

251 O Jesus Joy Of Loving Hearts

Leo: Ku'u Ipo i ka He'e Pue One

Mondoy, arr. R Mondoy 1995, 2017

♩=100

Fl.
Ob.
Cl.

Measures 1-4 of the musical score. The Flute part begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Oboe part starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Clarinet part has a whole rest in the first measure, followed by quarter notes G3, A3, B3, C4, D4, E4, and a half note F4.

5

Fl.
Ob.
Cl.

Measures 5-8 of the musical score. The Flute part has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Oboe part has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Clarinet part has a half note G3, followed by quarter notes A3, B3, C4, D4, E4, and a half note F4.

10

Fl.
Ob.
Cl.

Measures 9-15 of the musical score. The Flute part has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Oboe part has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Clarinet part has a half note G3, followed by quarter notes A3, B3, C4, D4, E4, and a half note F4.

16 **Hui [refrain]**

Fl.
Ob.
Cl.

Measures 16-20 of the musical score. The Flute part has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Oboe part has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. The Clarinet part has a half note G3, followed by quarter notes A3, B3, C4, D4, E4, and a half note F4.

V.S.

22

Fl.
Ob.
Cl.

This system contains measures 22 through 25. The Flute part (Fl.) begins with a whole note chord in measure 22, followed by a half note chord in measure 23, and then rests in measures 24 and 25. The Oboe part (Ob.) plays a melodic line of quarter notes in measures 22-23, followed by a half note in measure 24 and a quarter note in measure 25. The Clarinet part (Cl.) plays a melodic line of quarter notes in measures 22-23, followed by a half note in measure 24 and a quarter note in measure 25. The key signature has three sharps (F#, C#, G#).

26

Fl.
Ob.
Cl.

This system contains measures 26 through 29. The Flute part (Fl.) has a whole note chord in measure 26, rests in measure 27, and then plays a melodic line of eighth notes in measures 28 and 29. The Oboe part (Ob.) has a whole note in measure 26, followed by a half note in measure 27, and a quarter note in measure 28. The Clarinet part (Cl.) has a half note in measure 26, followed by a quarter note in measure 27, and a half note in measure 28. The key signature has three sharps (F#, C#, G#).

30

to verses final

Fl. D.C.
Ob.
Cl.

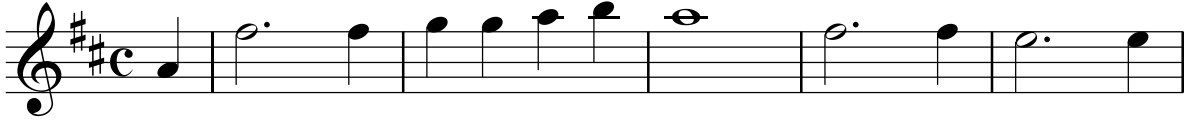
This system contains measures 30 through 32. The Flute part (Fl.) has a whole note chord in measure 30, followed by a half note in measure 31, and then rests in measure 32. A first ending bracket labeled "to verses" spans measures 30-31, and a second ending bracket labeled "final" spans measures 31-32. The Flute part has a double bar line and repeat dots at the end of measure 31. The Oboe part (Ob.) has a whole note in measure 30, followed by a half note in measure 31, and a quarter note in measure 32. The Clarinet part (Cl.) has a half note in measure 30, followed by a quarter note in measure 31, and a half note in measure 32. The key signature has three sharps (F#, C#, G#).

