

# New Music for Hawaiian Language Chorus



A collection of original arrangements

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by Robert M. Mondoy





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## ***Mahalo***

Puakea Nogelmeier,  
Calvin Liu,  
the choirs of St. John Vianney & the  
Cathedral of Our Lady, Queen of Peace

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I will not provide here a pronunciation guide to Hawaiian when so many guides are available in print already. I myself regularly need to review and memorize these primers towards a more informed approach to pronunciation of diphthongs and elisions, just as much as I need to regularly practice the piano, the instrument of my profession.

I suggest several sources illuminating Hawaiian pronunciation, diphthongs, and elisions: *Pukui & Elbert, Hawaiian Dictionary*, University of Hawai'i Press, Honolulu 1971, pp.vii-viii; *Kahanahui & Anthony, E Kama'ilio Hawai'i Kākou; Let's Speak Hawaiian*, University of Hawai'i Press, Honolulu 1974, pp.xvii-xix

There are other references that you may have found yourself to be equally useful. Often it helps (as a choral group) to speak aloud the Hawaiian text, simultaneously working towards good Hawaiian pronunciation and learning the meanings of key words. You may also need to research name places, wind and rain names and plant/flower references and their significance in Hawaiian lyrical poetry. To sum things: do your homework on the language and the linguistic, cultural and geographical references of the song at hand. Nowadays, it's no longer just about the tune or the arrangement. One can only be as persuasive in delivery as you are persuaded yourself in preparation and practice.

Our sung Hawaiian should be as comprehensible and clear as our spoken Hawaiian.

When we listen to choral recordings in English, I think we already find ourselves discerning whether language comprehensibility is at the fore (our audience normally doesn't have a text-handout to follow) or whether the musical/choral sound is glorified at the expense of language comprehensibility. I think you share with me many moments of puzzlement in some performances; my musical aesthetic was titillated, but I really didn't know what was *said*. Imagine, moreover, how challenging it would be when singing in a language not immediately familiar to our audiences.

I think there ought to be a single-minded, wide-eyed, excited learning journey by choral groups, choir members and their directors when mastering language, culture and music. Our personal efforts at learning and excellence do make a difference. Critics are easily proven wrong by even amateur musicians whose own efforts often surpassed the expected. We humans are a remarkably flexible and self-reflecting lot, and something as significant as choral music can demonstrate our indigenous musical creativity and our compelling desire to understand how to move and inspire others and ourselves. Our love for music and culture is ground enough for sincere and thoughtful endeavor.

I would like to encourage all who delve into choral musical performance to enjoy and appreciate and *perform* both the sound and the text and the meaning of a composition or arrangement. Such efforts towards personal and communal choral excellence mark a society still moved by its musical and cultural heritage. Our fellows who make up our audience can then also be empowered to also sense and celebrate this musical and textual aesthetic of achievement and excellence.

I have made an effort to address common bugbears in Hawaiian choral arrangements; diphthongs, elisions, and breathing. I have already been supported by many gifted friends who have proffered me instruction, advice and assistance to present correct Hawaiian spelling, translation, pronunciation and choral interpretation. Moreover, the references mentioned in the beginning above do indeed define for us and ask of us "Hawaiian-sounding" elisions and diphthongs. We need graciously heed what is being taught.

**Diphthongs:** With melismatic (that is, multi-pitches) diphthongs, or with long-value single-pitched diphthongs, I use a connecting curve ~ under the text and place the closing vowel over the count most suitable. I also employ a dotted slur line over the notes for the same concern. This method is the best I can devise to communicate a concern common to those musicians intimate with Hawaiian language choruses. Never break ('*oki*') any diphthong. If the diphthong is spelled intact under a single (non-long-value) pitch, then pronounce it as such; short closure, honor the vowel quality of the off-glide, and not drawn-out.

**Elisions:** In spots I deem critical I use a connecting curve ~ between words. Elisions do affect where you ought or ought not breathe, since any breath could sound like you intended to a glottal stop. Some elisions involve the combining of the *same* vowel of a following separate word; here one “ties” (to borrow the musical jargon), for example ma~ i~i, where *mai* and *i* are separate words; you would pronounce such as “mayee.” (whats the phonetic ?)

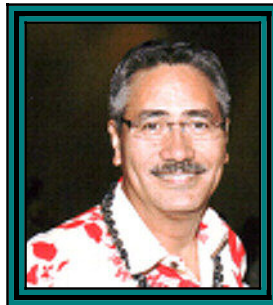
Always remember: if there **is no** ‘*okina*, never use a glottal stop. If there **is** an ‘*okina*, always use a glottal stop. Be certain that your breathing-place choices do not create an unintentional ‘*okina*.

**Breathing:** The breath marks explanations are noted on each arrangement. Some arrangements have abundant breath markings, while other arrangements leave you to your own efforts to calculate breathing based on musical phrasing, ‘*ōlelo* and text-meaning. Think ‘*ōlelo*, and do mark your scores as per your *kumu ‘ōlelo*, or your choir director, and share your ideas, suggestions, and insights as would befit the common effort.

**Levels of Ease and Difficulty:** I have arbitrarily labeled these arrangements with levels of ease/difficulty. Please do discern your choral resources and use an arrangement suitable to the gang. I am curious to know how your performances endeavors proceed, and I am grateful for your communicating with me. Please remember that your recorded performances are *gratis* reproduce-able / internet-postable unless they involve any sort of monetary interchange. That would involve a separate fiscal arrangement. More information at my website [www.mondoymusic.com](http://www.mondoymusic.com)

**Practice Soundclips:** At the website I have posted both .mid and .mp3 files for your practice use. These are *gratis* downloadable. If I need to improve/enhance links or create resources for a particular composition, do contact me via e-mail: [mondoymusic AT gmail DOT com](mailto:mondoymusic@gmail.com).

**Errata:** Such a musical endeavor as this is prone to a range of possible typographical and score-communication errors. I encourage your keeping in touch with this composer with your discoveries of errata and areas of improvement and clarification. The function of these scores and texts is to assist you and your choir to be the best you can be, and to enjoy the wonders and cultural richness of Hawaiian language choral music.



Robert M. Mondoy  
Honolulu, October 21, 2010

from **New Music for  
Hawaiian Language Chorus**

*Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs*



# Aloha ‘Oe

by Lili‘uokalani

a choral arrangement of  
Queen Lili‘uokalani's song  
by Robert M. Mondoy

*for 2 part (or SA-TB) mixed voices, a capella or with accompaniment,  
Elementary level*



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## Aloha ‘Oe

Ha‘aheo ka ua i nā pali  
Ke nihi a‘ela i ka nahele  
E hahai ana paha i ka liko  
Pua ‘āhihi lehua o uka

Aloha ‘oe, aloha ‘oe  
E ke onaona noho i ka lipo  
A fond embrace, a ho‘i a‘e au  
Until we meet again

‘O ke hali‘a aloha i hiki mai  
Ke hone a‘e nei i ku‘u manawa  
‘O ‘oe nō ka‘u ipo aloha  
A loko e hana nei

Maopopo ku‘u ‘ike i ka nani  
Nā pua rose o Maunawili  
I laila hia‘ai nā manu  
Miki‘ala i ka nani o ka liko

### Farewell to Thee

Proudly swept the rain by the cliffs  
As on it glided through the trees  
Still following ever the liko  
The ‘āhihi lehua of the vale

Farewell to thee, farewell to thee  
Thou charming one who dwells in the bowers  
A fond embrace 'ere I depart  
Until we meet again

Thus sweet memories come back to me  
Bringing fresh remembrance of the past  
Dearest one, yes, thou are mine own  
From thee, true love shall ne'er depart

I have seen and watched thy loveliness  
Thou sweet rose of Maunawili  
And 'tis there the birds oft love to dwell  
And sip the honey from thy lips

*Translation: Lili'uokalani*



Nathan Yuen, 2008.  
Used with permission.

There is much written on the background story of Liliu's song. However I find myself drawn to the reference to the Pua ‘āhihi (*Metrosideros tremuloides*). This ‘Ōhi‘a Lehua form is found in lower elevations, although I've seen them thriving in higher elevations as well. The flowers are dark-red, and, when the wind blows, or a rain squall moves through, the leaves and branches, often top-laden with those dark-red blossoms, dance to and fro, seemingly waving to greet or to bid farewell. They populate the crests of the foothill ridges of Maunawili, where I took frequent hikes in the foothills and forests back in my high school years at St. Stephen's. I still do fondly recall the singular beauty of the Pua ‘āhihi, and feel enriched in my appreciation of Liliu's song because of it. The parents of the very trees I enjoyed probably were witness to the occasion that inspired this song. Liko are the leaf-buds of the ‘Ōhi‘a Lehua.

Composed 1878 by Lili'uokalani (1838-1917). All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!* See also *Lili'uokalani. Queen's Songbook*. Honolulu: Hui Hanai, 1999; *Elbert & Mahoe Nā Mele o Hawai'i Nei*. Honolulu: University of Hawai'i, 1970; *Wilcox et al., He Mele Aloha*. Honolulu: 'Oli'Oli Productions. Also at [www.huapala.org](http://www.huapala.org)

## Aloha 'Oe

Lili'uokalani, 1878

Arranged by Robert M. Mondoy, 2004, rev. 2010

Andante  $\text{♩} = 112$ 

**System 1:**

*mp* Ooo... *mf*

1. Ha - 'a - he - o ka  
 2. 'O ka ha - li - 'a a-  
 3. Ma - o - po - po ku - 'u  
 1e. High a - bove the  
 2e. Warm the mem - 'ry

**System 2:**

6

u - a i nā pa - li Ke ni - hi a - 'e - la i ka na -  
 lo - ha i hi - ki ma - i Ke ho - ne a 'e ne i i ku - 'u ma -  
 'i - ke i ka na - ni Nā pu - a o ro - se o Mau - na -  
 cliffs and through the tree - tops, The rain sear - ches all through - out its  
 that a - lights my heart , So pre - cious, like pe - tals wet with

**System 3:**

11

he - le E ha - hai a - na pa - ha i ka li -  
 na - wa 'O 'oe nō ka - 'u i - po a - lo -  
 wi - li I lai - la hi - a - 'a - i nā ma -  
 home The 'ā - hi - hi le - hū - a and its beau -  
 dew, , You are ey - er with - in my ve - ry be -

'breath      ø'no breath  
'catch-breath, as needed

2 16

ko Pu - a 'ā - hi - hi le - hu - a o u - ka A-lo-ha  
ha A lo - ko e ha - na ne - i A-lo-ha  
nu Mi - ki - 'a - la i ka na - ni o ka li - ko  
ty To ca - ress and che - rish one it calls its own.  
ing, Ev - 'ry - day I'll ce - le - brate my love for you.

21

'o - e, a - lo - ha 'o - e, E ke o - na - o - na  
'o - e, a - lo - ha 'o - e, From for - ests cool and

26

no - ho i ka li - po ed. A fond em - brace a  
love - ly we've des - cend ed. One fond em - brace, now

31

A E<sup>7</sup> A D.C. A<sup>7</sup> D.S.

last time: rpt refr.

ho - 'i a - 'e au Un - til we meet a - gain. A - lo - ha  
 we must part a-way, , Un - til we meet a - gain. A - lo - ha

D.C. D.S.

last time: rpt refr.

# Coda

36

final rit. ... A<sup>7</sup> E<sup>7</sup> D , Dm A

Un - til we meet a - gain. A - lo - ha 'oe

Coda final rit. ...



## Aloha 'Oe



Queen Lili'uokalani's "Aloha 'Oe", 1890 sheet music



from **New Music for  
Hawaiian Language Chorus**

Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs



# Awaiāulu Ke Aloha

by Lala Mahelona

a choral arrangement of a Hawaiian song from the  
late 19<sup>th</sup> century by Robert M. Mondoy

*for 4 part chorus; a capella or with accompaniment, Intermediate level*

✿ *No Puakea Nogelmeier, me ke aloha pumehana* ✿



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## Awaiāulu Ke Aloha

Hiki mai ana ke aloha  
Kau mai ana ka hali‘a  
||: Ho‘olā‘au mai ana ia‘u  
E ho‘i māua e pili :||

HUI

E awaiāulu ke aloha  
I pili hemo ‘ole i ke kau  
||: ‘O ka hana ‘ana iho ua pono  
Pono ‘oe pono pū ho‘i kāua :||

‘O kāu mau ‘upu ‘ana  
Ka‘u i ho‘okō ai  
||: E ka manawa i hiki mai  
Pono ‘oe pono pū ho‘i kāua :||

Mali ‘ia iho ka houpo  
Ka li‘a a loko i hō‘i‘o  
||: ‘Ōmau ‘ia iho i pa‘a  
I mau ke ko‘i‘i a loko :||

### Let Love Be Here to Stay

Love has arrived  
Coming to alight, a fond memory  
Urging me on with insistence  
To let us be united again

Let love be here to stay  
To be together, inseparable, forever  
What has been done is so right  
You are just right, together we're perfect

Your anticipations  
I have fulfilled  
The time has arrived  
You are just right, together we're perfect

The heart has been soothed  
The confirming desire within  
Bound as one, inseparable,  
To make this desire in me everlasting

*Translation: Puakea Nogelmeier*



If only we could know more about the composer of this song and the circumstances that fostered its creation; a courting song, a wedding gift, perhaps? If the time to be united has truly arrived, then together we are perfect. I hoped to heighten this rapturous declaration for the beloved by having the men and women alternately "chorus" each other. "*Pono 'oe pono pū ho'i kāua*", no ho'i (indeed)!

*Lovers, 1923 (Pablo Picasso 1881-1973 D.C.)  
National Gallery of Art, Washington*

Level: Intermediate

Lala Mahelona (-), ca. 1897

# Awaiāulu Ke Aloha

no Puakea Nogelmeier, me ke aloha pumehana

Lala Mahelona (-), ca. 1897

Arranged by Robert M. Mondoy, 2004

Women

Capo I; play A

Andante ♩ = 100

B<sup>b</sup>(A) F<sup>7</sup>(E<sup>7</sup>) B<sup>b</sup>(A)

S  
1. Hi - ki ma - i a - na ke a - lo - ha  
2. 'O kā - u mau 'u - pu a - na  
3. Ma - li 'ia i - ho ka hou - po

A  
1. Hi - ki ma - i a - na ke a - lo - ha  
2. 'O kā - u mau 'u - pu a - na  
3. Ma - li 'ia i - ho ka hou - po

T  
Kau ma - i a - na ka ha - li'a  
Ka - 'u i ho - 'o - kō ai  
Ka li - 'a a lo - ko i hō - 'i'o

B  
Kau ma - i a - na ka ha - li'a  
Ka - 'u i ho - 'o - kō ai  
Ka li - 'a a lo - ko i hō - 'i'o

Andante ♩ = 100

breath o'no breath  
catch-breath, as needed

Men

9 Women

S  
Ho - 'o - lā - 'a - u mai a - na i - a - 'u E ho - 'i mā - u - a e pi - li  
E ka ma - na - wa i hi - ki mai Po - no 'oe po - no pū ho - 'i kā - u - a  
'O mau 'i - a i - ho i pa - 'a I mau ke ko - 'i - 'i a lo - ko

A  
Ho - 'o - lā - 'a - u mai a - na i - a - 'u E ho - 'i mā - u - a e pi - li  
E ka ma - na - wa i hi - ki mai Po - no 'oe po - no pū ho - 'i kā - u - a  
'O mau 'i - a i - ho i pa - 'a I mau ke ko - 'i - 'i a lo - ko

Pno.

