

# nā mele hawai'i

Jordan Sramek, Series Editor

## **Ke Aloha o ka Haku**

*Lili'uokalani's Prayer*

Lili'uokalani, Queen of Hawai'i

arr. Jordan Sramek

# ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

**Source:** Liliuokalani, Queen of Hawaii. *Liliuokalani's Prayer and Serenade*. Washington: Sanders and Stayman, 1895.

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

During the latter half of the nineteenth century, Hawaiian music was dominated by four siblings known as Nā Lani Ehā (“The Royal Four”): David Kalākaua (1836-91), Lili‘uokalani (1838-1917), Miriam Likelike (1851-87), and William Pitt Leleiohōkū (1854-77). While they all helped shape and foster the fusion of traditional Hawaiian culture and lyrical poetry with New England-style hymnody – utilizing their gifts and royal education to create a new form of musical expression – it was Lili‘uokalani who was the most prolific...and influential.

By age 15, “Lili‘u” was already an accomplished musician and composer. As an adult, she was a frequent patron of musical and dramatic events and took a keen interest in publishing her music so that it could be available to all. In 1866, she became director of the Kawaiaha‘o Church choir in Honolulu, and took the position of organist a few years later, alternating with Professor Henry Berger, master of the Royal Hawaiian Band.

By the 1890s, Lili‘uokalani’s music (published in sheet music form) was popular on the United States mainland, and by the 1910s Hawaiian music was in fashion even in Europe.

Born Lydia Lili‘u Loloku Wālania Kamaka‘eha, Lili‘u began her formal musical training when she entered the missionary-sponsored Chief’s Children’s School at age 4. A serious and talented student, Lili‘u was able to sight-read music at a very early age and was often asked by her teacher to introduce a new song to the class.

Lili‘u was given the name “Lili‘uokalani”, or “Lili‘u of the heavens” by her brother, King David Kalākaua, upon naming her heiress apparent to the throne in 1877. During her two brief years as Hawai‘i’s last ruling monarch (1891-1893), Queen Lili‘uokalani filled her world with musical activity. She held many concerts at ‘Iolani Palace, featuring foreign artists as well as local musicians. She remained active as a singer and director of several music groups, and continued to compose new songs.

Known commonly as “The Queen’s Prayer,” the touching “Ke Aloha o ka Haku” was composed by Lili‘uokalani on March 22, 1895, while she was under house arrest at ‘Iolani Palace. (She had been placed there by American and British businessmen for alleged knowledge of a plot to return her to the throne). The hymn asks the Lord’s forgiveness for those who have wronged her, and was dedicated to her niece, Victoria Ka‘iulani, heiress apparent to the throne. At the bottom of the song’s manuscript Lili‘uokalani wrote, “Composed during my imprisonment at ‘Iolani Palace by the missionary party who overthrew my government.”

**Text:** Lydia Lili‘u Loloku Wālania Kamaka‘eha Pākī, Lili‘uokalani, Queen of Hawai‘i (1838–1917)

**Music:** Lili‘uokalani, Queen of Hawai‘i

**Editorial method/notes:**

The Queen’s English translation—really, an English singing version—appears above the staff.

In the modernized 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. Amy Ku‘uleiahola Stillman.

**Performance suggestions:**

In addition to the melody of second verse, the first and third verses may also be performed by soloists.

**Duration:** 2m 30s

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

# Ke Aloha o ka Haku

*Lili'uokalani's Prayer*

opt. S solo, SATB

Lili'uokalani, Queen of Hawai'i (1838–1917)

Lydia Lili'u Loloku Walania Kamaka'eha Pākī,

Lili'uokalani, Queen of Hawai'i (1838–1917)

arr. Jordan Sramek

ed. Daniel Mahraun

Lohi [Slowly] (♩ = 58-63)

*O Lord, thy loving mercy*

*Is high as the heavens,*

Tutti *mp*

1. 'O kou a - lo - ha nō A - i - a ka la - ni, A

*It tells us of thy truth,*

*And 'tis filled with holiness.*

'o kou 'oi - a - 'i - 'o, He he - 'o - l - le ho - 'i.

*Whilst humbly meditating,*

*in these walls imprisoned,*

*Thou art my light, my haven,*

S *mp* solo (*ad lib.*)

2. Ko-'u no - ho mi - hi 'a - na pa - 'a - ha - o 'i - a, 'O 'o - e ku - 'u

A *p* (stagger breathing)

T *mm*

B *p* (stagger breathing)

*thy glory support.*

*Oh! Look not on their failings,*

S *mf*

la - a, Ko na - nā ko - 'u ko - 'o. 3. Mai nā - nā 'i - no - 'i - no Nā

A *mf*

T *mf*

B *mf*

3. Mai nā - nā 'i - no - 'i - no Nā

*Nor on the sins of men,*

*Forgive with loving kindness,*

*That we might be made pure.*

19

S he - wa o kā - na - ka, A - kā, e hu - i - ka - la, A ma - 'e - ma - 'e

A he - wa o kā - na - ka, A - kā, e hu - i - ka - la, A ma - 'e - ma - 'e

T he - wa o kā - na - ka, A - kā, e hu - i - ka - la, A ma - 'e - ma - 'e

B he - wa o kā - na - ka, A - kā, e hu - i - ka - la, A ma - 'e - ma - 'e

*For thy grace I beseech thee,*

*Bring us forth thy protection,*

24 *mp*

S nō. 4. No lai - la e ka ha - ku, Ma la - lo\_o kou 'ē - he - u Kō

A nō. 4. No lai - la e ka ha - ku, Ma la - lo\_o kou 'ē - he - u Kō

T nō. 4. No lai - la e ka ha - ku, Ma la - lo\_o kou 'ē - he - u Kō

B nō. 4. No lai - la e ka ha - ku, Ma la - lo\_o kou 'ē - he - u Kō

*And peace will be our portion,*

*Now and forevermore. Amen.*

29

S mā - kou ma - lu - hi - a, A mau loa a - ku nō. 'Ā - me - ne.

A mā - kou ma - lu - hi - a, A mau loa a - ku nō. 'Ā - me - ne.

T mā - kou ma - lu - hi - a, A mau loa a - ku nō. 'Ā - me - ne.

B mā - kou ma - lu - hi - a, A mau loa a - ku nō. 'Ā - me - ne.

## 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 <i>kā</i> or <i>mekona</i> , 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 precise. 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 consonant-vowel pairs, 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].

<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 ō	[w]	“w”	
w – after a or initial	[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.