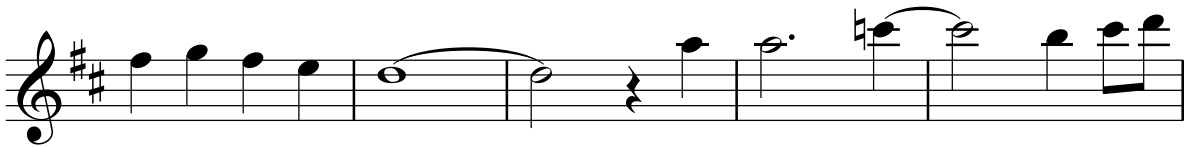
251 O Jesus Joy Of Loving Hearts

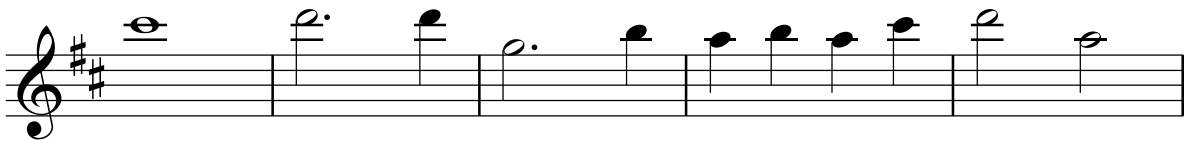
Leo: Ku'u Ipo i ka He'e Pue One

♩=100

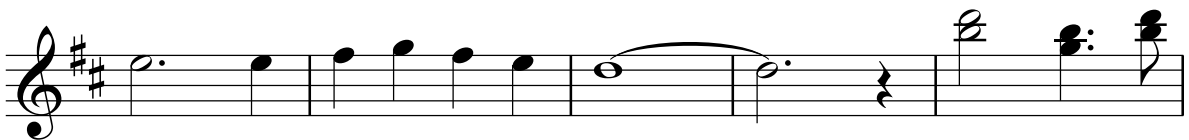
Mondoy, arr. R Mondoy 1995, 2017

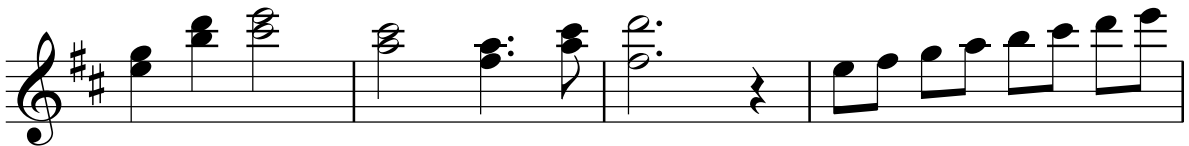
Fl. 

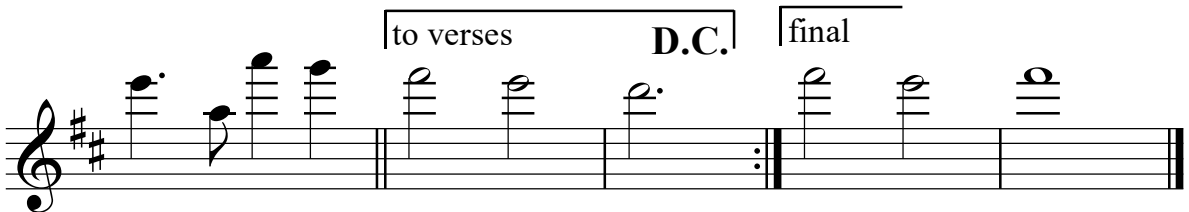
Fl. 

Fl. 

Fl. **Hui [refrain]** 

Fl. 

Fl. 

Fl. 
to verses D.C. final

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Leo: Ku'u Ipo i ka He'e Pue One

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$\text{♩} = 100$

Ob.

Ob.

Ob.

Hui [refrain]

Ob.

Ob.

Ob.

Ob.

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♩=100

Cl.

Cl.

Cl.

Hui [refrain]

Cl.

Cl.

Cl.

Cl.

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$\text{♩} = 100$

The score is written for Horns (Hn.) and Trumpets (Tpt.) in the key of D major (two sharps) and common time (C). It consists of six systems of staves. The first system (measures 1-5) features a 7-measure rest for both instruments. The second system (measures 6-10) shows the instruments playing a melodic line. The third system (measures 11-15) is the start of the 'Hui [refrain]'. The fourth system (measures 16-20) continues the refrain. The fifth system (measures 21-24) continues the refrain. The sixth system (measures 25-29) continues the refrain. The seventh system (measures 30-34) includes a 'D.C.' (Da Capo) section and a 'final' section. The 'D.C.' section has a first ending that leads back to the beginning of the refrain, and a second ending that leads to the final. The 'final' section concludes the piece with a double bar line.