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'breath    ø'no breath  
'catch-breath, as needed

17 **Men**

T. *8*

B.

Pno.

Ho- 'o-lā - 'a-u mai a -na i - a -'u E ho-'i mā - u-a e pi - li  
E ka ma - na - wa i hi- ki mai Po-no 'o-e po-no pū ho-'i kā - u - a  
'Ō mau 'i - a i-ho i pa-'a I mau ke ko - 'i - 'i a lo - ko

Ho- 'o-lā - 'au- mai a -na i - a -'u E ho-'i mā - u-a e pi - li  
E ka ma - na - wa i hi- ki mai Po-no 'o-e po-no pū ho-'i kā - u - a  
'Ō mau 'i - a i-ho i pa-'a I mau ke ko - 'i - 'i a lo - ko

## Hui

25

S. *mp*

A. *mp*

T. *mp* *8*

B.

Pno. *mp* *f*


C#°(C°) F7(E7) ø' Bb(A)

E a - wai - ā - u - lu ke a - lo - ha I pi - li he - mo 'o - le i ke kau

E a - wai - ā - u - lu ke a - lo - ha I pi - li he - mo 'o - le i ke ka - u

E a - wai - ā - u - lu ke a - lo - ha I pi - li he - mo 'o - le i ke kau

E a - wai - ā - u - lu ke a - lo - ha I pi - li he - mo 'o - le i ke kau

\* optional rhythmic alternative: 

3

33

S. *mf* 'O ka ha-na 'a-na i - ho ua po-no ah... *F<sup>7</sup>(E<sup>7</sup>)* *B<sup>b</sup>(A)* *C<sup>#</sup>o(C<sup>o</sup>)*

A. *mf* 'O ka ha-na 'a-na i - ho ua po-no ah... *F<sup>7</sup>(E<sup>7</sup>)* *B<sup>b</sup>(A)* *C<sup>#</sup>o(C<sup>o</sup>)*

T. *mf* Po-no 'o - e po-no pū ho-'i kā - u - a

B. *mf* Po-no 'o - e po-no pū ho-'i kā - u - a

Pno. *mf* *f*

41

S. *B<sup>b</sup>(A)* *Gm<sup>7</sup>(F<sup>#</sup>m<sup>7</sup>)* *B<sup>b</sup>/F(A)* , *F(E)* *F<sup>7</sup>(E<sup>7</sup>)* *G<sup>b</sup>/B<sup>b</sup>(F)* *B<sup>b</sup>(A)* **D.C.**

'O ka ha-na 'a-na i - ho ua po-no Po-no 'o - e po-no pū ho-'i kā - u - a

A. 'O ka ha-na 'a-na i - ho u-a po-no Po-no 'o - e po-no pū ho-'i kā - u - a

T. *ah...* Po-no 'o - e po-no pū ho-'i kā - u - a

B. *ah...* Po-no 'o - e po-no pū ho-'i kā - u - a **D.C.**

Pno. **D.C.**

**Coda**

49  $B^b7/A^b(A^7)$   $E^b/G^b(D)$   $E^bm/G^b(Dm)$  tacet  $B^b(A)$

S. *f* Po - no 'oe po - no pū ho - 'i kā - u - a.

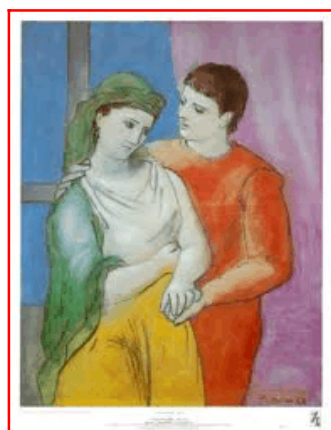
A. *f* Po - no 'oe po - no pū ho - 'i kā - u - a.

T. *f* Po - no 'oe po - no pū ho - 'i kā - u - a.

B. *f* Po - no 'oe po - no pū ho - 'i kā - u - a.

**Coda**

Pno. *f*



*Lovers, 1923 (Pablo Picasso 1881-1973)*  
National Gallery of Art, Washington D.C.

from **New Music for  
Hawaiian Language Chorus**

Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs



# Honesakala

by Thomas Lindsey

a choral arrangement of a Hawaiian song from  
the late 19<sup>th</sup> century  
by Robert M. Mondoy

*for 4 part chorus, some divisi; a capella or with accompaniment, Intermediate  
level*

✿ *No Larry Lindsey Kimura, me ke mahalo* ✿



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# Honesakala

Ho'ohenokēia no ka honesakala  
Ke 'ala mua ho'i a'u i honi ai  
Ua ho'opa'a 'ia ma ko'u pu'uwai  
Me kahi pōkē pua a kāua i kui ai

Li'a au i ka 'ono o ka wai o ia pua  
'Upu a'e ka mana'o e ki'i hou e ako  
'A'ohe kani leo o nā manu o 'Ōla'a  
Ua la'ahia au me ka kuhi hewa

I waiho iho au i kahi lei ua mai  
I hō'ailona nou e 'ike iho ai  
A he 'u'a kēia ua hiki iho nei  
Ke ahu mai nei ka meheu hele hewa

'A'ole no ku'u 'ike 'ana i ka nani  
Wau e kaena wale a'e ai  
He maka'u nui ko'u o pulu i ka ua  
O 'elo'elo ho'i a loa'a i ke anu

## Honeysuckle

This is a cherished song for the honeysuckle  
The first fragrance that I inhaled  
It is bound within my heart  
With the bouquet that you and I fashioned

I yearn for the sweet nectar of that flower  
Thoughts well up to pluck it anew  
There is no encouraging voice of the birds of 'Ōla'a  
I am cursed by illusion

I leave a lei that has faded  
As a sign for you to see  
This worthless one has come in vain  
The straying footsteps are apparent  
(word-play with boots on the steps)

It's not my knowledge of beauty  
That causes me to boast  
I am fearful of being soaked in the rain  
Drenched, and falling prey to the cold

*Translation by Puakea Nogelmeier, 2004*



*From Noe Mahoe's personal notes:* Tom Lindsey (in KBMH<sup>1</sup>, Lindsay) was a hapa-haole with a sweetheart. One morning the both of them made a honeysuckle lei and then he went to work. He returned unexpectedly and saw a horse in front of his sweetheart's house. When he looked in he saw his beloved wife in the arms of his uncle. Heartbroken, he left the lei on the door knob. He composed this song in grief and died a few months later (*Told by Mrs. Pukui*) 'Ōla'a is a portion of forest near Ke'eau where bird catchers of old often frequented. Bird-catching is a reference to successful romancing.

*Honeysuckle,  
photograph ownership research pending*

'Ōlelo: Thomas Lindsey (-) ca. 1897. Leo: attributed to David Nape (1879-1913) ca. 1899. All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!* See sources Hopkins, Charles A. K. **Aloha Collection of Hawaiian Songs**, Wall, Nichols Co., Honolulu, Territory of Hawaii 1899; <sup>1</sup>Holstein, ed. **Ka Buke Mele O Nā Hīmeni Hawai'i**, Holstein, Honolulu, 1897, Bishop Museum Press, 2003, *Pukui Nā Mele Welo*, Bishop Museum Press, 1995. See also www.huapala.org



# Honesakala

Level: Advanced  
Thomas Lindsey (-), ca. 1897

no Larry (Linsey Parker) Kimura, me ke mahalo

attributed (in Hopkins) to David Nape (1879-1913), ca. 1899  
Arranged by Robert M. Mondoy, 2004

With tender sorrow ♩ = 92

The musical score is written in 3/4 time with a key signature of one flat (Bb). It begins with a piano introduction of 7 measures, featuring chords F7, Bb/F, F, G7/F, C7, Dm7/C, and C7. The vocal parts enter at measure 8. The 'all women' part is in the soprano line, and the 'all men' part is in the alto line. Both parts have three verses of lyrics. The piano accompaniment continues with a 'dolce' marking. The score concludes at measure 14 with a final piano accompaniment section.

**8** **F** **B<sup>b</sup>/F** **F** **G<sup>7</sup>/F** **C<sup>7</sup>** **Dm<sup>7</sup>/C** **C<sup>7</sup>**

**(all women)**

1. Ho-'o - he - no kē - i - a no ka ho-ne-sa-ka - la Ke 'a - la mu-a  
2. I wai - ho i-ho au i ka - hi le - i ua mae I ho-ai-lo - na  
3. 'A - 'o - le no ku-'u 'i - ke 'a-na i ka na - ni Wau e ka -

**(all men)**

1. Ho-'o - he - no kē - i - a no ka ho-ne-sa-ka - la Ke 'a - la mu-a  
2. I wai - ho i-ho au i ka - hi le - i ua mae I ho-ai-lo - na  
3. 'A - 'o - le no ku-'u 'i - ke 'a-na i ka na - ni Wau e ka -

**14** **F** **C<sup>7</sup>** **F** **F<sup>7</sup>** **B<sup>b</sup>** **(Dm)**

**(all women)**

ho - 'i a-'u i ho-ni ai U - a ho - 'o-pa-'a 'i - a ma ko - 'u pu-'u-  
no - u e 'i - ke i-ho ai A he 'u - 'a kē - i - a ua hi - ki i - ho  
e - na wa - le a-'e ai He ma - ka - 'u nu-i ko - 'u o pu - lu i ka

**(all men)**

ho - 'i a-'u i ho-ni ai U - a ho - 'o-pa-'a 'i - a ma ko - 'u pu-'u-  
no - u e 'i - ke i-ho ai A he 'u - 'a kē - i - a ua hi - ki i - ho  
e - na wa - le a-'e ai He ma - ka - 'u nu-i ko - 'u o pu - lu i ka

*'breath    o'no breath*  
*'catch-breath, as needed*

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2 'breath    ø'no breath  
'catch-breath, as needed

20 Gm C F

(all women)

wai Me ka - hi pō - kē pu - a a kā - u - a i kui ai  
 nei Ke a - hu mai nei ka me - heu he - le he - wa  
 ua O 'e - lo - 'e - lo ho'i a lo - a - 'a i ke a - nu

(all men)

wai Me ka - hi pō - kē pu - a a kā - u - a i kui ai  
 nei Ke a - hu mai nei ka me - heu he - le he - wa  
 ua O 'e - lo - 'e - lo ho'i a lo - a - 'a i ke a - nu

Hui [Slower, more passionate]

25 ♩=80 Gm A Gm<sup>6</sup>/E

Li - 'a au i ka 'o - no o ka wai o i - a pu - a 'U-pu  
 Li - 'a au i ka 'o - no o ka wai o i - a pu - a 'U-pu  
 Li - 'a au i ka 'o - no o ka wai o i - a pu - a 'U-pu  
 Li - 'a au i ka 'o - no o ka wai o i - a pu - a 'U-pu

Hui [Slower, more passionate]

♩=80

rit. . . . . **Deliberately** **A tempo coro** 3

30 F *f* Gm A Gm/D C#7 C7 F

a - 'e ka ma - na - 'o e ki - 'i hou e a - ko

a - 'e ka ma - na - 'o e ki - 'i hou e a - ko

a - 'e ka ma - na - 'o e ki - 'i hou e a - ko 'A - 'o - he ka-ni

a - 'e ka ma - na - 'o e ki - 'i hou e a - ko 'A - 'o - he ka-ni

rit. . . . . **A tempo coro**

*f* *mf* *mp*

**Dramatically....** **slowing to a stop...** **Singers stop, pause**

35 F7 *mf* Ebm/Bb *ff* //

o nā ma - nu o 'Ō - la - 'a //

*mf* rall. *ff* //

o nā ma - nu o 'Ō - la - 'a //

rall. *ff* //

le - o o nā ma - nu o 'Ō - la - 'a //

rall. *ff* //

le - o o nā ma - nu o 'Ō - la - 'a //

rall. *ff* **slowing to a stop...** **Piano still sounds**

legatissimo throughout

4 Tenderly sad, a tempo coro

A tempo primo

39 *mp*

U-a la-'a-hi - a a - u me ka ku-hi he - wa.

*mp*

U-a la-'a-hi - a a - u me ka ku-hi he - wa.

*mp*

U-a la-'a-hi - a a - u me ka ku-hi he - wa.

*mp*

U-a la-'a-hi - a a - u me ka ku-hi he - wa.

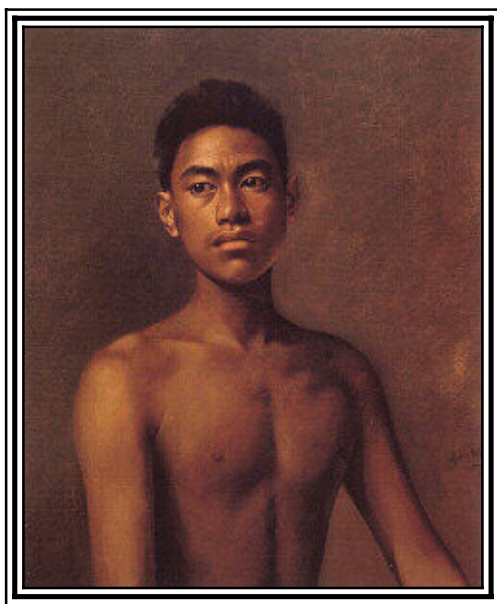
Tenderly sad, a tempo coro

A tempo primo

46 *p*

*last time: un poco rit.*

1.2. *C7* **D.S.** 3. *C7* *F*



"Iokepa, Hawaiian Fisher Boy", oil on canvas painting by Hubert Vos, 1898, private collection

from **New Music for  
Hawaiian Language Chorus**

Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs



# Ka Makani Kā'ili

# Aloha

## by Matthew H. Kāne

a choral arrangement  
by Robert M. Mondoy

*for 4 voices (SATB); a capella or with accompaniment, Intermediate level*

✿ *No Calvin Keoni Liu, me ke aloha pumehana* ✿



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# Ka Makani Kā'ili Aloha

E aloha a'e ana nō au  
I ka makani kaulana o ka 'āina  
A'u e ho'oheno nei  
Ka makani kā'ili aloha

## The Love-Snatching Wind

I express my love  
For the famous wind of this land  
Which I hold dear to me  
The love-snatching wind

Ku'u pua, ku'u lei, ku'u milimili ē  
Ku'u lei kau i ka wēkiu  
A he milimili 'oe, a he hiwahiwa na'u  
A he lei mau no ku'u kino

My flower, my lei, mine to cherish  
My lei that I adore above all others  
You are a precious thing, a treasure  
A lei to adorn my person

I aloha 'ia nō ia home  
Ia home laukaha a ka malihini  
A'u i noho ai a kupa  
Ka makani kā'ili aloha

Beloved is that home  
That home so delightful to visitors  
Where I stayed and came to know well  
The love-snatching wind

*Translation: Puakea Nogelmeier*

A 3<sup>rd</sup> vrs., from source mentioned below (underline are suggested downbeats)

Mea 'ole e ka loa o ia kai  
I ka hana a ka makani kā'ili aloha  
Nāna i ho'iho'i mai a pili i ka poli  
Ku'u ipo ha'alele loa

The vast distance of that ocean is nothing  
To the accomplishment of the love-snatching wind  
Whose restorative power returned to my embrace  
My long-forsaken sweetheart

*r.m./p.n.*

In 1922 a serial column prepared by Thomas Maunupau in **Nūpepa Kuokoa** (June 15, 1922) illuminates the legend of the love-snatching wind. He also included more text to the song, which I offer above for your optional use as a 3rd verse. Hawaiian language newspapers are a prime resource of cultural history and reflection, providing a richer awareness and appreciation of nā mea Hawai'i.



