

# **Nā Mele o Hawai'i Mei**

## 101 HAWAIIAN SONGS

collected by SAMUEL H. ELBERT and NOELANI MAHOE



A decorative rectangular border with ornate, scroll-like corners and a thin inner line.

*Nā Mele*  
0  
*Hawai'i Nei*

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*collected by*

SAMUEL H. ELBERT *and* NOELANI MAHOE

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HONOLULU

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*Nā Mele*  
o  
*Hawai'i Nei*



# INTRODUCTION

## SELECTION, CLASSIFICATION, AND ARRANGEMENT

These 101 songs are all postmissionary and owe their musical origin to missionary hymns. None of them are technically chants but some, such as “‘Ālika,” “Hole Wai-meā,” and “Maika‘i Kaua‘i,” are chants that have been edited and set to music. The songs date from the mid-1850’s to 1968—the date of Mary Kawena Pukui’s Christmas song translations. The majority are from the time of the monarchy and so are already somewhat venerable. Nearly all are sung often today and are well known to Hawaiian singers. The texts have never before been written consistently with the glottal stops and macrons that make them nearly pronounceable by one not knowing Hawaiian. Many of them have not been translated before, or have been freely adapted rather than translated. Rarely have so many been assembled under one cover.

One aim of the selection was to include examples of the most common types of songs. The patriotic songs, such as “Hawai‘i Pono‘ī,” are not sung at parties, nor are missionary temperance songs.

The songs are classified below according to dominant motif. This is sometimes difficult to assign because of a plurality of motifs in a single song. Most songs honoring places and ships, for example, have romantic connotations, as does the single war song.

love songs,	29	songs about food,	2
songs honoring places,	16	children’s songs,	2
songs honoring persons,	12	cowboy song,	1
songs about events,	7	genital song,	1
patriotic songs,	5	political song,	1
missionary and religious songs,	5	war song,	1
drinking songs,	3	dirge,	1
songs about ships,	3	Christmas songs,	12

The love songs are perhaps unique in the world in several respects: their constant references to nature, their nearly constant happiness, and their anonymity and indirection. The most gifted composer of songs, especially love songs, was probably Queen Lili‘u-o-ka-lani. Her “Puia ka Nahele,” written in 1868, exemplifies the qualities named above. She sings of the distant uplands, the forest imbued with

fragrance, wafted sweetness, infatuated birds, the sweet-eyed honey-eater, mist, rain creeping along a cliff, and ferns—no mention of a loved one, only a companion in the wet and misty forest, but we know that the fragrance and beauty are tributes to an unnamed love.

The following songs are classified as love songs:

“Adios ke Aloha”	“Ku‘u Ipo i ka He‘e Pu‘e One”
“Ahi Wela”	“Ku‘u Pua i Paoa-ka-lani”
“‘Ahulili”	“Lei ‘Awapuhi”
“Alekoki”	“Mai Hō‘eu‘eu Mai ‘Oe”
“Aloha ‘Oe”	“Manu ‘Ō‘ō”
“Hālonā”	“Pua Lilia”
“Hi‘ilawe”	“Puia ka Nahele”
“Ho‘oheno”	“Pulupē Nei ‘Ili i ke Anu”
“Ka-‘ili-lau-o-ke-koa”	“Puna Paia ‘A‘ala”
“Ka Makini Kā‘ili Aloha”	“Remember, Be Sure, and Be There”
“Ka Moa‘e”	“Sweet Lei Mamo”
“Kāua i ka Huahua‘i”	“Wai o ke Aniani”
“Ka Ua Loku”	“Wai-pi‘o”
“Ke Ka‘upu”	“Wehiwehi ‘Oe”
“Kokohi”	

Songs honoring places may honor a single home (“‘Āina-Hau,” “Ku‘u Home o nā Pali Hāuliuli,” “Old Plantation”), a valley, bay, or place (“Hanohano Hanalei,” “Hilo March,” “Kupa Landing,” “Pūpū o ‘Ewa”), a mountain (“Kilakila ‘o Hale-a-ka-lā”), districts and a series of places (“Hilo Hanakahi,” “‘Iniki Mālie,” “Moana-lua,” “Sassy”), or an island (“Ku‘u Lei Pūpū,” “Lāna‘i,” “Maika‘i Kaua‘i,” “Moloka‘i Nui a Hina”).