Hn.

Tpt.

7

7

11

Hn.

Tpt.

16

Hui [refrain]

Hn.

Tpt.

21

Hn.

Tpt.

25

Hn.

Tpt.

30

to verses

D.C.


final

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Leo: Ku'u Ipo i ka He'e Pue One

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Hn. $\text{♩} = 100$ **7**




Hn.




Hui [refrain]

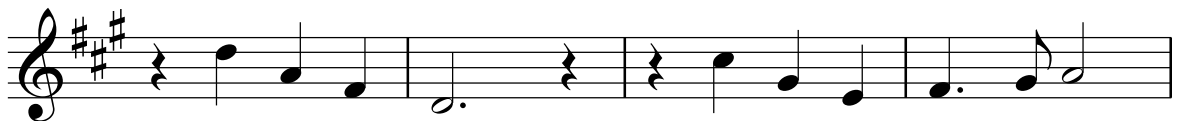
Hn.



Hn.

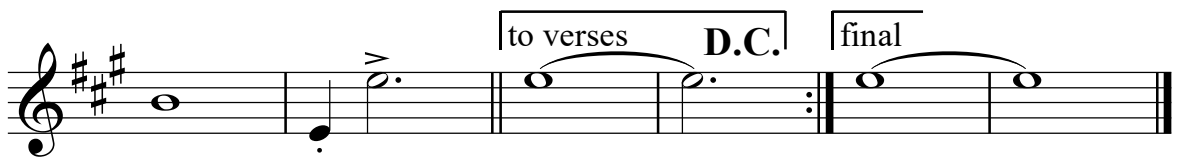


Hn.



Hn.

to verses **D.C.** final



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$\text{♩} = 100$

8

Tpt.

Tpt.

Tpt.

Hui [refrain]

Tpt.

Tpt.

Tpt.

Tpt.

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Leo: Ku'u Ipo i ka He'e Pue One

$\text{♩} = 100$

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Vln. 1

Vln. 2

Vla.

Vc.

5

Vln. 1

Vln. 2

Vla.

Vc.

11

Vln. 1

Vln. 2

Vla.

Vc.

12

BH 251_Kuulpo_4Stg

16 **Hui [refrain]**

Vln. 1
Vln. 2
Vla.
Vc.

22

Vln. 1
Vln. 2
Vla.
Vc.

28

to verses **D.C.** final

Vln. 1
Vln. 2
Vla.
Vc.

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Leo: Ku'u Ipo i ka He'e Pue One

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$\text{♩} = 100$

Vln. 1

Vln. 2

6

Vln. 1

Vln. 2

14

Hui [refrain]

Vln. 1

Vln. 2

21

Vln. 1

Vln. 2

28

Vln. 1

Vln. 2

to verses **D.C.** final

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Leo: Ku'u Ipo i ka He'e Pue One

♩=100

Violins
After Kalaupapa 1990 parts

Mondoy, arr. R Mondoy 1995, 2017

The first system of the musical score consists of two staves in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes rests and notes in both staves.

The second system of the musical score consists of two staves in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes notes and rests in both staves.

The third system of the musical score consists of two staves in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes notes and rests in both staves.

Hui [refrain]

The fourth system of the musical score consists of two staves in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes notes and rests in both staves.

V.S.