For more on the legend: *Wilcox et al., He Mele Aloha*. Honolulu: 'Oli'Oli Productions

*Kipahulu, photograph by Bob Banberter, Maui. Courtesy Maui Coastal Land Trust.*

ca. 1916 by Matthew H. Kane (1872-1920). All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!* See also *King, Charles E. King's Book of Hawaiian Melodies*, Honolulu: Charles E. King, 1916-1928; *Elbert & Mahoe Nā Mele o Hawai'i Nei*. Honolulu: University of Hawai'i, 1970; *Wilcox et al., He Mele Aloha*. Honolulu: 'Oli'Oli Productions. Also at [www.huapala.org](http://www.huapala.org)

# Ka Makani Kā'ili Aloha

Level: Intermediate

Matthew H. Kāne (1872-1920), ca. 1916

no Calvin Keoni Liu, me ke aloha pumehana

Matthew H. Kāne (1872-1920), ca. 1916

Arranged by Robert M. Mondo, 2004

**Andante** ♩ = 108-126

*some breath marks are colored red; do not confuse with Hawaiian orthography*

**D** **Em<sup>7</sup>** **Em**

S. *mp* 1. E a - lo-ha <sup>o'</sup> a-'e a - na nō a - u  
2. I a - lo-ha 'i-a nō i - a ho - me

A. *mf* 1. E a - lo-ha <sup>o'</sup> a-'e a - na nō a - u I ka ma-  
2. I a - lo-ha 'i-a nō i - a ho - me I - a

T. *mp* 1. E a - lo-ha <sup>o'</sup> a-'e a - na nō a - u I ka ma-  
2. I a - lo-ha 'i-a nō i - a ho - me I - a

B. *mp* 1. E a - lo-ha <sup>o'</sup> a-'e a - na nō a - u I ka ma-  
2. I a - lo-ha 'i-a nō i - a ho - me I - a

**Andante** ♩ = 108-126

*'breath' o'no breath  
'catch-breath, as needed*

5 **A<sup>7</sup>** **A** **A** **A<sup>7</sup>**

S. i ka ma-ka - ni kau - la-na o ka 'ā - i- na  
I - a ho - me lu-a-ka-ha a ka ma-li - hi - ni

A. ka - ni kau - la - na o ka 'ā - i- na  
ho - me lu-a - ka - ha a ka ma-li - hi - ni

T. ka - ni kau - la - na o ka 'ā - i- na  
ho - me lu-a - ka - ha a ka ma-li - hi - ni

B. ka - ni kau - la - na o ka 'ā - i- na  
ho - me lu-a - ka - ha a ka ma-li - hi - ni

Pno.

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13 D/A Bm7/D Emaj7/A A<sup>9</sup> A<sup>7</sup> D A<sup>7</sup> D

S. ka - ni k̄ā - 'i - li a - lo - ha

A. k̄ā - nī k̄ā - 'i - li a - lo - ha

T. ka - ni k̄ā - 'i - li a - lo - ha

B. ka - ni k̄ā - 'i - li a - lo - ha

Pno.



# Hui

3

17 G Em A D/F# Em A D

S. *mf* Ku-'u pu-a, ku-'u le - i ku-'u mi - li - mi - li ē *cresc.* Ku-'u

A. *f* Ku - 'u pu-a, ku-'u le - i ku-'u mi - li-mi - li ē *cresc.* Ku-'u

T. *mf* Ku - 'u pu-a, ku-'u le - i, ku-'u mi - li - mi - li ē *cresc.* Ku-'u

B. Ku - 'u pu-a, ku-'u le - i, ku-'u mi - li - mi - li ē *cresc.* Ku-'u

Pno.

21 E E7 A7 D7

S. *subito p* lei ka - u i ka wē - ki - u *subito p* A he mi - li-mi - li

A. *subito mp* lei kau i ka wē - ki - u *subito mp* A he mi - li-mi - li

T. *subito p* le - i ka - u i ka wē - ki - u *subito p* A he mi - li-mi - li

B. *subito p* le - i ka - u i ka wē - ki - u *subito p* A he mi - li-mi - li

Pno.

26

S. *G* *E* *D/A*  
 'oe, a he hi - wa-hi - wa na - 'u *mp* A he le - i mau

A. *mf*  
 'oe a he hi - wa-hi - wa na - 'u *mf* A he le - i mau

T. *mp*  
 'oe, a he hi - wa-hi - wa na - 'u *mp* A he le - i mau

B. *mp*  
 'oe a he hi - wa hi - wa na - 'u *mp* A he le - i mau

Pno.

30 *Em7 A* *D* *for final* *1.2.3.* *D.C. 1st time* *D.S. 2nd time (repeat hui)* *final* *D*

S. no ku-'u ki - no. ki - no

A. no ku-'u ki - no. ki - no

T. no ku-'u ki - no. ki - no

B. no ku-'u ki - no. ki - no

Pno. *for final* *1.2.3.* *D.C. 1st time* *D.S. 2nd time (repeat hui)* *final*

34 *p* **molto rall.** *poco*

S. *mf* A he le - i mau no ku-'u ki - no. *p* *poco*

A. *f* A he le - i mau no ku-'u ki - no. *p* *poco*

T. *mf* A he le - i mau no ku-'u ki - no. *p* *poco*

B. *mf* A he le - i mau no ku-'u ki - no. *p* *poco*

Pno. **molto rall.**



## **Ka Makani Kā'ili Aloha**



**Kīpahulu, courtesy Island Sotheby's International Realty**

# 3 choral arrangements by Robert M. Mondoy

<b>KN0V</b>	<i>for 2 (3) parts; a capella or with accompaniment, Elementary level 2 verses, no modulation</i>
<b>KN2V</b>	<i>for 4 (2) parts; a capella or with accompaniment, Mid-Elementary level 2 verses, modulation</i>
<b>KN3V</b>	<i>for 4 (2) parts; a capella or with accompaniment, Mid-Elementary level 3 verses, modulation</i>



29

# Ka Na‘i Aupuni

E Hawai‘i nui kuauli  
E nā hono a‘o Pi‘ilani <sup>2</sup>  
O‘ahu o Kākuhihewa  
Kaua‘i o Manokalanipō  
Kaua‘i o Manokalanipō

E na‘i wale nō ‘oukou  
I ku‘u pono ‘a‘ole pau  
I ke kumu pono o Hawai‘i  
E mau ke ea o ka ‘āina i ka pono  
E mau ke ea o ka ‘āina i ka pono

I ho‘okahi, kahi ka mana‘o  
I ho‘okahi, kahi pu‘uwai  
I ho‘okahi, kahi ke aloha  
E mau ke ea o ka ‘āina i ka pono  
E mau ke ea o ka ‘āina i ka pono

He leo aloha ia pa‘ē mai  
Mai nā kūkulu mai o Kahiki  
E ‘ī mai ana iā ‘oe e Hawai‘i  
E mālama i ka maluhia  
E mālama i ka maluhia

## The Conquerer of the Nation <sup>1</sup>

Oh great green-backed Hawai‘i  
Oh, many bays of chief Pi‘ilani  
O‘ahu of Kākuhihewa  
Kaua‘i of Manokalanipō

Strive, indeed, all of you  
Toward the good I've done, boundless  
Toward the solid foundation of Hawai‘i  
The land shall live on in righteousness

Let the minds be as one  
Let the hearts be united  
Let the same love be shared  
The land shall live on in righteousness

*Translation: Puakea Nogelmeier*

This is an affectionate voice sounding for all  
From the pillars of Kahiki  
Telling you, Hawai‘i  
Preserve the peace

<sup>1</sup> A title of Kamehameha; ‘O Kamehameha ka na‘i aupuni”

<sup>2</sup> Also “ ‘O Maui nui a Kama”



*From Noe Mahoe's notes:* " The Honorable William Kaniho was known as the 'Cannon Ball' of Kohala. He was a hula master of the ancient hālau system; a kahuna, an orator, and a politician. He served in the Territorial Legislature having been elected as a representative from Hawai‘i. As a producer of Hawaiian pageantry he composed this mele about 1906 for a pageant on the life and deeds of Kamehameha I. I learned about the background of this song from Johanna Wilcox in 1962. She was given the information by David K. (Daddy) Bray, a nephew of William Kaniho." (fr. *Mahoe, Ho‘āhu ‘ana o Nā Mele*, publication pending, Honolulu)

The above only include after Noe's Book is published


# Ka Na'i Aupuni

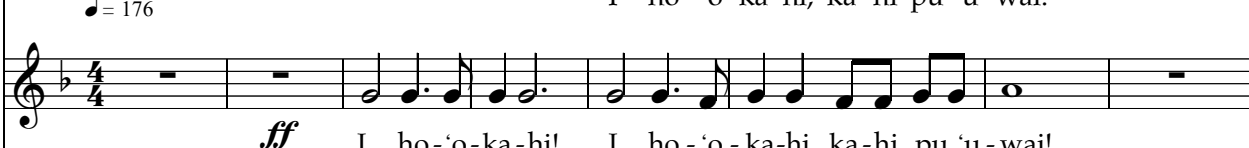
**Level: Elementary**

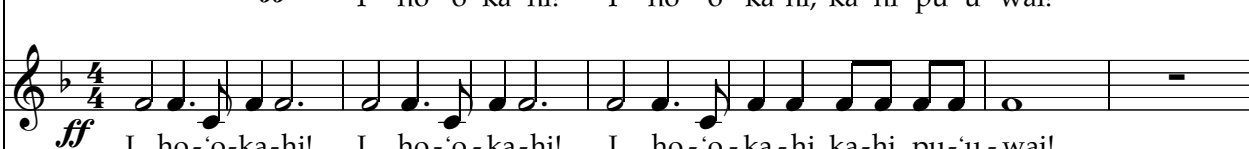
A very proud march tempo throughout

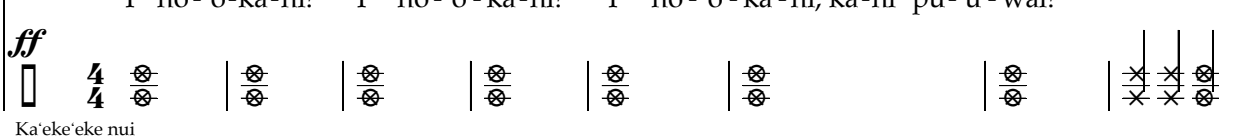
H.M. William Kaniho (1864-1914), 1906


Arr. Robert M. Mondoy, 1999


**I**  *ff* I ho-'o-ka-hi, ka-hi pu-'u-wai!

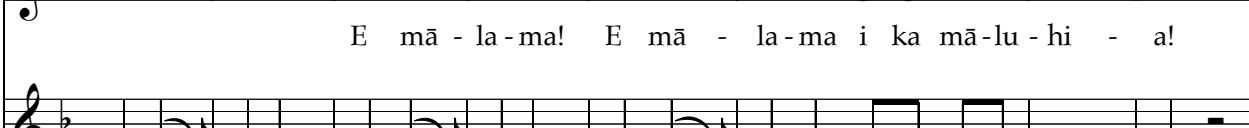
**II**  *ff* I ho-'o-ka-hi! I ho-'o-ka-hi, ka-hi pu-'u-wai!

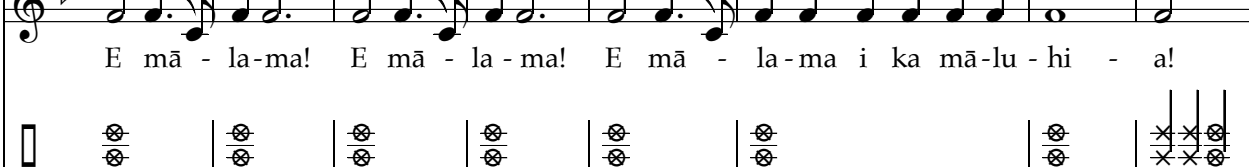
**III**  *ff* I ho-'o-ka-hi! I ho-'o-ka-hi! I ho-'o-ka-hi, ka-hi pu-'u-wai!

**te u**  *ff* Ka'eke'eke nui

**I**  *ff* E mā - la-ma i ka mā-lu - hi - a!


**II**  *ff* E mā - la-ma! E mā - la-ma i ka mā-lu - hi - a!

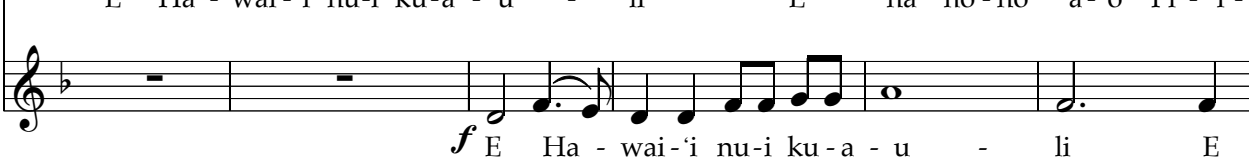
**III**  *ff* E mā - la-ma! E mā - la-ma! E mā - la-ma i ka mā-lu - hi - a!

**te u**  *ff* Ka'eke'eke nui

**March!**

**Verse 1**

**I**  *f* E Ha - wai-'i nu-i ku-a - u - li E nā ho - no a-'o Pi - 'i -

**II**  *f* E Ha - wai-'i nu-i ku-a - u - li E

\* [here, half of "III" sing I, the other half of "III" sing II]

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I 
  
 II

I 
  
 II

I 
  
 II

I 
  
 II

I 
  
 II



C7 F B<sup>b</sup> F B<sup>b</sup> F/C C7 F

I 'āi-na i ka po - no, E mau ke e-a o ka 'āi - na i ka po - no

II 'āi-na i ka po - no, E mau ke e-a o ka 'āi - na i ka po - no.

Verse 2

F B<sup>b</sup> F

I *f* I ho-'o-ka-hi, ka-hi ka ma - na - 'o I ho-'o-ka-hi, ka-hi pu-'u-

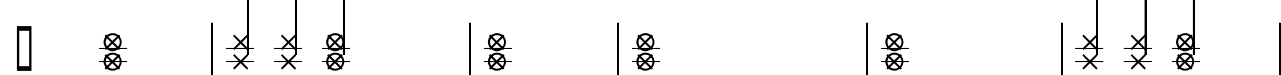
II *f* I ho-'o-ka-hi, ka-hi ka ma - na - 'o



C C7 F F7 B<sup>b</sup> B<sup>b</sup>/D

I wai I ho-'o-ka-hi, ka-hi ke a - lo - ha E

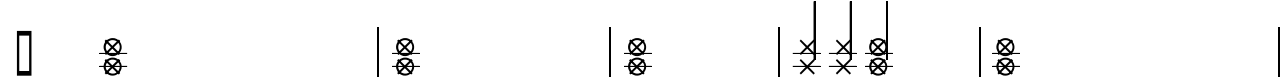
II I ho-'o-ka-hi, ka-hi pu-'u-wa - i ka-hi ke a - lo - ha, E



F/C C7 F B<sup>b</sup> F B<sup>b</sup> F/C

I mau ke e-a o ka 'āi-na i ka po - no, E mau ke e-a o ka

II mau ke e-a o ka 'āi-na i ka po - no, E mau ke e-a o ka



# Hui

C7 F B $\flat$  F

I 'āi - na i ka po - no E na - 'i wa-le nō 'ou - ko -

II 'āi - na i ka po - no E na 'i wa-le nō 'ou-kou

4/4

C (Shouted!) C7

I u I ku - 'u po - no 'a - 'o - le pau *I - mu - a!*  
(Ma - mu - a!)