Eight of the twelve songs honoring persons concern royalty. Those composed at a child’s birth may be name songs (*mele inoa*) or genital songs (*mele ma‘i*). Others composed later in the honoree’s life may commemorate important events. The name songs for royalty in this collection are “He Inoa nō Ka-‘iu-lani” and “He Inoa nō Kīna‘u.” The other songs honoring royalty are “A Kona Hema ‘o ka Lani” (for Ka-lā-kaua), “‘Auhea ‘o ka Lani la” (for Luna-lilo), “E Nihi ka Hele” (for Queen Ka-pi‘o-lani when she left to attend Queen Victoria’s jubilee), “Iā ‘Oe e ka Lā (for Ka-lā-kaua starting out on his world tour), “Makalapua” (for Lili‘u-o-ka-lani), and “Nā Hala o Naue” (for Queen Emma, composed after the death of her husband).

Emma De Fries honored a child (“Beautiful ‘Ilima”) and Lili‘u-o-ka-lani sang of a perhaps imaginary grandmother in the early 1890’s (“Tūtū”). Mary Kawena Pukui composed a name song in honor of her first grandson, La‘akea, in 1949 (“Ku‘u Lei”), and Ka‘upena

Wong honored Alexander Spoehr (“‘Ālika Spoehr Hula”) in 1961 when the latter left his position as director of the Bishop Museum.

Important events might be told in song, such as a trip to California (“Hele Au i Kaleponi”), an auto ride (“Holoholo Ka’a”), the installation of electricity (“Kāne’ohe”), the first water sprinkler (“Ka Wiliwiliwai”), a first moving picture (“Palisa”), a new hotel (“Royal Hawaiian Hotel”), a flight to the forest (“Pa’ahana”), a drunken spree (“Moana-lua”), or the annexation of Hawaii (“Kaulana nā Pua”). The last two have been classified with place songs and patriotic songs, respectively.

Two of the patriotic songs are responses to the feeling that every modern nation needed national anthems. In this category are “He Mele Lāhui Hawai’i” (by Lili’u-o-ka-lani) and “Hawai’i Pono’i (by Ka-lā-kaua). Another, “Hawai’i Aloha” expresses Lorenzo Lyons’s love for his adopted homeland. “Kaulana nā Pua,” the only bitter song in this collection, was a plea to support Lili’u-o-ka-lani in her stand against annexation to the United States. The spirited and popular “Nā Ali’i” was an appeal by Samuel Kuahiwi to the Hawaiian societies to honor the departed chiefs, especially Kamehameha I.

The missionary and religious songs (other than Christmas songs) are “Ka Bana Kinai Rama” (temperance—or rather total abstinence), “Ku’u ‘Īlio” (the badness of dogs), “‘Ekolu Mea Nui” (faith, hope, and aloha), “Queen’s Prayer,” and “Bili Boi” (which changed a charming and rather foolish love song to a plea to study books).

The drinking songs are “Kāmau Kī’aha,” “Koni Au i ka Wai,” and “Niu Haohao.” The songs about ships are “‘Ālika,” “Hula o Makee,” and “Nā ka Pueo.” The songs about food are “He ‘Ono” and “Nā ‘Ono o ka Āina.” The children’s selections, a new medium, are “Ke Ao Nani” and “‘Ekolu ‘Iole Makapō.” Single examples are given of cowboy songs (“Hawaiian Rough Riders”), genital songs (“Kō Ma’i Hō’eu’eu”), political songs (“Kamuela King”), war songs (“Hole Wai-meā”), and dirges (“He Kanikau nō Lele-iō-Hoku”).

