.

25 G7 3 C

a_a - i, Me ke 'a - la o - na - o-na o ku - 'u pu - a,

You are a flower, always to wear as a lei—

30 Cm6 G

He pu - a 'o-e na - 'u e le - i ma -

the fragrance of my lily blossom.

34 E7/G# A7 G 3 G

u_ai, Ke 'a - la u - 'u pu - a li - li - a.

Listen to the rain

38 D7 G

'A - u a wa-le 'o - e e ka u -

T A - u - he wa-le 'o - e e ka u -

B A - u - he - a wa-le 'o - e e ka u -

creeping silently along the cliffs;

42 D7 3

a, Ke ni - hi a - 'e ne - i i nā pa -

T a, Ke ni - hi a - 'e ne - i i nā pa -

B a, Ke ni - hi a - 'e ne - i i nā pa -

it looks as if this flower has been clean cut

46

T
B

li, Ka he - le - na o ia pu - a i 'a - ko 'i -

from the uplands

50

T
B

a, Ke po - po ma i nei i - a u -

C#7/D G

the very uplands that I'll enjoy

54

T
B

ka, I - a u - ka ho - 'i a - 'u e wa - le - a a -

D7 G

with the sweet fragrance of my flower.

58

G7 C

T i, Me ke 'a - la o - na - o - na o ku - 'u pu - a,

B i, Me ke 'a - la o - na - o - na o ku - 'u pu - a,

You are a flower, always to wear as a lei-

62

Cm6 G

T He pu - a 'o - e na - 'u e le - i ma -

B He pu - a 'o - e na - 'u e le - i ma -

the fragrance of my lily blossom.

66

E7/G# A7 G D7

T u ai, Ke 'a - la ku - 'u pu - a lī - li -

B u ai, Ke 'a - la ku - 'u pu - a lī - li -

70 E7/G# A7 D7 C#°7/D G

molto rit.

T a. Ke 'a - la — ku - 'u pu - a lī - li - a.

B a. Ke 'a - la — ku - 'u pu - a lī - li - a.

‘Ukulele
Guitar
String Bass

Pua Līlia

A solo, TTB, ‘ukulele, guitar, bass

Alfred Unauna Alohikea (1884–1936)

arr. Jordan Sramek & Daniel Mahraun

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Alohikea

Lazy Swing ♩ = ♩³♩
♩ = c. 92

B° A#° A° E7 A7 D7 D7 G

8

16 C#7 D7 G

24 G7 C

32 Cm6 G F#7/G# A7 G D7 G D7 G

40 D7

49 C#7/D G D7 G

58 G7 C Cm6 G E7/G#

67 A7 G D7 E7/G# A7 D7 C#7/D G

molto rit.

BRIEF HAWAIIAN DICTION GUIDE

Vowels:			
Hawaiian Letter	IPA	English example	
a	[ʌ]	“sun”	Notes: The macron (–), or kahakō or mekona, over a vowel denotes both length and syllabic stress. Only with the letters “a” and “o” 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, vowel predominates. Hawaiian diphthongs—ai, ae, ao, au, ei, eu, oi, and ou—place the stress and length on the first vowel. 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 or e	[w]	“v”	
w – after o or u	[w]	“w”	
w – after a or initial	[v] or [w]*	* choice consistent through piece	
‘	[ʻ]	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.