II I ku - 'u po - no 'a - 'o - le pau *I - mu - a!*  
(Ma - mu - a!)

F B $\flat$

I I ke ku - mu po - no o Ha - wai - 'i E

II I ke ku - mu po - no o Ha - wai - 'i, o Ha - wai - 'i, E

F/C C7 F B $\flat$

I mau ke e - a o ka 'āi - na i ka po -

II mau ke e - a o ka 'āi - na i ka po -

F B $\flat$  F/C C7 F

I no, E mau ke e-a o ka 'āi-na i ka po - no.

II no, E mau ke e-a o ka 'āi-na i ka po - no.

4/4

## Ka Na'i Aupuni

William Kaniho (1864-1914) ca. 1906

arr. Robert M. Mondoy

(F) (B<sup>b</sup>/F) (C<sup>7</sup>sus/F) +soprano

+alto

+tenor

bass

I ho - 'o - ka - hi! I ho - 'o -

ka - hi, ka-hi pu-'u - wai! E mā -

ka - hi, ka-hi pu-'u - wai! E mā - la - ma! E mā -

12 (C<sup>7</sup>sus/F) +soprano (F)

la - ma! E mā - la - ma i ka mā-lu - hi - a!

-la - ma! E mā - la - ma i ka mā-lu - hi - a!

alto to bottom line

tenor to top line

## VERSE 1

17 F B<sup>b</sup> F

soprano & tenor

E Ha - wai-'i nu-i ku-a - u - li E nā ho - no a - 'o Pi - 'i -

bass & alto

E Ha - wai-'i nu-i ku-a - u - li E

23 C C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>/D

la - ni O - 'a - hu o Kā-ku - hi - he - wa Kau

nā ho - no a - 'o Pi - 'i - la - ni O - 'a - hu a me Kau -

29

F/C B<sup>7</sup> F B<sup>b</sup> F/C C<sup>7</sup>

a - 'i o Ma-no - ka-la-ni pō, Kau - a - 'i o Ma-no - ka-la-ni

- a - 'i o Ma-no - ka-la-ni pō, Kau - a - 'i o Ma-no - ka-la-ni

35

F F<sup>7</sup> **HUI** B<sup>b</sup> F

pō E na - 'i wa-le nō 'ou - ko - u I ku - 'u

pō E na - 'i wa-le nō 'ou - kou I ku - 'u po - no

42

C (shouted!) C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup>

po-no 'a - 'o-le pau I - mu-a! I ke ku-mu po-no o Ha-wai-'i

(Ma - mu- a!)

(shouted!)

'a - 'o-le pau I - mu-a! I ke ku-mu po-no o Ha-wai-'i, o

(Ma - mu- a!)

48

F/C C<sup>7</sup> F

E mau ke e - a o ka 'āi - na i ka po -

Ha - wai - 'i, E mau ke e - a o ka 'āi - na i ka po -

52

B<sup>b</sup> F/C C<sup>7</sup> F D<sup>7</sup>

no, E mau ke e - a o ka 'āi - na i ka po - no

no, E mau ke e - a o ka 'āi - na i ka po - no

57 **VERSE 2**

57 **VERSE 2**

G C G

I ho - 'o - ka - hi, ka - hi ka ma - na - 'o I ho - 'o -

I ho - 'o - ka - hi, ka - hi ka ma - na -

62 D D7 G G7

ka - hi, ka - hi pu - 'u - wai I ho - 'o - ka - hi, ka - hi ke a -

'o I ho - 'o - ka - hi, ka - hi pu - 'u - wa - i

67 C C/E G/D D7 G

lo - ha E mau ke e - a o ka 'āi - na i ka po -

ka - hi ke a - lo - ha, E mau ke e - a o ka 'āi - na i ka po -

72 C G/D D7 G G7

no, E mau ke e - a o ka 'āi - na i ka po - no

no, E mau ke e - a o ka 'āi - na i ka po - no

77 **HUI** C G

E na - 'i wa - le nō 'ou - ko - u I ku - 'u po - no 'a - 'o - le

E na - 'i wa - le nō 'ou - kou I ku - 'u po - no 'a - 'o - le

83

D (shouted!) D<sup>7</sup> G C

pau I - mu - a! I ke ku - mu po - no o Ha - wai - 'i E  
(Ma - mu - a!)

(shouted!)

pau I - mu - a! I ke ku - mu po - no o Ha - wai - 'i, o Ha wai - 'i, E  
(Ma - mu - a!)

89

G/D D<sup>7</sup> G C

mau ke e - a o ka 'āi - na i ka po - no, E

mau ke e - a o ka 'āi - na i ka po - no, E

93

G/D D<sup>7</sup> G

mau ke e - a o ka 'āi - na i ka po - no.

mau ke e - a o ka 'āi - na i ka po - no.



## Ka Na'i Aupuni

William Kaniho (1864-1914) ca. 1906

arr. Robert M. Mondoy

(F) (B<sup>b</sup>/F) (C<sup>7</sup>sus/F) +soprano

+alto

+tenor

bass

I ho - 'o - ka - hi! I ho - 'o -

ka - hi, ka-hi pu-'u - wai! E mā -

ka - hi, ka-hi pu-'u - wai! E mā - la - ma! E mā -

12 (C<sup>7</sup>sus/F) +soprano (F)

la - ma! E mā - la - ma i ka mā-lu - hi - a!

-la - ma! E mā - la - ma i ka mā-lu - hi - a!

alto to bottom line

tenor to top line

## VERSE 1

17 F B<sup>b</sup> F

soprano & tenor

E Ha - wai-'i nu-i ku-a - u - li E nā ho - no a - 'o Pi - 'i -

bass & alto

E Ha - wai-'i nu-i ku-a - u - li E

23 C C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>/D

la - ni O - 'a - hu o Kā-ku-hi - he - wa Kau-

nā ho - no a - 'o Pi - 'i - la - ni O - 'a - hu a me Kau-

29

F/C B<sup>7</sup> F B<sup>b</sup> F/C C<sup>7</sup>

a - 'i o Ma-no - ka-la-ni pō, Kau - a - 'i o Ma-no - ka-la-ni

a - 'i o Ma-no - ka-la-ni pō, Kau - a - 'i o Ma-no - ka-la-ni

35

F F<sup>7</sup> Hui B<sup>b</sup> F

pō E na - 'i wa-le nō 'ou - ko - u I ku - 'u

pō E na - 'i wa-le nō 'ou - kou I ku - 'u po - no

42

C (shouted!) C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup>

po-no 'a - 'o-le pau I - mu - a! I ke ku-mu po-no o Ha - wai - 'i

(Ma-mu - a!)

(shouted!)

'a - 'o-le pau I - mu - a! I ke ku - mu po-no o Ha - wai - 'i, o

(Ma-mu - a!)

48

F/C C<sup>7</sup> F

E mau ke e - a o ka 'āi - na i ka po -

Ha - wai - 'i, E mau ke e - a o ka 'āi - na i ka po -

52

B<sup>b</sup> F/C C<sup>7</sup> F

no, E mau ke e - a o ka 'āi - na i ka po - no

no, E mau ke e - a o ka 'āi - na i ka po - no



57 **VERSE 2**

57 **VERSE 2**

**F** **B<sup>b</sup>** **F**

I ho - 'o - ka - hi, ka - hi ka ma - na - 'o I ho - 'o -

I ho - 'o - ka - hi, ka - hi ka ma - na -

62 **C** **C<sup>7</sup>** **F** **F<sup>7</sup>**

ka - hi, ka - hi pu - 'u - wai I ho - 'o - ka - hi, ka - hi ke a -

'o I ho - 'o - ka - hi, ka - hi pu - 'u - wa - i

67 **B<sup>b</sup>** **B<sup>b</sup>/D** **F/C** **C<sup>7</sup>** **F**

lo - ha E mau ke e - a o ka 'āi - na i ka po -

ka - hi ke a - lo - ha, E mau ke e - a o ka 'āi - na i ka po -

72 **B<sup>b</sup>** **F/C** **C<sup>7</sup>** **F** **F<sup>7</sup>**

no, E mau ke e - a o ka 'āi - na i ka po - no

no, E mau ke e - a o ka 'āi - na i ka po - no

77 **Hui** **B<sup>b</sup>** **F**

E na - 'i wa - le nō 'ou - ko - u I ku - 'u po - no 'a - 'o - le

E na - 'i wa - le nō 'ou - kou I ku - 'u po - no 'a - 'o - le

83 C (shouted!) C<sup>7</sup> F B<sup>b</sup>

pau I - mu - a! I ke ku-mu po-no o Ha - wai- 'i E

(Ma-mu- a!)

(shouted!)

pau I - mu - a! I ke ku-mu po-no o Ha - wai- 'i, o Ha-wai- 'i, E

(Ma-mu- a!)

89 F/C C<sup>7</sup> F B<sup>b</sup> F/C C<sup>7</sup>

mau ke e-a o ka 'āi - na i ka po - no, E mau ke e-a o ka 'āi - na i ka

mau ke e-a o ka 'āi - na i ka po - no, E mau ke e-a o ka 'āi - na i ka

95 F D<sup>7</sup> G C

po - no He leo a - lo-ha i - a pa- 'ē mai

po - no He leo a - lo-ha i - a pa- 'ē

101 G D D<sup>7</sup> G

Mai nā kū - ku - lu mai o Ka - hi- ki E 'i mai

ma - i Mai nā kū - ku - lu mai o Ka - hi-

106 G<sup>7</sup> C C/E G/D D<sup>7</sup> G

a-na iā 'o-e eHa-wai - 'i E mā - la-ma i ka ma-lu - hi-

ki iā 'o-e eHa-wai- 'i E mā - la-ma i ka ma-lu - hi-

112

C G/D D<sup>7</sup> G G<sup>7</sup>

a, E mā - la - ma i ka ma - lu - hi - a

a, E mā - la - ma i ka ma - lu - hi - a

117 Hui

C G

E na - 'i wa-le nō 'ou - ko - u I ku - 'u po-no 'a - 'o-le

E na - 'i wa-le nō 'ou - kou I ku - 'u po - no 'a - 'o-le

123

D (shouted!) D<sup>7</sup> G C

pau. I - mu-a! I ke ku-mu po-no o Ha - wai-'i, E

(Ma-mu-a!)

(shouted!) pau. I - mu-a! I ke ku-mu po-no o Ha - wai-'i, o Ha-wai-'i, E

(Ma-mu-a!)

129

G/D D<sup>7</sup> G C

mau ke e - a o ka 'āi - na i ka po - no, E

mau ke e - a o ka 'āi - na i ka po - no, E

133

G/D D<sup>7</sup> G

mau ke e - a o ka 'āi - na i ka po - no.

mau ke e - a o ka 'āi - na i ka po - no.



from **New Music for  
Hawaiian Language Chorus**

Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs



# Ke Aloha I Hiki Mai (Pōka‘i) by Mālie Kalaukoa

a choral arrangement of a Hawaiian song from the  
late 19<sup>th</sup> century by Robert M. Mondoy

*for 3 (4) part chorus; a capella or with accompaniment, Intermediate level*



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teacher / music director has arranged to pay \$1.00 royalty for each unit. *Mahalo*.

## Ke Aloha I Hiki Mai (Pōka'i)

Ku'u pua i 'ōmau a pa'a  
A pili ma ku'u pu'uwai  
Waiwai nui 'oe na'u  
No nā kau a kau

Ke aloha i hiki mai  
He hali'a mau kou ia'u  
E ku'u lei mai poina 'oe  
Ho'i mai no kāua e pili

'O ka leo o ku'u ipo  
Ka i kauoha mai ia'u  
Ua pa'a hou kou mana'o  
E ho'i mai me a'u

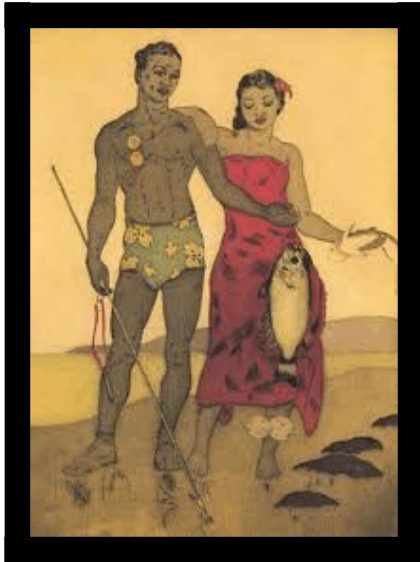
### 'Tis Love Has Arrived

My dear blossom which I hold fast  
And bound into my heart  
You are my greatest treasure  
For now and for all time

'Tis love has arrived  
You always recall me with affection  
My love, forget me not  
Return, let us be together again

The voice of my sweetheart  
Is what summons me  
Your commitment is renewed  
To come back and be with me

*Translation: Puakea Nogelmeier*



It is amazing what an effect loves songs can have on us, and even more impressive when we discover a charming cache of romantic music from the past that speaks as eloquently as any current hit-song. Many of the songs from the Hopkins 1899 **Aloha Collection of Hawaiian Songs** possess this charming, romantic, and persuasive charm. Although place-names and natural physical references common to Hawaiian lyric poetry are absent here (except in the subtitle "Pōka'i", for reasons known only to the haku mele [composer]), the declaration of love and enticement to be together are nonetheless attractive and compelling still: "E ho'i mai no kāua e pili", let's be together again.

*Fisherman of Hawai'i, John Kelly (1878-1962), ca. 1940  
Matson Collection*

Hua 'ōlelo: Mālie Kalaukoa (-) ca. 1897. Leo: Mālie Kalaukoa or Charles Hopkins (-), or arranged by Hopkins, ca. 1899. All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!* See sources *Hopkins, Charles A. K. Aloha Collection of Hawaiian Songs*, Wall, Nichols Co., Honolulu, Territory of Hawaii 1899;<sup>1</sup> *Holstein, ed. Ka Buke Mele O Nā Hīmeni Hawai'i*, Holstein, Honolulu, 1897, Bishop Museum Press, 2003

# Ke Aloha I Hiki Mai (Pōka'i)

Level: Intermediate

Mālie Kalaukoa (-) ca. 1897

Mālie Kalaukoa (-) or Charles K. Hopkins (-) ca. 1899

Arranged by Robert M. Mondoy 2004

Slack key Guitar Style; not at all fast ♩ = 60

All

*mp* 1. Ku - 'u pu - a i 'ō - mau a pa - 'a A pi - li ma ku - 'u pu - 'u -  
 \*2. 'O ka le - o o ku - 'u i - po Ka i kau - o - ha ma - i i -

*mp*

\* There is a variant (reprise-less) of verse 2 on pg. 4

All

wa - i Wai - wai nu - i 'o - e na - 'u No  
 a - 'u Ua pa - 'a ho - u ko - u ma - na - 'o E

Pno.