As to technical terms in Hawaiian for verbal arts, there was a paucity for types of prose and a plethora for types of poetry. The following is a summary of the most common types of verbal arts:

I. Types not repeated verbatim

A. True or not true

*mo’olelo*: story, tale, legend, myth, history, tradition, report, epic, narrative, fable, anecdote (also novel, romance, fiction, composition, article, journal, thesis, dissertation, monograph, book)

*ba’i’ōlelo*: speech, oration, sermon, lecture

- B. Believed not true  
*ka'ao*: story, tale (novel, romance, fiction)
- C. Improvised chant: *paha*, *kepakepa*
- II. Types repeated verbatim
  - A. Spoken  
*'ōlelo no 'eau*: proverb, epithet, motto  
*nane*, *'ōlelo nane*: riddle, parable, allegory
  - B. Sung or chanted
    - 1. For dancing  
*bula*: song, chant, dance
    - 2. For dancing or not for dancing  
*mele*: song, chant, poem; some types of *mele*: *m. aupuni* (national anthem), *m. ho'oiipoipo* (love song), *m. inoa* (name song), *m. ma'i* (genital song)
  - C. Sung only (and not for dancing)  
*hīmeni*: song
  - D. Chanted only (and not for dancing)  
General name: *oli*  
Classified according to theme:
    - kānaenae*: chant or prayer of eulogy
    - pule*, *kau*: prayer
    - kū'aubau*, *ko'ihonua*: genealogy
    - kanikau*, *kūmākena*: dirge, wail
 Classified according to manner:
    - kū'aubau*, *ko'ihonua*: genealogy
    - kepakepa*: rhythmic or conversational chant
    - kanikau*, *kūmākena*: dirge, wail
    - hō'aēaē*: chant with prolonged vowels
    - 'i'i*: chant with deep rasping tremor
    - paha*: improvised chant
 (Many other kinds are listed in Pukui-Elbert, *English-Hawaiian Dictionary*.)

In summary, for the single Hawaiian prose term *mo'olelo*, there are twenty-one English glosses, but for the single English term "chant," some twenty-nine Hawaiian equivalents.

The term *hīmeni*, from English hymn, was introduced by the missionaries, who did not want their hymns confused with pagan *mele* and *oli*. Today any song not danced to is called *hīmeni*, and it need not be religious. Songs and chants danced to are called *hulas*.

Roberts (1926:7) wrote that the modern music and the ancient are as different "as it is possible for periods of the same art to be." She was thinking of the musical aspects—so much more varied—rather than the literary themes—so much less varied. The poetic devices of modern and ancient forms remain rather similar.

In a study of the classification of the chants in the well-known legend of Kawelo (Elbert, 1959:32-113), Helen A. Topham listed vocative chants, chants of praise, chants of derision, boasts, descriptive chants, reminiscent or visionary chants, conversational chants, and religious incantations. Romantic chants are lacking, but they do occur in other legends, such as "Halemano" (Elbert, 1959:251-293), "Hiku," and "Kawelu" (Fornander, vol. 5:182-189). Proportionately, however, romance is highlighted more often in the songs than in the chants; could this be a form of acculturation to the Euro-American and Christian emphasis on romantic love? Of the chant types listed by Topham, the song types are rarely if ever derisive, boastful, visionary, conversational, or religious. The old gods Kū, Kāne, Kanaloa, and Lono, and the demigods Pele, Hi'iaka, and Kamapua'a, although prominent in the chants are rare in the songs. Is this due to the heavy hand of Christianity? Lamentations, also common in the chants, are not themes for song composers; one, Lili'u-o-ka-lani's dirge for her brother Lele-iō-Hoku, is included in this collection.

It has not been possible to include the melodies of the songs in this edition—a considerable task as many of the songs have never been transcribed in musical notation. Nor are the musical aspects of the songs discussed.

Barbara B. Smith (1959:52) characterized Hawaiian music as follows: "Old Hawaiian music has short regular phrases derived from hymn tune structure; simple harmonies suitable to the ukulele and guitar; melodic outlines based mostly on scale steps, skips with the basic chords, and lower-neighbor-note inflections; simple rhythmic patterns which are languidly performed; and a vocal style which may have been retained from ancient Hawaiian music, in which the singer slides from pitch to pitch."

