

nā mele hawai‘i

Jordan Sramek, Series Editor

Lutera

LUTHER'S CHANT

Charles Zeuner

arr. Jordan Sramek

ROSE PUBLICATIONS

From the archives of *The ROSE ENSEMBLE*

Daniel Mahraun & Jordan Sramek, General Editors

Source: *Ka lira Hawaii*. Honolulu: Mea Paipalapa a na Misionari, 1848.

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 names are provided here.

Text: Author Unknown, ed. Amy Ku‘uleialoha Stillman

Music: LUTHER’S CHANT / CASTLE STREET / ZEUNER’S CHANT, Heinrich Christoph “Charles” Zeuner (1795–1857)

Editorial notes:

The English translation, 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.

Performance suggestions:

The soprano melody line may be sung once through by treble or unison voices, then again in the full, three-voice setting.

Duration: 1m 30s

The image shows a musical score for a hymn. At the top, it is labeled "LUTERA. 8." and "Luther's Chant." The score consists of three staves of music. The top staff is the soprano line, the middle is the alto line, and the bottom is the bass line. The lyrics are written below the staves: "Na - na kakou, mai o a o, Ua makaukau na kiha - pai, Ua hiki mai ka Uhane mau, Ke ulu nei na hua mai - kai." The music is in a common time signature and features a simple, hymn-like melody.

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

Lutera

STB

Author Unknown

ed. Amy Ku'uleialoha Stillman

LUTHER'S CHANT

Heinrich Christoph "Charles" Zeuner (1795-1857)

arr. Jordan Sramek

ed. Daniel Mahraun

Sweetly (♩ = c. 100-104)

Let us look all about us,

our orchards are prepared,

Soprano
Nā - nā kā - kou, mai 'ō a 'ō, Ua mā - kau - kau kī - hā - pai, Ua

Tenor
Nā - nā kā - kou, mai 'ō a 'ō, Ua mā - kau - kau na kī - hā - pai, Ua

Bass
Nā - nā kā - kou, mai 'ō a 'ō, Ua mā - kau - kau na kī - hā - pai, Ua

the Holy Spirit arrived

at the good seeds.

7
hi - ki mai ka 'U - ha - ne mau, Ke u - lu nei nā hu - a mai - ka - 'i.

hi - ki mai ka 'U - ha - ne mau, Ke u - lu nei nā hu - a mai - ka - 'i.

hi - ki mai ka 'U - ha - ne mau, Ke u - lu nei nā hu - a mai - ka - 'i.

BRIEF HAWAIIAN DICTION GUIDE

Vowels:			
Hawaiian Letter	IPA	English example	
a	[ʌ]	“sun”	Notes: The macron (ˉ), called <i>kekō</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 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]		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 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.