7

S. C7 F (C7) F (Verse reprise) C7

*mf* Ku - 'u pu - a i 'ō - mau a  
 'O ka le - o o ku - 'u

A. *mf* Ku - 'u pu - a i 'ō - mau a  
 'O ka le - o o ku - 'u

T. *mf* Ku - 'u pu - a i 'ō - mau a  
 'O ka le - o o ku - 'u

B. *mf* Ku - 'u pu - a i 'ō - mau a  
 'O ka le - o o ku - 'u

All

nā ho - 'i kau mai me kau a - 'u

Pno. *mf*

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10

S. *F* *C7* *F*

pa - 'a A pi - li ma ku - 'u pu - 'u - wa - i Wai - wai  
i - po Ka i kau - o - ha ma - i i - a - 'u Ua pa - 'a

A. *F* *C7* *F*

pa - 'a A pi - li ma ku - 'u pu - 'u - wa - i Wai - wai  
i - po Ka i kau - o - ha ma - i i - a - 'u Ua pa - 'a

T. *F* *C7* *F*

pa - 'a A pi - li ma ku - 'u pu - 'u - wa - i Wai - wai  
i - po Ka i kau - o - ha ma - i i - a - 'u Ua pa - 'a

B. *F* *C7* *F*

pa - 'a A pi - li ma ku - 'u pu - 'u - wa - i Wai - wai  
i - po Ka i kau - o - ha ma - i i - a - 'u Ua pa - 'a

Pno.

13

S. *F* *Bbm* *D* *Gm7* *C7* *F* *rit.* *A tempo*

nu - i 'o - e na - 'u No nā kau a kau *f* E ke a -  
ho - u ko - u ma - na - 'o E ho - 'i mai me a - 'u

A. *F* *Bbm* *D* *Gm7* *C7* *F* *rit.* *A tempo*

nu - i 'o - e na - 'u No nā kau a kau *f* E ke a -  
ho - u ko - u ma - na - 'o E ho - 'i mai me a - 'u

T. *F* *Bbm* *D* *Gm7* *C7* *F* *rit.* *A tempo*

nu - i 'o - e na - 'u No nā kau a kau *f* E ke a -  
ho - u ko - u ma - na - 'o E ho - 'i mai me a - 'u

B. *F* *Bbm* *D* *Gm7* *C7* *F* *rit.* *A tempo*

nu - i 'o - e na - 'u No nā kau a kau *f* E ke a -  
ho - u ko - u ma - na - 'o E ho - 'i mai me a - 'u

Pno.



# Hui

3

17

S. *C<sup>9</sup>* *F<sup>9</sup>* *F* *C<sup>7</sup>* *B<sup>b</sup>m/C* *B<sup>b</sup>/C* *F/C*

lo - ha i hi-ki ma - i He ha-li-'a ma - u kou i - a - 'u E ku-'u

A. lo - ha i hi-ki ma - i He ha-li-'a ma - u kou i - a - 'u E ku-'u

T. lo - ha i hi-ki ma - i He ha-li-'a ma - u kou i - a - 'u E ku-'u

B. lo - ha i hi-ki ma - i He ha-li-'a ma - u kou i - a - 'u E ku-'u

Pno.

# Hui

21

S. *C<sup>9</sup>* *F/C* *C<sup>7</sup>* *C<sup>7</sup>b<sup>9</sup>*

le - i po-i - na 'o - e Ho-'i ma-i no kâu - a e

A. le - i po-i - na 'o - e Ho-'i ma-i no kâu - a e

T. le - i po-i - na 'o - e Ho-'i ma-i no kâu - a e

B. le - i po-i - na 'o - e Ho-'i ma-i no kâu - a e

Pno.

*(only into final: molto rit...)*

## Use 1a or 1b

24

1a. (to vrs. 2 D.S.  $\text{\textcircled{V}}$ )      2. (rpt. hui)      3. (end)

S. *fine*

A. *fine*

T. *fine*

B. *fine*

Pno. *fine*

pi - li      2. 'O ka      pi - li      E ke a      pi - li.

*fine*

Waltz  $\text{\textcircled{V}}=100$ 

26

1b. (to vrs. 2 variant)

S. *fine*

A. *fine*

T. *fine*

B. *fine*

Pno. *fine*

pi - li      2. 'O ka      le - o o      ku - 'u      i - po      Ka i kau -

*fine*

32

S. *C*<sup>7</sup> o - ha ma - i i - a - 'u ah... *F* *F/A* *F/C*

A. o - ha ma - i i - a - 'u U-a pa - 'a ho - u kou ma -

T. o - ha ma - i i - a - 'u U-a pa - 'a ho - u kou ma -

B. o - ha ma - i i - a - 'u U-a pa - 'a ho - u kou ma -

Pno.

38

S. *B*<sup>b</sup> *G*<sup>m</sup> *C*<sup>7</sup> *F* *rit.* **A tempo hui D.S.‰** E ho - 'i mai me a - 'u E ke a

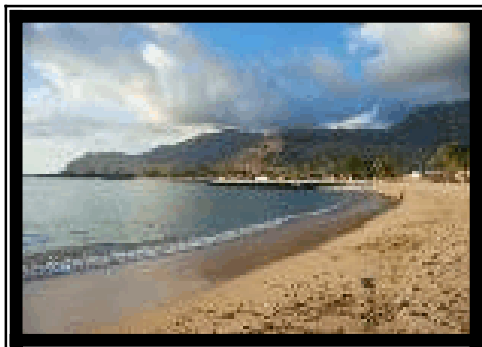
A. na - 'o E ho - 'i mai me a - 'u E ke a-

T. na - 'o E ho - 'i mai me a - 'u E ke a-

B. na - 'o E ho - 'i mai me a - 'u E ke a-

Pno. **A tempo hui D.S.‰**

**Ke Aloha I Hiki Mai**



**Pōka'i Bay**  
*need better shot*

from **New Music for  
Hawaiian Language Chorus**

Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs



# Ku‘u Ipo I Ka He‘e Pu‘e One

by Princess Miriam Likelike

a choral arrangement by Robert M. Mondoy

*for 4 part chorus; a capella or with accompaniment, Late Intermediate level*



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## Kuu' Ipo I Ka He'e Pu'e One

Ku'u ipo i ka he'e pu'e one  
Me ke kai nehe i ka 'ili'ili  
Nipo aku i laila ka mana'o  
Ua kili'opu māua i ka nahele

My lover who glides over the sandbars  
Like the sea nestles among the pebbles  
Thoughts yearn for that moment  
We two shared delight in the forest

E iala, e maliu mai  
Eia ko aloha i 'ane'i  
Hiki mai ana i ka pō nei  
Ua kili'opu māua i ka nahele

Oh you, please listen to me  
Here is your love, right here  
Having appeared last night  
We two shared delight in the forest

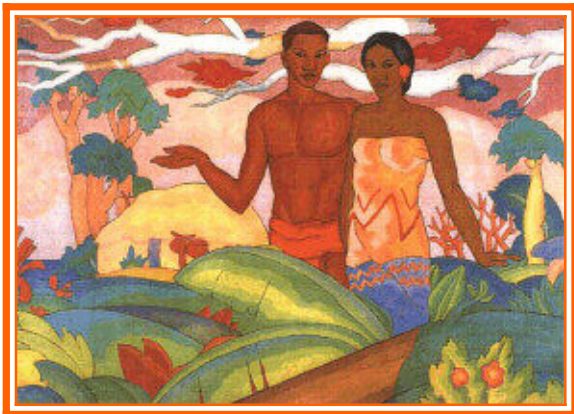
Ka 'oe nenehe a ke kai  
Hone ana i ka piko wai'olu  
I laila au lā 'ike  
Kili'opu māua i ka nahele

The whispering murmur of the sea  
Teasing at the center of pleasure  
There I came to know  
We two shared delight in the forest

Hiki 'ē mai ana ka makani  
Ua hala 'ē aku ē ka Pu'ulena  
Ua lose kou chance e ka hoa  
Ua kili'opu māua i ka nahele

The breeze as already blown  
It's too late, the Pu'ulena wind has passed  
You've lost your chance, my friend  
We two shared delight in the forest

*Translation: Puakea Nogelmeier*



This is one of the most beloved songs of the entire Hawaiian song corpus. The setting I proffer here attempts to portray harmonically the complexity, sensuality and depth of romantic love. Although the precise year of its composing is not known, this remarkable work of Princess Miriam demonstrates her personal poetic and musical skill as one of the Nā Lani 'Ehā (composers from the royal family) and whose active support of musical choral societies was noted in its day. Would that we had a choral arrangement of this song from that time! The Pu'ulena wind is in Kalapana, the most easterly part of Hawai'i; any romantic hope ("kou chance") carried out to sea on that wind would be forever lost.

**"Hawaiian Boy and Girl" 1928 Arman Manookian (1904-1931), formerly part of Hana Hotel's art work for 60 years, removed in 2010**

# Ku'u Ipo I Ka He'e Pu'e One

Level: Late Intermediate

Princess Miriam Likelike (1851-1887) ca. 1880(?)

Princess Miriam Likelike (1851-1887) ca. 1880(?)

Arranged by Robert M. Mondoy, 2010)

**Expressive** ♩ = 84

**f** E i - a - la, e ma - li - u mai E - i - a au i 'a - ne - **f** 'i

**f** E i - a - la, e ma - li - u mai E - i - a au i 'a - ne - **f** 'i

**f** E i - a - la, e ma - li - u mai E - i - a au i 'a - ne - **f** 'i Ki - li -

**f** E i - a - la, e ma - li - u mai E - i - a au i 'a - ne - 'i Ki - li -

**Expressive** ♩ = 84

9

**mp** Ki - li - 'o - pu mā - u - a i ka na - he - **mf** le E - i - a ko a -

**mp** Ki - li - 'o - pu mā - u - a i ka na - he - **mf** le E - i - a ko a -

**mp** 'o - pu mā - u - a i ka na - he - **mf** le E - i - a ko a -

**mp** 'o - pu mā - u - a i ka na - he - **mf** le E - i - a ko a -

Pno.

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'breath      ø'no breath  
'catch-breath, as needed

15

S. *pp* *f* //

A. *pp* *f* // *mp*

T. *pp* *f* // *mp*

B. *pp* *f* // *mp*

Pno. *mp*

lo - ha, e - i - a ko a - lo ha i 'a - ne - 'i Ku-'u i - po i ka

22

S.

A. ,

T. ,

B. ,

Pno.

he - 'e pu - 'e o - ne Me ke ka - i ne-he i ka 'i - li -



27

S. *mp* Ni - po a - ku i lai - la ka ma -

A. *mp* i - li Ni - po a - ku i lai - la ka ma -

T. *mp* i - li Ni-po a - ku i lai - la ka ma - na -

B. *mp* i - li Ni-po a - ku i lai - la ka ma - na -

Pno. *mp*

32

S. *f* na - 'o U - a ki - li - 'o - pu mā - u - a i ka na - he - le

A. *f* na - 'o U - a ki - li - 'o - pu mā - u - a i ka na - he - le

T. *f* 'o Ua ki - li - 'o - pu mā - u - a i ka na - he - le

B. *f* 'o Ua ki - li - 'o - pu mā - u - a i ka na - he - le

Pno. *f*

37 **Hui**

S. *mf* E ia - la, e ma - li - u ma - i *p* E - i - a ko a -

A. *mf* E ia - la, e ma - li - u ma - i *p* E - i - a ko a - lo - ha, ko a -

T. *mf* E ia - la e ma - li - u ma - i *p* E - i - a ko a - lo - ha, ko a -

B. *mf* E ia - la e ma - li - u ma - i *p* E - i - a ko a - lo - ha, ko a -

Pno. **Hui**

42

S. *f* lo - ha i 'a - ne - 'i ah.. *f* Hi - ki mai a - na i ka pō ne -

A. *f* lo - ha i 'a - ne - 'i ah.. *f* Hi - ki mai a - na i ka pō ne -

T. *f* lo - ha i 'a - ne - 'i e ma - li - u ma - i *f* Hi - ki mai a - na i ka pō ne -

B. *f* lo - ha i 'a - ne - 'i e ma - li - u ma - i *f* Hi - ki mai a - na i ka pō ne -

Pno.

48

*mf* final: to Coda  $\Phi$  1.2.

S. i ki - li - 'o - pu mā - ua i ka na - he - le

A. *mf* *mp* i ki - li - 'o - pu mā - ua i ka na - he - le 2. Ka 3. Hi - ki

T. *mf* *mp* i Ua ki - li - 'o - pu mā - ua i ka na - he - le 2. Ka 3. Hi - ki

B. *mf* *mp* i Ua ki - li - 'o - pu mā - ua i ka na - he - le 2. Ka 3. Hi - ki

Pno. final: to Coda  $\Phi$  1.2.

## Verses 2,3

53

S. - - - - -

A. 2. 'o - ē ne - ne-he a ke ka - i Ho-ne a - na i ka pi - ko wa - i -  
3. 'ē ma - i a - na ka ma - ka - ni U - a ha - la 'ē a - ku 'ē ka Pu - u -

T. 2. 'o - ē ne - ne-he a ke ka - i Ho-ne a - na i ka pi - ko wa - i -  
3. 'ē ma - i a - na ka ma - ka - ni U - a ha - la 'ē a - ku 'ē ka Pu - u -

B. 2. 'o - ē ne - ne-he a ke ka - i Ho-ne a - na i ka pi - ko wa - i -  
3. 'ē ma - i a - na ka ma - ka - ni U - a ha - la 'ē a - ku 'ē ka Pu - u -

Pno.

59

S. *p* I lai - la, *mf* i lai - la, *f* i lai - la au lā  
Ua \*lose, ua lose, ua lose kou chance e ka

A. *p* 'o - lu I lai - la, *mf* i lai - la, *f* i lai - la au lā  
le - na Ua \*lose, ua lose, ua lose kou chance e ka

T. *p* 'o - lu I lai - la au lā 'i -  
le - na Ua \*lose kou chance e ka ho -

B. *p* 'o - lu I lai - la au lā 'i -  
le - na Ua \*lose kou chance e ka ho -

Pno.

\* "lose", as in the English "lose"

64

S. *p* 'i - ke Ki - li - 'o - pu mā - u - a i ka na - he - le  
ho - a U - a ki - li - 'o - pu mā - u - a i ka na - he - le

A. *p* 'i - ke Ki - li - 'o - pu mā - u - a i ka na - he - le  
ho - a U - a ki - li - 'o - pu mā - u - a i ka na - he - le

T. *p* -ke Ki-li- 'o - pu mā - u - a i ka na - he - le  
a Ua ki-li- 'o - pu mā - u - a i ka na - he - le

B. *p* -ke Ki-li- 'o - pu mā - u - a i ka na - he - le  
a Ua ki-li- 'o - pu mā - u - a i ka na - he - le

Pno. *p* D.S. Hui

⊕ CODA

7

69 **3.** *f* *mp* cresc. molto rit. - - a tempo *ff* //

S. (le) E i - a - la, e ma - li - u mai E - i - a ko a - lo - ha i - 'a - ne - 'i

A. (le) E i - a - la, e ma - li - u mai E - i - a ko a - lo - ha i - 'a - ne - 'i

T. (le) E i - a - la, e ma - li - u mai E - i - a ko a - lo - ha i - 'a - ne - 'i

B. (le) E i - a - la, e ma - li - u mai E - i - a ko a - lo - ha i - 'a - ne - 'i

⊕ CODA **3.** rit. - - a tempo //

Pno.

♩=76 **79** poco rall... a tempo *ppp*

S. subito *p* E - i - a ko a - lo - ha i 'a - ne - 'i ah... ko a - lo - ha ē ooo... *ppp*

A. subito *p* E - i - a ko a - lo - ha, ko a - lo - ha i 'a - ne - 'i ah... ko a - lo - ha ē ooo... *ppp*

T. subito *p* E - i - a ko a - lo - ha, ko a - lo - ha i 'a - ne - 'i ah... ko a - lo - ha ē ooo... *ppp*

B. subito *p* E - i - a ko a - lo - ha, ko a - lo - ha i 'a - ne - 'i ah... ko a - lo - ha ē ooo... *ppp*

♩=76 poco rall... a tempo

Pno.