In general, words in the songs are spelled as they are in the *Hawaiian-English Dictionary* (Pukui-Elbert, 1965) and *Place Names of Hawaii* (Pukui-Elbert, 1966). Words forming the name of a person are separated by hyphens. The glottal stops, carefully enunciated by Hawaiian singers, are indicated by a single quotation mark. Macrons, indicative of long vowels and stress, are marked except in positions in which the vowels are commonly sung short—this is a singer's privilege if the line is too long for the music.

Parenthetical phrases, as in "Adios ke Aloha" and "Pūpū o 'Ewa," indicate different parts, as male and female.

The songs are arranged alphabetically by the best-known title. The names of the composers and circumstances of composition, as well as poetic devices used, are noted wherever these are known.

As many stanzas as could be found are included, as well as variant



lines. Formerly, there was as much interest in the words and the stories in these songs as there is, for example, in traditional Western American folk songs. Today the melody and the beauty of the dancers, rather than the story, are of paramount interest, and the words of some of the more recent songs not included in this collection are simple and artless.

## COMPOSERS

Of the eighty-nine traditional songs, 39 percent are anonymous. The known composers are listed in the Appendix, together with the titles of their compositions. Queen Lili'u-o-ka-lani with ten songs is by far the leader. Mary Kawena Pukui is second if one counts her three Christmas songs in addition to her two traditional songs. The composers still living are Kahale, Kuloloia, Mossman, Pukui, Wilcox, and Wong.

Lili'u-o-ka-lani, her brothers, Ka-lā-kaua and Lele-iō-Hoku, and her sister Likelike, are foremost among the composers. Beckwith (1919:311) stated "the arts of song and oratory, though practiced by all classes, were considered worthy to be perfected among the chiefs themselves and those who sought their patronage."

In some ways, poetry was aristocratic because the society was aristocratic. In ancient times high chiefs in Oceania and in Europe were considered divine, and it was a holy task to praise a lord; a difference in the Pacific is that members of the nobility themselves were at times creative and performing artists, rather than merely the sponsors of creation and performance. Chiefs received instruction in singing and dancing. One, Kawelo (Elbert, 1959:36-37), failed. Another, Halemano (Elbert, 1959:272-273), was told that the way to win back an unfaithful wife was not to fish and farm but to master song and dance; he did, and won her (but not forever). The legend contains his love chants, among the most beautiful in the language, but they do not reveal who composed them.

None of the Kamehamehas, except possibly Luna-lilo, were composers. The four siblings mentioned above excelled perhaps, as Roberts suggested (1926:8), because they were gifted and had "superior educational advantages."

Lili'u-o-ka-lani's notebook, in the State Archives, contains more than one hundred songs composed by her. Usually the melody is written by hand, the simple signature "Liliu," appears and sometimes the place and date of composition are given. English translations accompany some of the songs. Poetry and music afforded her solace

during her many tribulations—her childlessness, the early deaths of so many close relatives, her own trial and imprisonment, and her unsuccessful efforts to regain her throne.

Perhaps equally gifted was her youngest brother, William Pitt Lele-iō-Hoku-ka-lā-ho'olewa, who died in 1877 at the age of 22. He was born on the day of the funeral for Kamehameha III, and his name means "flight on the day of the full moon, the day of the funeral." He organized the famous Ka-wai-hau Glee Club. He is said to have composed a hundred songs during his short life—but where are they all?

Helen Caldwell (1915:78-79) has described a visit to Lili'u about two years before her death:

"Queen Liliuokalani is well known as a modern Hawaiian composer. She lives quietly at Washington Place in Honolulu, and, though frail in health, at the age of 77 still takes much interest in the life of her people. In a visit to her home recently I found her seated between two royal *kabilis*, with her lap full of roses, which enhanced the beauty of her white hair and the simplicity of her black *holoku*. She was most gracious and told with animation of her love for music, of the inspiration a composer feels, and of the meles that were written in honor of her ancestors according to the ancient customs. It was a great honor she conferred in sending for one of her old retainers, who with the admirable dignity of carriage and manner characteristic of the Hawaiian matron, appeared at the doorway in an immaculate white *holoku* and yellow feather lei, the royal insignia, and chanted in weird and long-sustained tones one of the royal meles only heard on state occasions. As she chanted and portrayed with many gestures, the scenes described, the Queen explained the meaning thereof, and told how difficult of translation is the poetic thought embodied in the highly figurative language of the Hawaiians."