BH 251_Kuulpo_Violin1,2 (S)

2

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef sign, a key signature signature, and a common time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The bottom staff is in treble clef with the same key signature and time signature. It begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bottom staff continues with a quarter rest followed by eighth notes G4, A4, B4, and C5. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The top staff continues the melody from the second system, with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bottom staff continues with a quarter rest followed by eighth notes G4, A4, B4, and C5. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The top staff begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5. Above the staff, the text "to verses" is written above the first measure, "D.C." above the second measure, and "final" above the third measure. The system concludes with a double bar line. The bottom staff continues with a quarter rest followed by eighth notes G4, A4, B4, and C5. The system concludes with a double bar line.

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$\text{♩} = 100$

Vln. 1

First line of the musical score for Vln. 1. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, a dotted quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a dotted quarter note D4, and ends with a half note C4.

Vln. 1

Second line of the musical score for Vln. 1. The melody continues with a dotted quarter note D4, an eighth note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a dotted quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and ends with a half note F#2.

Vln. 1

Third line of the musical score for Vln. 1. The melody continues with a dotted quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a dotted quarter note E1, a quarter note D1, a quarter note C1, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a dotted quarter note E1, a quarter note D1, a quarter note C1, and ends with a half note B1.

Hui [refrain]

Vln. 1

Fourth line of the musical score for Vln. 1, marking the start of the Hui [refrain]. The melody begins with a dotted quarter note G4, a quarter note A4, a dotted quarter note B4, a quarter note C5, a dotted quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a dotted quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a dotted quarter note E3, a quarter note D3, a quarter note C3, and ends with a half note B2.

Vln. 1

Fifth line of the musical score for Vln. 1. The melody continues with a dotted quarter note A2, a quarter note G2, a quarter note F#2, a dotted quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a dotted quarter note E1, a quarter note D1, a quarter note C1, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a dotted quarter note E1, a quarter note D1, a quarter note C1, and ends with a half note B1.

Vln. 1

Sixth line of the musical score for Vln. 1. The melody continues with a dotted quarter note A1, a quarter note G1, a quarter note F#1, a dotted quarter note E1, a quarter note D1, a quarter note C1, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a dotted quarter note E1, a quarter note D1, a quarter note C1, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F#1, a dotted quarter note E1, a quarter note D1, a quarter note C1, and ends with a half note B1.

Vln. 1

Seventh line of the musical score for Vln. 1. It contains performance instructions: a bracket labeled "to verses" covers the first two measures, a bracket labeled "D.C." covers the next two measures, and a bracket labeled "final" covers the last two measures. The melody continues with a dotted quarter note G4, a quarter note A4, a dotted quarter note B4, a quarter note C5, a dotted quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a dotted quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a dotted quarter note E3, a quarter note D3, a quarter note C3, and ends with a half note B2.

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$\text{♩} = 100$

Vln. 2

Vln. 2

Vln. 2

Hui [refrain]

Vln. 2

Vln. 2

Vln. 2

Vln. 2

to verses D.C. final

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$\text{♩} = 100$

Vla.

Vla.

Vla.

Vla.

Vla.

Hui [refrain]

Vla.

Vla.

Vla.

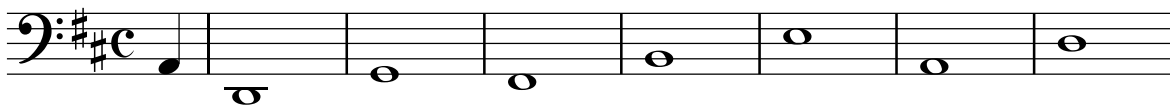
Vla.

251 O Jesus Joy Of Loving Hearts

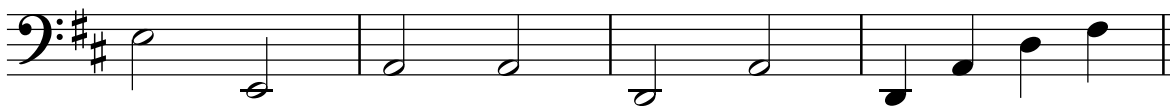
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$\text{♩} = 100$

Vc. 

Vc. 

Vc. 

Hui [refrain]

Vc. 

Vc. 

Vc. 

Vc. 