## **Ku‘u Ipo I Ka He‘e Pu‘e One**



**Princess Miriam Likelike (1851-1887)**  
**Photograph ca. 1875 (?)**

from **New Music for  
Hawaiian Language Chorus**

Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs



# Makalapua by Nā hoaloha o Lili‘ukalani

a choral arrangement  
by Robert M. Mondoy

*for 3 part chorus; a capella or with accompaniment, Late Elementary level*



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# Makalapua

‘O Makalapua ulumāhie  
‘O ka lei o Kamaka‘eha  
No Kamaka‘eha ka lei na Li‘awahine  
Nā wāhine kihene pua

Beautiful, flourishing delightfully  
Is the wreath of Kamaka‘eha  
For Kamaka‘eha is the lei made by Li‘awahine  
And the women with baskets of flowers

E lei ho‘i, E Lili‘ulani ē  
E lei ho‘i, E Lili‘ulani ē

Wear the lei, O Lili‘ulani  
Wear the lei, O Lili‘ulani

Hai‘ha‘i pua kamani paukū pua kiki  
I lei ho‘owehiwehi no ka wahine  
E walea ai ka waokele  
I ka liko i Omaunahale

Kamani blossoms plucked to link with ti flowers  
As a lei to adorn the woman  
To be at ease in the cool forest  
In the leafbuds at Omaunahale

Lei Ka‘ala i ka ua a ka Nāulu  
Ho‘olu‘e ihola i lalo o Hale‘au‘au  
Ka ua lei koko ‘ula i ke pili  
I pilia ka mau‘u nēnē me ke kupukupu

Ka‘ala is wreathed by the rain of Nāulu  
That then pours down upon Hale‘au‘au  
The rainbow-wreath rain on the pili grass  
That draws the nēnē grass next to the kupukupu fern

Lei akula i ka hala o Kekele  
I nā hala moe ipo o Malailua  
Ua māewa wale i ke oho o ke kāwelu  
Nā lei kāmakahala o ka ua Wa‘ahila

Wear the pandanus of Kekele  
And the sweetheart-pairing pandanus of Malailua  
In the kāwelu grass sways  
The kāmakahala wreaths of the Wa‘ahila rain

*Translation: Hui Hānai*



*Kamani Blossoms (Courtesy of Forest and Kim Starr, 2007)*

ca. 1890 by Nā hoaloha o Lili‘uokalani (The friends and associates of Queen Lili‘uokalani.) All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!* See also *Lili‘uokalani: Queen's Songbook*. Honolulu: Hui Hanai, 1999; *Elbert & Mahoe Nā Mele o Hawai‘i Nei*. Honolulu: University of Hawai‘i, 1970; *Wilcox et al., He Mele Aloha*. Honolulu: ‘Oli‘Oli Productions. Also at [www.huapala.org](http://www.huapala.org)



# Makalapua

**Level: Late Elementary**

Nā hoaloha o Lili'uokalani

Nā hoaloha o Lili'uokalani / Bosetti, ca. 1890(?)

Arranged by Robert M. Mondoy (1999, rev 2010)

**Chant** (no breath between breath marks)

I

Lei Ka-'a-la i ka u-a a ka Nā - u - lu , Ho-'o-lu-'e i - ho-la i la-lo o

II

Lei Ka-'a-la i ka u-a a ka Nā - u - lu Ho-'o-lu-'e i - ho-la i la-lo o

III

Lei Ka-'a-la i ka u-a a ka Nā - u - lu Ho-'o-lu-'e i - ho-la i la-lo o

**Chant** (no breath between breath marks)

te  
u  
Ka'eke'eke nui

5

Ha-le-'au-'au Ka u-a lei ko-ko 'u-la i ke pi - li , I pi-li-a ka ma-u-'u

Ha-le-'au-'au Ka u-a lei ko-ko 'u-la i ke pi - li I pi-li-a ka ma-u-'u

Ha-le-'au-'au Ka u-a lei ko-ko 'u-la i ke pi - li I pi-li-a ka ma-u-'u

10

nē-nē me ke ku-pu-ku- pu Lei a - ku - la i ka ha - la o Ke - ke - le

nē-nē me ke ku-pu-ku- pu Lei a - ku - la i ka ha - la o Ke - ke - le

nē-nē me ke ku-pu-ku- pu Lei a - ku - la i ka ha - la o Ke - ke - le

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14

I nā ha-la moe i-po o Ma - lai - lu - a U - a mā - e-wa-wa-le i ke o-ho

I nā ha-la moe i-po o Ma - lai - lu - a U - a mā - e-wa-wa-le i ke o-ho

I nā ha-la moe i-po o Ma - lai - lu - a U - a mā - e-wa-wa-le i ke o-ho

19

**Subito slower .....**

o ke kā - we - lu Nā lei kā-ma-ka-ha-la o ka u - a Wa-'a - hi -

o ke kā - we - lu Nā lei kā-ma-ka-ha-la o ka u - a Wa-'a - hi -

o ke kā - we - lu Nā lei kā-ma-ka-ha-la o ka u - a Wa-'a - hi -

pau

ˈbreath    Ø'no breath  
ˈcatch-breath, as needed

**Moderato; stately, patient strum** ♩=96-108

23

-la E Li-li - 'u ē

-la E Li-li - 'u ē 000...

-la E Li-li - 'u ē 000...

# Verse 1

3

28 G<sup>7</sup>, C Dm<sup>7</sup> G<sup>7</sup>

(ooo) 'OMa-ka-la - pu - a u - lu - mā - hi - e - hi - e 'Oka le - i o

(ooo) 'OMa-ka-la - pu - a u - lu - mā - hi - e - hi - e 'Oka le - i o

(ooo) 'OMa-ka-la - pu - a u - lu - mā - hi - e - hi - e 'Oka le - i o

34 C G<sup>7</sup> C Dm<sup>7</sup>

Ka - ma - ka - 'e - ha NoKa-ma-ka - 'e - ha ka lei na Li'a-wa - hi - ne

Ka - ma - ka - 'e - ha NoKa-ma-ka - 'e - ha ka lei na Li'a-wa - hi -

Ka - ma - ka - 'e - ha NoKa-ma-ka - 'e - ha ka lei na Li'a-wa - hi -

40

, Nā wā - hi - ne kī - he - ne pu - a , ah...

ne Nā wā - hi - ne kī - he - ne pu - a ah...

ne Nā wā - hi - ne kī - he - ne pu - a ah...

45 G<sup>7</sup> C G<sup>7</sup>

**f** E le - i ho - 'i E Li - li - 'u - la - ni

**f** E le - i ho - 'i E Li - li - 'u - la - ni

**f** E lei ho - 'i, E Li-li - 'u ē E Li-li - 'u - la - ni

51

ē E le - i ho - 'i E Li - li - 'u-  
 ē E le - i ho - 'i E Li - li - 'u-  
 ē E le - i ho - 'i E Li - li - 'u- ē, E Li - li - 'u-

58

Verse 2

la - ni ē *mp* Ha - 'i - ha - 'i pua ka - ma - ni pau - kū pu - a  
 la - ni ē *mp* Ha - 'i - ha - 'i pua ka - ma - ni pau - kū pu - a  
 la - ni ē *mp* Ha - 'i - ha - 'i pua ka - ma - ni pau - kū pu - a

63

kī - kī I lei ho'o - we - hi - we - hi no ka wa - hi - ne  
 kī - kī I lei ho'o - we - hi - we - hi no ka wa - hi - ne  
 kī - kī I lei ho'o - we - hi - we - hi no ka wa - hi - ne

68

*mf* E wa-le - a a - i ka wa - o - ke - le , I ka  
*mf* E wa-le - a a - i ka wa - o ke - le I ka  
*mf* E wa-le - a a - i ka wa - o - ke - le I ka

73

li - ko i O - mau - na - ha - le , ah...

li - ko i O - mau - na - ha - le ah...

li - ko i O - mau - na - ha - le ah...

77

E lei ho - i, E Li-li - u - la - ni

E lei ho - i, E Li-li - u - la - ni

E lei ho - i, E Li-li - u - la - ni

83

E lei ho - i, E Li-li - u - la - ni

E lei ho - i, E Li-li - u - la - ni

E lei ho - i, E Li-li - u - la - ni

88

**Broaden & expand until the end . . . . .**

E Li-li - u - la - ni ē.

E Li-li - u - la - ni ē.

E Li-li - u - la - ni ē.

## **Makalapua**



**Queen Lili'uokalani (1838-1917)**  
**Photograph ca. 1870 (?)**

from **New Music for  
Hawaiian Language Chorus**

*Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs*



# Moloka‘i Waltz by Matthew H. Kāne

A rather grand choral arrangement  
by Robert M. Mondoy

*for 4 part chorus, some divisi; a capella or with accompaniment,  
Advanced level*



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## Moloka‘i Waltz

He ‘āina kaulana ‘o Hālawā,  
Ka heke nō ia ka‘u ‘ike  
‘Āina ho‘ohihi a ka malihini  
Hanohano wale i ka waha o ka lehulehu  
Hūwale mai nō ke aloha  
Wai pāhihi i nā pali  
Wailele a‘o Moa‘ula  
Pulupē i ka hunehune kēwai

Hālawā is a renowned land  
The finest that I know  
Land entrancing to visitors  
Praised far and wide  
Fondness wells up within  
For water streaming over the cliffs  
The waterfall of Moa‘ula  
Drenching with misty droplets

HUI

He nani kū kilakila  
Alo lua i nā pali  
Home aloha nō ia  
Ku‘u one hānau  
Wailele hune i nā pali  
Ko kāhiko nō ia  
Me Moloka‘i, ‘āina kaulana  
Me ‘oe nō wau

Beauty that is so majestic  
With cliffs face-to-face  
It's a beloved home  
Sands of my birth  
Waterfalls cascading on the cliffs  
They are your adornment  
Moloka‘i, famous land  
With you I belong

*Translation: Puakea Nogelmeier*

Born in Hālawā, Matthew H. Kāne was part of a long tradition of musical excellence at Hālawā School (he was a teacher and principal there ca. 1904-1910). Hālawā School (1886-1939) choral students won many accolades during song-contests in the early 20<sup>th</sup> c. You can learn more about Hālawā School from Moloka‘i community newspapers and from the archives of **Maui News**. Along with several other Moloka‘i songs, Moloka‘i Waltz is one of the “must-know” for any local kani ka pila. We learned as youngsters that (after securing permission to hike) you need to place in the pool a ti leaf before swimming at Moa‘ula falls: if it floats, ‘tis safe to swim; if not, then stay out of the water for the mo‘o is surely lurking about. (*Photo by rmm, 2010*)



Words & music: Matthew H. Kāne (1872-1920) ca. 1910. Current typeset proffered for educational purposes only. All typesets © 2010 Mondoy Music 1555 Pōhaku St. B-104 Honolulu HI 96817 (808) 845-8405 [www.mondoymusic.com](http://www.mondoymusic.com) Please contact before photocopying. *Mahalo!* See also *Wilcox et al., He Mele Aloha*. Honolulu: ‘Oli‘Oli Productions. Also at [www.huapala.org](http://www.huapala.org).



# Moloka'i Waltz

Level: Advanced  
Matthew H. Kāne (1872-1920)

Matthew H. Kāne (1872-1920), ca. 1910  
Arranged by Robert M. Mondoy, 2009

**Relaxed Waltz** ♩ = 108 **Rallentando molto...** **A tempo**

Chords: Dm7/C G/B D/A F A7 A/D D

**Solo**

**Soprano**  
Me Mo - lo - ka - 'i, āi - na kau - la - na me 'oe nō \*wau (ooo...)

**Alto**  
Me Mo - lo - ka - 'i, āi - na kau - la - na me 'o - e nō \*wau, me 'o - e,

**Tenor**  
Me Mo - lo - ka - 'i, āi - na kau - la - na me 'o - e nō \*wau, me 'oe,

**Bass**  
Me Mo - lo - ka - 'i, āi - na kau - la - na me 'oe nō \*wau

**Piano**  
rallentando molto... a tempo

9 A/D D/A A/D D A/D D A/D Bm7 Em A

**Contralto solo:** He na - ni kū ki - la - ki - la A - lo lua i nā pa - li

**S.**  
e - ō (ooo... ooo... ooo...) Ki - la - ki - la nā

**A.**  
(lu du lu du, lu du lu du, lu du lu du, lu du lu du,) Ki - la - ki - la nā

**T.**  
(lu du lu, lu du lu, lu du lu, lu du lu, aaa...)

**B.**  
e - ō (ooo... ooo... ooo... aaa...)

**Pno.**

(\* a "w", not a "v" sound here)

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19 Em A/E Em/B A A/C#walk D/F#walk A<sup>7</sup>

Ho-me a - lo - ha nō i - a Ku - 'u o - ne hā - na - u

S. pa - li, Ku - 'u o - ne hā - na - u

A. pa - li, Ku - 'u o - ne hā - na - u

T. Ho-me a - lo - ha nō i - a Ku - 'u o - ne hā - na - u,

B. Ho-me a - lo - ha nō i - a Ku - 'u o - ne hā - nau, ku-'u o - ne hā -

Pno.

27 D D<sup>7</sup>

Wai - le - le hu - ne i nā pa - li Kou kā - hi - ko nō

S. (ooo... ooo...) Wai - le - le hu - ne i nā pa - li Kou kā - hi - ko nō

A. (ooo... ooo...) Wai - le - le hu - ne i nā pa - li Kou kā - hi - ko nō

T. Wai - le - le hu - ne i nā pa - li Kou kā - hi - ko nō

B. nau, (ooo... aaa... ooo...) Kou kā - hi - ko nō

Pno.

33 G G#dim D/A A7

i - a Me Mo-lo - ka - 'i, 'āi - na kau - la - na Me 'oe

S. *ooo... ooo... aaa... aaa... aaa...)* Me 'o - e

A. *(aaa... aaa... aaa...)* Me 'oe

T. i - a Me Mo - lo - ka - 'i, āi - na kau - la - na Me 'oe

B. i - a Me Mo - lo - ka - 'i, 'āi - na kau - la - na Me 'o - e

Pno.

♩=96

**Slower, but not too much...**

40 D D7 (G) no string accompaniment this section

nō wau

S. nō wa - u *ooo...* He 'āi - na kau - la - na 'o Hā - la -

A. nō wau *ooo...* He 'āi - na kau - la - na 'o Hā - la -

T. nō wau *mmm...* He 'āi - na kau - la - na 'o Hā -

B. nō wau *mmm...* He 'āi - na kau - la - na 'o

Pno.

46

S. wa Ka he-ke nō ia i ka-'u 'i - ke 'Āi-na ho-'o - hi-hi a ka ma-li-

A. wa Ka he-ke nō i - a i ka-'u 'i - ke 'Āi-na ho-'o - hi-hi a ka ma-li-

T. 8 la - wa Ka he - ke nō ia i ka-'u 'i - ke, ho-'o - hi-hi a ka ma-li-

B. Hā - la - wa, Ka he - ke nō ia i ka - 'u 'i - ke, ho-'o - hi-hi a ka ma-li-

Pno.

53

S. hi - ni Ha-no-ha-no wa-le i ka wa-ha o ka le-hu - lu - hu

A. hi - ni Ha-no-ha-no wa-le i ka wa-ha o ka le-hu - le - hu (ooo...

T. 8 hi - ni Ha - no - ha - no wa - le, (ooo...

B. hi - hi Ha-no-ha-no wa - le (aaa... ooo...

Pno.