Many of the other composers were also musicians. Ae'a, Kealaka'i, and David Nape were in the Royal Hawaiian Band under the direction of Henry Berger. Heleluhe and Kong were with the Band later. Hiram Bingham and Lorenzo Lyons were missionaries, and Edward Kahale was for many years pastor at Ka-wai-a-Ha'o Church. Alohikea was a Kauai politician. Mary Kawena Pukui was for many years an associate in Hawaiian culture at the Bernice P. Bishop Museum. Bina Mossman was a sheriff, an active Republican, curator of the Queen Emma Home, and a leader of the Ka-'ahu-manu Glee Club for many years. Ka'upena Wong, the youngest of the composers, has won fame as a chanter and composer, and for his broad knowledge of Hawaiian culture.

## STRUCTURE OF THE HAWAIIAN LANGUAGE AND THE POETIC STYLE

Edward Sapir (1939:242) has pointed out that the major features of a literary style are given by the language itself. Can we say that the structure of Hawaiian in some way has influenced or even determined the stylistic forms of the poetry? For example, was the refusal to accept from the missionaries the device of rhyme in some way connected with the formal patterns of the language? Some of the grammatical features that may have reinforced stylistic aspects are listed below.

Grammar	Poetic Style
(1) Small phonemic inventory Reduplication Invariable roots	Emphasis on repetition
(2) Focus on initials Final whispering and loss of vowels	Lack of rhyme Some irregularity in syllable count
(3) Nouns with no more than two qualifying content words Noun phrases without verbs Verb phrases without subjects	A staccato, terse effect Catalogues of images, place names, and acts
(4) Lack of sexual gender Near lack of tenses Verbs without subjects Verbless sentences	Ambiguity, vagueness, veiled and double meanings

### Poetic Repetition

The distinctive sounds (phonemes) of Hawaiian are

p k ' h l m n w      ( ' is a glottal stop)

i e a u o

ī ē ā ū ō      (These vowels are long and always stressed)

Word stress is predictable, as in the following ( ' is primary stress, ` is secondary stress):

<i>pāu</i>	(finished)	<i>wahī</i>	(to wrap)
<i>pa'ū</i>	(moist)	<i>wahīne</i>	(woman)
<i>pā'ū</i>	(sarong)	<i>wāhīne</i>	(women)
<i>wāhi</i>	(to split)	<i>kākahiāka</i>	(morning)

In connected discourse, according to a recent computer calculation, 60 percent of 3,347 successive sounds are vowels, 26.5 percent are *a* and *ā*, and 42 percent are *a*, *i*, and *k*. Thus there is not only a small inventory, but also a rather strong concentration in three of the eighteen possible sounds. One might also add that in spite of this meagerness allophones are few and include *v* as well as *w*, and a sound approaching the final vowel in *sofa* alternating with a sound like the *a* in Midwestern *father*.

A result of such a small selection of sounds is an abundance of homonyms and near homonyms, but instead of utilizing the latter for rhyme, they are enjoyed in puns and word play. A common pattern is repetition of the word (or word part) at the end of one line and at the beginning of the next. Roberts (1926:66) called this linked assonance. A more general term, linked terminals, is also applicable, as the terminals in the chants are frequently coupled antithetically as in the ancient creation chant, the *Kumulipo*, in which many fish are considered genetically related to plants with similar sounding names. In the following lines from the *Kumulipo* (Beckwith, 1951:line 239), the repetition is threefold.

<i>Hānau</i>	<i>ka</i>	<i>'a'awa</i>	<i>nobo</i>	<i>i</i>	<i>kai</i>		
born	the	wrasse fish	live	in	sea		
<i>Kia'i</i>	<i>'ia</i>	<i>e</i>	<i>ka</i>	<i>'awa</i>	<i>nobo</i>	<i>i</i>	<i>uka</i>
guard	passive	by	the	kava	live	in	uplands

The phonologically similar contrasting pairs are *kai/kia'i* and *'a'awa/'awa*. The pair with antithetical meanings is *kai/uka*. An informant reports that the *'a'awa* fish was used as a *pūpū* (relish) when drinking *'awa*.

Place names are commonly used in word play and echoism. Like other Oceanic peoples, the Hawaiians were constant name-givers and named not only land areas but also trees and rocks of legendary import, fishing grounds, and local winds, rains, and ocean currents. (One chant lists more than a hundred winds, including twelve in the single valley of Hālawā, Molokai (Fornander, vol. 5:103).

The names are largely understandable. *Place Names of Hawaii* (Pukui-Elbert, 1966) contains 1,125 entries, 88 percent of which have recognizable meanings. Some of the 12 percent without such meanings are ancient, such as Hawai'i, Moloka'i, and Kaua'i, and others have cognates elsewhere in the Pacific ('Upolu and Ka'ū on the island of Hawaii are cognate with 'Upolu and Ta'ū in Samoa); a few names have during the centuries been garbled beyond recognition. Place names have sentimental value to Hawaiians, their

meanings are largely transparent, and they are therefore very prominent in songs and chants. Furthermore, their mastery is a witness of one's memory skills.

In three songs (“‘Auhea ‘o ka Lani la,” “Kupa Landing,” “Nā ka Pueo”) lines ending with place names are followed in the next line by verbs. Thus linked are the places *Kai-mū*, *Ho‘okena*, and *Māmala* and the verbs *ho‘omū* (to crowd), *ho‘obeno* (to cherish), and *mālama* (to protect).

The only recourse of a translator endeavoring to retain the word-play in English is to translate the place names with words echoing the translations of the verbs or, still harder, to find an English verb that echoes the Hawaiian place names—very difficult indeed if the English is not to sound absurd. In the first example the same morpheme *mū* occurs in both the name and the verb, and the place name might keep the assonance if it were translated “crowded sea,” but people fond of the great surf at Kai-mū would not know that their favorite surf was heralded.

Repetition, so inevitable in a language with only eight consonants and ten vowels (half of which are long echoes of the other half), is further made structurally inevitable by the derivational feature of partial and complete reduplication, usually but by no means always indicative of plurality, repeated action, or continuous state. Here are some examples:

Reduplications				Song Name
<i>ho‘obiebie</i>	<i>abiabi</i>	<i>lalawe</i>	<i>konikoni</i>	“Ahi Wela”
to cherish	evening	to overpower	palpitation	
<i>mā‘oki‘oki</i>	<i>hāwanawana</i>	<i>Kīpu‘upu‘u</i>	<i>Āpa‘apa‘a</i>	“Hilo Hanakahi”
streaked	whispering	name of a rain	name of a wind	

Many common words, such as *abiabi* (evening) and *ikaika* (strong), exist only as reduplications. Nearly every utterance and song of any length, then, will contain examples of this kind of repetition.

In the Christmas song “Kana Kaloka,” note that of six content words in the first three lines of the third stanza, four of them are reduplications, so easy to learn and so pleasantly repetitive: *‘olu‘olu*, *‘umi‘umi*, *pūbulubulu*, *‘ula‘ula*.

The invariability of content roots, a feature of the almost complete lack of inflections, may contribute to the effect of monotony, and the impression that the content roots have no alternate shapes other than those due to the changes of fast speech.