59

S. *ooo...* Hū wa-le nō ke a - lo - ha wai i nā pa - li *(aaa...)*

A. *ooo...* Hū wa-le nō ke a - lo - ha wai i nā pa - li *(aaa...)*

T. 8 Hū wa-le mai nō ke a - lo - ha Wai pā - hi-hi i nā pa - li Wai-le-le

B. Hū wa-le mai nō ke a - lo ha *(aaa...)* i nā pa - li Wai-le-le

Pno.

68 *allargando...* *A tempo*

S. Wai - le - le Mo - a - 'u - la, hu - ne - hu - ne kē - wai *aaa...*

A. Wai - le - le Mo - a - 'u - la, hu - ne - hu - ne kē - wai *aaa...*

T. 8 a-'o Mo-a - 'u - la Pu-lu - pē i ka hu-ne-hu-ne kē - wai *aaa...*

B. a-'o Mo-a - 'u - la Pu-lu - pē i ka hu-ne-hu-ne kē wai *aaa...*

Pno. *allargando...* *a tempo*

76 *rallentando...* *A tempo* D Em D/A D

Some soprano descants: (aaa...

S. He na - ni kū ki - la - ki - la

A. He na - ni kū ki - la - ki - la

T. He na - ni kū ki - la ki - la

B. He na - ni kū ki - la - ki - la

Pno. *rallentando...* *a tempo*

83 D/A D/walk Em A A<sup>7</sup>

aaa...

S. A - lo lua i nā pa - li Ho - me a - lo - ha nō i -

A. A - lo lua i nā pa - li Ho-me a - lo - ha nō i -

T. A - lo lua i nā pa - li Ho-me a - lo - ha nō i -

B. A - lo lua i nā pa - li Ho-me a - lo - ha nō i -

Pno.

90 Em A A<sup>7</sup> Gm<sup>6</sup>/B<sup>b</sup> A<sup>7</sup> D

aaa...

S. a Ku - 'u o - ne hā - na - u Wai-le - le

A. a Ku - 'u o - ne hā - na - u Wai-le - le

T. a Ku - 'u o - ne hā - na - u Wai-le - le

B. a Ku - 'u o - ne hā - na - u Wai-le - le

Pno.

96 Em D Am<sup>7</sup> D<sup>7</sup> G

aaa...

S. hu - ne i nā pa - li Kou kā - hi-ko nō i - a

A. hu - ne i nā pa - li Kou kā - hi-ko nō i - a

T. hu - ne i nā pa - li Kou kā - hi-ko nō i - a

B. hu - ne i nā pa - li Kou kā - hi-ko nō i - a

Pno.

103 *G#dim* *D/A* *Em7* *A7* *D*

S. *aaa...*  
Me Mo-lo - ka - 'i, 'āi - na kau - la - na me 'oe nō wau,

A. Me Mo-lo - ka - 'i, 'āi - na kau - la - na me 'oe nō wau, me

T. Me Mo-lo - ka - 'i, 'āi - na kau - la - na me 'oe nō wau, me

B. Me Mo-lo - ka - 'i, 'āi - na kau - la - na me 'oe nō wau

Pno.

110 *D7* *G* *G#dim* *D/A* *Em7* *A7* *D*

S. *aaa...)* Me Mo-lo - ka - 'i, 'ā - i - na ka - u - la - na me 'oe nō wau.

A. Me Mo-lo - ka - 'i, 'āi - na kau - la - na me 'oe nō wau.

T. 'o - e nō, Me Mo-lo - ka - 'i, 'āi - na kau - la - na me 'oe nō wau.

B. 'o - e nō, Me Mo-lo - ka - 'i, 'āi - na kau - la - na me 'oe nō wau.

Pno. *rit.*



from New Music for Hawaiian  
Language Chorus

Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs



# Nu‘uanu Wai Puna by Mekia Kealakai

A choral arrangement of a Hawaiian song from  
the late 19<sup>th</sup> century by Robert M. Mondoy

*for 4 part chorus, some divisi; a capella or with accompaniment; Advanced level*

✿ No Robert Uluwehionāpuaikawēkiuokalani Cazimero, me ke aloha pumehana ✿



## Nu‘uanu Wai Puna

Mai ho‘ohihi ‘oe e ke onaona  
I nā ko‘i‘i a ke kino  
I Waolani ‘oe e ‘ike pono  
Pili mai pumehana kāua

HUI

Nu‘uanu wai puna a ke aloha  
Kū kilakila i ka ua Pōpōkapa  
Pūku‘i kāua lā i laila  
Ku‘u lei ma‘o, ‘o ‘oe ia

He ‘i‘ini kēia nou ho‘okahi  
I ka ihu e ho‘omau iho ai  
No‘u iho nei kuleana  
Kowali ho‘omaumau i ka piko

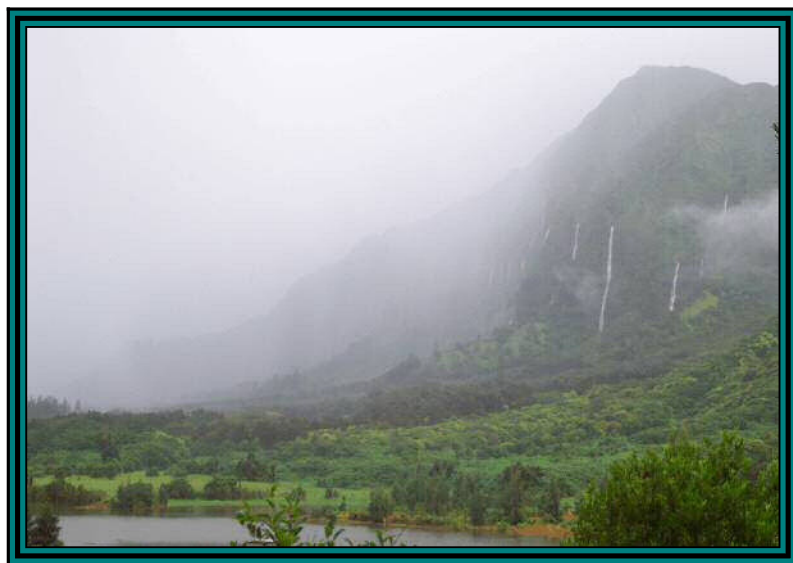
Nu‘uanu, Wellspring of Affection

Don't be confused, my lovely,  
With desires that well up from inside  
At Waolani, you will truly discover  
Be with me and we will be warmed

Nu‘uanu is the wellspring of affection  
Standing proudly in the Pōpōkapa Rain  
We two huddled down together there  
My lei of ma‘o blossom, 'tis you

I have this desire for you alone  
With a kiss will we seal it  
Mine alone is this privilege  
An ever-present churning within the heart

*Translation: Puakea Nogelmeier*



In Hawaiian lyric poetry, the setting of a cool verdant location drenched in rain and mist is always a backdrop for the deepest sexual and romantic sentiments. Waolani, in upper Nu‘uanu valley, is a site rich in legend and culture. The uncommon reference to the ma‘o is to be noted, the native Hawaiian cotton, whose delicate yellow blossoms grace a shrub of star-shaped silver-green leaves. Mekia Kealakai (he would have been around 30 when he wrote this) was a gifted and influential musician during his long and fruitful life. This is my personal favorite of all his compositions.

*Konahuanui and the Pōpōkapa rain, upper Nu‘uanu valley  
mmm, 2004*

ca. 1897, by Mekia Kealakai (1867-1944).

Sources: *Holstein, ed. Ka Buke Mele O Nā Hīmeni Hawai‘i*, Honolulu, 1897, Bishop Museum Press, 2003 and *Hopkins, Charles A. K. Aloha Collection of Hawaiian Songs*. Wall, Nichols Co., Honolulu, Territory of Hawaii 1899. All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!*

# Nu‘uanu Wai Puna

no Robert Uluwehionāpuaikawēkiuokalani Cazimero, me ke aloha pumehana

Level: Advanced

Mekia Kealakai (1867-1944)

Mekia Kealakai (1867-1944), ca. 1897

Arranged by Robert M. Mondoy, 2004

Tenderly expressive ♩ = 60

*legato molto*

4

some breath marks are colored red; do not confuse with Hawaiian orthography

Solo or Solo group

1. Mai ho - 'o - hi - hi 'oe ø' e ke o - na - o - na I  
2. He 'i - 'i - ni kē - ia ' no - u ho - 'o - ka - hi I ka

Pno.

7

Solo or Solo group

nā ko 'i - 'i a ke ki - no I Wa - o - la - ni 'oe  
i - hu e ho - 'o - mau i - ho a - i No - 'u i - ho nei

Pno.

10

Solo or Solo group


e 'i - ke po - no Pi - li ma - i pu - me - ha - na kā -  
ku - le - a - na Ko - wa - li ho - 'o - mau - mau i ka

Pno.

rit. . . .

rit. . . .

'breath ø'no breath  
'catch-breath, as needed

12  Dreamily, richly sensitive to harmony/voicing  $\text{♩} = 52$

Solo or Solo group

S. *mp* u - a  
pi - ko *mf*

A. *mp* Nu - 'u - a - nu wai pu - na a ke a -  
final: *più f* *mf*

T. *mp* Nu - 'u - a - nu wai pu - na a ke a -  
final: *più f* *mf*

B. *mp* Nu - 'u - a - nu wai pu - na a ke a -  
final: *più f* *mf*

Pno. *mp* col canto throughout *mf*

14 *deliberately...* a 2nd tempo, *deliberately...*

S. lo - ha Kū ki - la - ki - la a ka u - a Pō - pō -  
, *f*

A. lo - ha Kū ki - la - ki - la a ka u - a Pō - pō -  
, *f*

T. lo - ha Kū ki - la - ki - la a ka u - a Pō - pō -  
, *f*

B. lo - ha Kū ki - la - ki - la a ka u - a Pō - pō -  
, *f*

Pno. *deliberately...* a 2nd tempo *deliberately...*  
(optional) *f*

16 **a 2nd tempo** **coming to a stop** **to Coda** //

S. ka - pa Pū - ku-'i k̄a - u - a lā i - lai-la

A. ka - pa *subito* *più p* (if only single note, choose larger) 000... ah... 000... //

T. ka - pa *subito* *più p* (if only single note, choose larger) 000... ah... 000... //

B. ka - pa *subito* *più p* 000... ah... 000... //

Pno. **a 2nd tempo** **coming to a stop** //

1.2.3 **a 2nd tempo** **accel. poco to 1st tempo** **D.C.**  
 19 **3rd: D.S. then Coda**

S. *f* Ku-'u le - i ma - 'o 'o 'oe i - a

A. *f* Ku-'u le - i ma - 'o 'o 'oe i - a *mp*

T. *f* Ku-'u le - i ma - 'o 'o 'oe i - a *mp*

B. *f* Ku-'u le - i ma - 'o 'o 'oe i - a *mp*

Pno. **a 2nd tempo** **accel. poco to 1st tempo** **D.C.**  
**3rd: D.S. then Coda**

# **Coda**

4.  
22 **a 2nd tempo** **rallentando**

S. *Ku - 'u le **f** i ma - 'o 'o 'oe **mp** i - a*

A. *Ku - 'u le **f** i ma - 'o 'o 'oe **mp** i - a*

T. *Ku - 'u le **f** i ma - 'o 'o 'oe **mp** i - a*

B. *Ku - 'u le - i ma - 'o 'o 'oe i - a*

Pno. **a 2nd tempo** **rallentando**

25 **Grandly**  $\text{♩} = 72$  **ff** **col bassi**

Solo or Solo group

S. *Nu - 'u - a - nu wai pu - na **ff** a ke a - lo **col bassi** - ha.*

A. *Nu - 'u - a - nu wai pu - na **ff** a ke a - lo **col bassi** - ha.*

T. *Nu - 'u - a - nu wai pu - na **ff** a ke a - lo **col bassi** - ha.*

B. *Nu - 'u - a - nu wai pu - na **ff** a ke a - lo **deliberately** - ha.*

Pno. **Grandly**  $\text{♩} = 72$  **ff**

from **New Music for  
Hawaiian Language Chorus**

*Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs*



# Pua Sadinia

## by David Nape

a choral arrangement a Hawaiian song from the late  
19<sup>th</sup> century by Robert M. Mondoy

*for 3 voices (S,A,TB); a capella or with accompaniment, Intermediate level*



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## Pua Sadinia

‘Auhea wale ana ‘oe  
Ku‘u pua sadinia  
I pulu i ke kēhau  
O ke kakahiaka

I will never forget you  
Gentle vow that you gave me  
A eia nō me a‘u  
Kahi konikoni ai

Noho aku au ho‘olono  
Ka ‘oē nehe a ka wai  
A he waiwai nui ke aloha  
A loko e hana nei

O ka ne‘e mai a ka noe  
Hali‘i maila i uka  
I ho‘opulu i ke kēhau  
O ka malu hēkuawa

## Gardenia Blossom

Pay heed to me  
O my Gardenia blossom  
Moist with dewdrops  
Of the early morn

I never will forget you  
Gentle vow that you gave me  
Here it is within me  
Where it throbs in my breast

I remain, listening  
The rustling murmur of the water  
Love is great treasure  
Causing tumult in my heart

The creeping mist  
Spreading over the uplands  
Moistened by the dew  
In the shade of the valley

*Translation: Puakea Nogelmeier*



If David Nape wrote the text, he would have been 18 years old. The (indeterminate) reference to Lilia Ke‘eaumoku is hand-written in Noe Mahoe's ACHS copy, the only corroborative I know outside huapala.org. The gardenia, along with many strongly-scented blooming shrubs were exotic introductions well-favored by the latter 19<sup>th</sup> c. It is no small wonder that the gardenia was already musically poeticized by the time of Kealaokalani's 1888 publication. The song-text was later reprinted by in Holstein's 1897 Ka Buke Mele O Nā Hīmeni Hawai‘i.

Hua ‘ōlelo: David Nape (?) ca. 1888 in **Ka Buke O Nā Leo Mele Hawai‘i**. Verse 3 ca. 1888 by Lilia Ke‘eaumoku )<sup>1</sup> ( - ) (married 1877.) Leo: ca. 1899 by David Nape<sup>2</sup> (1870-1913), or arranged by him (he was already published in the U.S. by 1896). All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!* Sources: *Holstein, ed. Ka Buke Mele O Nā Hīmeni Hawai‘i*, (ed. Holstein, Honolulu, 1897, Bishop Museum Press, 2003); <sup>2</sup>*Hopkins, Charles A. K. Aloha Collection of Hawaiian Songs*. Wall, Nichols Co., Honolulu, Territory of Hawaii 1899. Also at <sup>1</sup>www.huapala.org



(?) David Nape (1870-1913), (v3: Lilia Ke'eaumoku ( - )  
in Ka Būke O Nā Leo Mele Hawai'i, 1888

David Nape , in Aloha Collection of Hawaiian Songs, 1899  
Arranged by Robert M. Mondoy, 2004

5

S.

1. I pu-lu i ke kē - ha - u O ke ka - ka - hi - a - ka  
3. I ho-'o-pu-lu i ke kē - ha - u O ka ma - lu hē - ku - a - wa

A.

1. I pu-lu i ke kē - ha - u O ke ka - ka - hi - a - ka  
3. I ho-'o-pu-lu i ke kē - ha - u O ka ma - lu hē - ku - a - wa

T.

1. I pu-lu i ke kē - ha - u O ke ka - ka - hi - a - ka  
3. I ho-'o - pu-lu i ke kē - ha - u O ka ma - lu hē - ku - a - wa

B.

1. I pu-lu i ke kē - ha - u O ke ka - ka - hi - a - ka  
3. I ho-'o - pu-lu i ke kē - ha - u O ka ma - lu hē - ku - a - wa

Pno.

B<sup>m</sup> E<sup>b7</sup> A<sup>b</sup> D<sup>b</sup>m/A<sup>b</sup> A<sup>b</sup>

89

9 **Hui (a tempo)**

*'breath      o'no breath  
'catch-breath, as needed*

S. *I ne-ver will for - get you, Gen - tle vow that you gave me*

A. *I ne-ver will for - get you, Gen - tle vow that you gave me*

T. *I ne-ver will for - get you, Gen - tle vow that you gave me*

B. *I ne-ver will for - get you, Gen - tle vow that you gave me*

Pno. *Hui (a tempo)*

13 *rall. a tempo rit.*

S. *A e - i - a nome a - 'u ka - hi ko - ni - ko - ni ai fine*

A. *A e - i - a nome a - 'u ka - hi ko - ni - ko - ni ai fine*

T. *A e - i - a nome a - 'u ka - hi ko - ni - ko - ni ai fine*

B. *A e - i - a nome a - 'u ka - hi ko - ni - ko - ni ai fine*

Pno. *rall. a tempo rit. fine*

*col canto*

*Verse 2 segue  
Verse 3 D.C.*

## 17 Verse 2 (a tempo)

S. 2. No - ho a - ku au ho-'o - lo - no Ka 'o-ē ne-he a ka

A. 2. No - ho a - ku au ho-'o - lo - no Ka 'o-ē ne-he a ka

T. 2. No - ho a - ku au ho-'o - lo - no Ka 'o-ē ne-he a ka wai

B. 2. No - ho a - ku au ho-'o - lo - no Ka 'o-ē ne-he a ka wai

Pno.

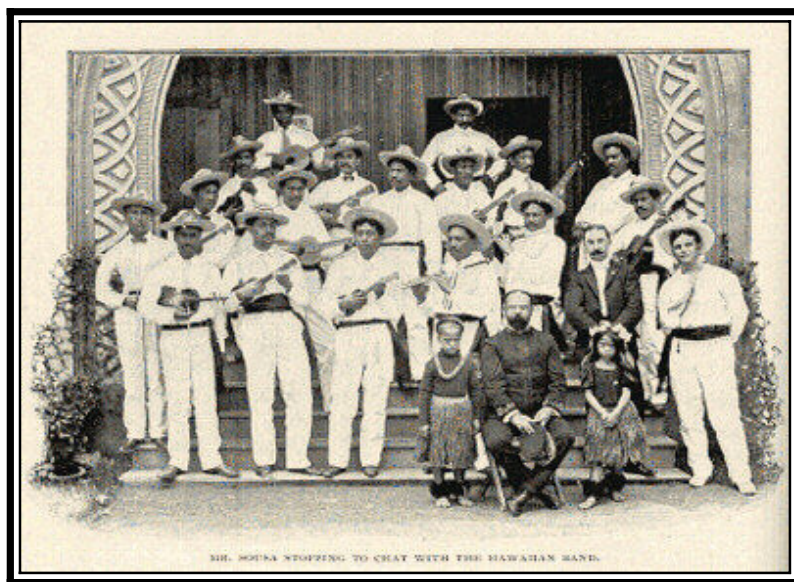
21 rit. **D.S. Hui**  
wai A he wai-wa-i nu-i ke a - lo - ha ne - i

A. wai A he wai-wa-i nu-i ke a - lo - ha ne - i

T. A he wai-wa-i nu-i ke a - lo - ha A lo-ko e ha-na ne - i

B. A he wai-wa-i nu-i ke a - lo - ha A lo-ko e ha-na ne - i

Pno. rit. **D.S. Hui**



David Nape (1870-1913) is standing behind the seated John Philip Sousa (1854-1932).  
Mekia Kealaka'i (1867-1944) is also holding a flute, to David's right.  
Photo research pending for source & location; probable date is 1895

from **New Music for  
Hawaiian Language Chorus**

*Original choral arrangements by Robert M.  
Mondoy of Hawaiian language songs*



# Pulu Au I Ka Ua

A choral arrangement of an anonymous Hawaiian  
song-text from the late 19<sup>th</sup> century  
using an original melodic setting  
by Robert M. Mondoy

*for 4 part chorus, some divisi; a capella, Advanced level*

**An homage to and in the style of the 19th century Hawaiian chorale clubs**

✿ *No Charles Kukahimaikalani Tilton, me ke aloha pumehana* ✿



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## Pulu Au I Ka Ua

Pa'a maila 'o uka i ka ua  
I ka ua noe kilikilihune  
Ho'okokohi maila i uka lilo  
Pulu pē ka liko o ka lehua

Pulu au, pulu au i ka ua  
I ka ua noe kilikilihune  
Kāhiko maila i ka nahele  
Hali'i maila i nā pali

Mai ālai mai ho'i 'oe  
I ke 'ohu noho kuahiwi  
Ke huli nei au lā  
I ka home o ke onaona

'Ehia mea minamina  
'O ka lau o ka palai  
I ka pulu mau i ka ua  
I ka ua no kilihune

### Drenched Am I In The Rain

The highlands are shrouded in the rain  
By the fine droplets of the mist  
Pressing darkly on the highest regions  
Drenching the leaf buds of the lehua

I am drenched, I am soaked by the rain  
By the fine droplets of the mist  
An adorning beauty for the forest  
Draping down over the cliffs

Do not in any way hinder me  
Amid the sweeping mountain mists  
For I am on my way, searching  
For the home where sweetness abides

The one thing that touches the heart  
Is the frond of the palai fern  
Always drenched by the rain  
By the fine droplets of the mists

*Translation: Puakea Nogelmeier & Robert M. Mondoy*

The phrase "Pulu au i ka ua" is the poetic equivalent of being besotted in love, seized by romantic desire. The references to *liko lehua*, *ka ua noe kilihune* and the *palai* fern are all wonderfully erotic images in Hawaiian lyric poetry. The idea of seeking and meeting one's lover in mountain mists and in cool, wet elevations captures the Hawaiian imagery of profound romance. With this melodic re-casting (the original tune to this text is lost to the mists of time), I hoped to capture the rapture, giddiness, and sheer delight employing the choral musical vocabulary of over a century ago.

Palai; Kamakou, Moloka'i (Rob, 2008)

Hua 'ōlelo: Anonymous, ca. 1897, from *Holstein, ed. Ka Buke Mele O Nā Himeni Hawai'i*, Honolulu, 1897, Bishop Museum Press, 2003. Leo: ©2009 Robert M. Mondoy. All typesets ©2010 Mondoy Music 1555 Pōhaku St. Apt. B-104 Honolulu HI 96817 (808) 845-8405. All rights reserved. Please contact before photocopying or recording. *Mahalo!*



# Pulu Au I Ka Ua

*an homage to the 19th century Hawaiian chorale clubs  
no Charles Kukahimaikalani Tilton, me ke aloha pumehana*

Level: Advanced

Anonymous, from Ka Buke Mele O Na Himeni Hawai'i, ca. 1897

An original melody by Robert M. Mondoy (b. 1952), 2009

Arranged for chorus by Robert M. Mondoy, 2009

**Andante lanquido**  $\text{♩} = 80$

Soprano *mp* 1. Pa - 'a mai la o u - ka i ka u - a i ka u - a no - e ki - li - ki - li - hu - ne *rit.*

Alto *mp* 1. Pa - 'a mai la o u - ka i ka u - a i ka u - a no - e ki - li - ki - li - hu -

Tenor *mp* 1. Pa - 'a mai la o u - ka i ka u - a i ka u - a no - e ki - li - li - li - hu -

Bass *mp* 1. Pa - 'a mai la o u - ka i ka u - a i ka u - a no - e ki - li - ki - li - hu -

*mp* *rit.*

8 *a tempo* *mp* Ho - 'o - ko - ko - hi mai - la i u - ka li - lo pu - lu pē ka li - ko o ka le - hu - a *rall.*

ne *mp* Ho - 'o - ko - ko - hi mai - la i u - ka li - lo pu - lu pē ka li - ko o ka le - hu - a

ne *mp* Ho - 'o - ko - ko - hi mai - la i u - ka li - lo pu - lu pē ka li - ko o ka le - hu - a

ne *mp* Ho - 'o - ko - ko - hi mai - la i u - ka li - lo pu - lu pē ka li - ko o ka le - hu - a

*a tempo* *mp* *rall.*

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2 Hui  
a tempo

'breath      o'no breath  
'catch-breath, as needed

17

Measures 17-21 of the musical score for 'Hui'. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'a tempo'. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'Pu-lu au, pu-lu au i ka u - a Pu-lu au i ka'.

22

Measures 22-26 of the musical score for 'Hui'. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked 'f' (forte). The lyrics are: 'u - a no - e ki - li - ki - li - hu-ne Kā - hi - ko mai - la i ka na - he -'.



28

le Ha - li - 'i mai - la i nā pa - li

le Ha - li - 'i mai - la i nā pa - li *mf* 2. Ma - i

le Ha - li - 'i mai - la i nā pa - li *mf* 2. Ma - i

le Ha - li - 'i mai - la i nā pa - li 2. Ma - i

34

**a tempo**

*mp* Ah... ah... ah...

*legato*

ā - la - i ma - i ho - 'i 'o - e i ka 'o - hu

ā - la - i ma - i ho - 'i 'o - e i ka 'o - hu

ā - la - i ma - i ho - 'i 'o - e ah... *legato*

39 **rit.** **dolce, molto rubato....** **a tempo**

ah... i ka 'o-hu no-ho ku-a-hi-wi *mp* ah...  
 ku-a-hi-wi i ka 'o-hu no-ho ku-a hi-wi Ke hu-li  
 no-ho ku-a hi-wi *f* Ke hu-li nei a-u  
 ah... no-ho ku-a-hi-wi Ke hu-li nei a-u

**rit.** **dolce, molto rubato....** **a tempo**

44 **rall.**

ah... ah...  
 ne-i au lā I ka ho-me o ke o-na-o-na  
 lā, nei au lā I ka ho-me o ke o-na-o-na  
 lā, nei au lā, Ho-me o ke o-nao-na, o-nao-na

**rall.**

Hui  
a tempo

50

*f* Pu-lu au, pu-lu au i ka u - a Pu-lu au i ka

*f* Pu-lu au, pu-lu au i ka u - a, pu-lu au, Pu-lu au i ka

*f* Pu - lu au, pu-lu au i ka u - a, pu-lu au, Pu-lu au i ka

*f* Pu - lu au, pu-lu au i ka u - a i ka

55

u - a no - e ki - li - ki - li - hu-ne *f* Kā - hi - ko mai - la i ka na - he -

u - a noe ki - li - ki - li - hu-ne *f* Kā - hi - ko mai - la i ka na - he -

u - a noe ki - li - ki - li - hu-ne *f* Kā - hi - ko mai - la i ka na - he -

u - a noe ki - li - ki - li - hu-ne *f* Kā - hi - ko mai - la i ka na - he -

61

**Vrs. 3 Assez rubato** ♩=66

le Ha - li - 'i mai-la i nā pa - li

le Ha - li - 'i mai-la i nā pa - li

le Ha - li - 'i mai-la i nā pa - li 3. 'E - hi - a

le Ha - li - 'i mai-la i nā pa - li 3. 'E - hi - a

**Vrs. 3 Assez rubato** ♩=66

67

*mp* i ka

*mp* i ka

*mf* me - a mi-na - mi - na 'o ka la - u o ka pa - lai, o ka pa - lai

*f* me - a mi-na - mi - na 'o ka la - u o ka pa - lai, o ka pa - lai

74

pu - lu mau i ka u - a i ka u - a no-e ki-li - hu - ne

pu - lu mau i ka u - a *ff* i ka u - a no-e ki-li - hu - ne

*ah...* *ff* i ka u - a no-e ki-li - hu - ne

*ff* i ka u - a no-e ki-li - hu - ne

*ff* i ka u - a no-e ki-li - hu - ne

Hui

82 *a tempo; cheerily*

*mp* Pu - lu au, pu-lu au i ka u - a Pu-lu au i ka

*mp* Pu - lu au, pu-lu au i ka u - a, pu - lu au, Pu-lu au i ka

*mp* Pu - lu au, pu-lu au i ka u - a, pu-lu au, Pu-lu au i ka

*mp* Pu - lu au, pu-lu au i ka u - a i ka

*mp*

87

u - a no - e ki - li - ki - li - hu - ne *f* Kā - hi - ko mai - la i ka na -

u - a noe ki - li - ki - li - hu - ne *f* Kā - hi - ko mai - la i ka na -

u - a noe ki - li - ki - li - hu - ne *f* Kā - hi - ko mai - la i ka na -

u - a noe ki - li - ki - li - hu - ne *f* Kā - hi - ko mai - la i ka na -

92

**rall.** - - - - -

he - le Ha - li - 'i mai - la i nā pa - li.

he - le Ha - li - 'i mai - la i nā pa - li.

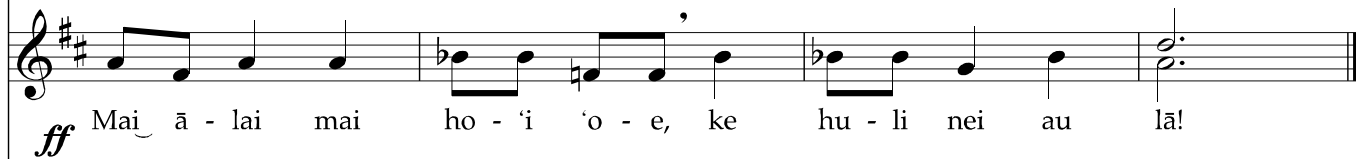
he - le Ha - li - 'i mai - la i nā pa - li.

he - le Ha - li - 'i mai - la i nā pa - li.

**rall.** - - - - -

# Grandly ♩=69

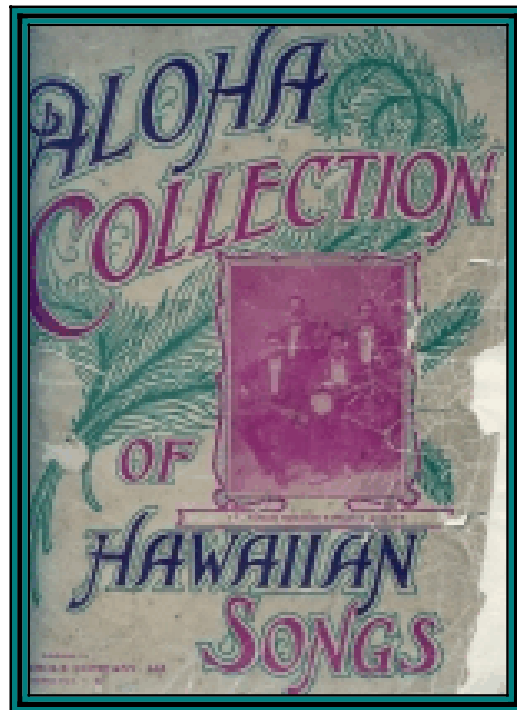
98



# Grandly ♩=69



Palai; Kamakou, Moloka'i (Rob, 2008)



Cover of the *Hopkins Aloha Collection of Hawaiian Songs*, 1899  
with photograph of \_\_\_\_\_