## Rhyme

With so many homonyms, rhyming would have been easy; it may be seen in the cruel missionary song "Ku'u 'Īlio." A hypothesis is offered here that rhyme may have been rejected because of the Hawaiian focus on initials. Alexander (1864:28) states: "The general principle of arrangement is that the emphatic word is to be placed at or near the beginning of the sentence." The usual sentence order is verb plus subject plus object (with the last two optional), and within the phrase the noun precedes the adjective. This order may be reversed, with these elements moved to the first and then brought into focus. Thus the second stanza of "Āina-Hau" begins

<i>Nā</i>	<i>ka</i>	<i>makani</i>	<i>abeabe</i>	<i>i</i>	<i>pā</i>	<i>mai</i>
by	the	wind	gentle	did	blow	hither

The wind (*makani*) is put first, in the emphatic position. The usual order would have been verb plus subject:

<i>Ua</i>	<i>pā</i>	<i>mai</i>	<i>ka</i>	<i>makani</i>	<i>abeabe</i>
did	blow	hither	the	wind	gentle

Subtleties such as this are almost impossible to transmit through English. In this example, noun and qualifier could also be transposed to *ke abeabe makani* (the gentleness of the wind).

The use of place names illustrates the principle of focus. In "Hilo Hanakahi" and "Moana-lua," the places come first in the lines, and the less important poetic attributes and happenings follow. In "Hi'ilawe" the emphasis is on the girl's adventures and her beauty—the adventures and content words expressing beauty come first—rather than on the places Hi'ilawe and Wai-pi'o, which come at the ends of lines.

The suggestion is that with the poet's concentration on initial elements it seemed almost unnatural to worry about finals, and this unconcern may have been reinforced by the privilege of dropping or whispering vowels before pauses and even in the middle of utterances, particularly if the line seemed overly long to the chanter or singer. Even in conversation, vowels are devoiced or dropped in fast speech. *Hele akula* (go away) may come out *bele kul*. This freedom may have had the other effect of negating the necessity of exactness in syllable counts. If lines are too long, the chanter or singer may slur over some of the syllables.

## Terseness

In spite of an opulence of vocabulary with reference to nature, Hawaiian poetry in some ways seems terse, somewhat akin to

Chinese poetry, as described by Sapir (1939:243): "And Chinese, with its unmodified words and rigid sequences, has a compactness of phrase, a terse parallelism, and a silent suggestiveness that would be too tart, too mathematical, for the English genius." Whereas Hawaiian poetry could never be called "tart" it does have parallelism and balance and what Lorrin Andrews (1875:30), the first dictionary maker, called "terseness": "Hawaiian poetry for the most part consists of short, terse carefully adjusted sentences; all matter that can be is thrown out that the principal idea may make the stronger impression."

Roberts (1926:57) had a somewhat similar notion: "To the Hawaiian mind, the chief charm of the singing or chanting lay in the words, for their obvious meaning in many cases consisted of exquisite imagery, of word painting succeeding word painting, describing the beauties of natural scenery, used in a profusion bewildering to one accustomed to the restraints of most of our modern poetry."

Is grammar, and particularly syntax, related to terseness and successions of word paintings? What of the Hawaiian phrase versus the English phrase? Of the two, the Hawaiian phrase is apt to be the shorter, and the long, involved, entangled, embedded, bewildering-to-a-Polynesian phrases of English (such as this one) would be broken down into at least six phrases or clauses. Many Hawaiian phrases consist of a single content word and its optional accompanying particles that reveal grammatical relationships. If one calls the noun (N) or verb (V) and accompanying content words (C) the nucleus of the phrase, one may tally the types of nuclei in the most famous of Hawaiian songs, Queen Lili'u-o-ka-lani's "Aloha 'Oe," as follows:

Nucleus	No. of Examples
V	13
V + C	2
N	19
N + C	4
N + C + C	1

Thus about 82 percent of the nuclei in this song consist of a single content word (V or N), 15 percent of two content words, and 3 percent of three content words. In other words, 82 percent of the words are unmodified except by particles.

Another structural factor that may contribute to what Andrews has called terseness is the privilege of successions of noun phrases without verbs. "Hilo Hanakahi" consists of twenty-three noun phrases, naming in clockwise order important districts and places on the island of Hawaii. Each place name is followed by a phrase describing a natural attribute (rain, pandanus, wind, sea, and

cliffs), and all this is finally followed by a single verb. Certainly here is Roberts' succession of word paintings.

The lack of a verb "to be" and the sparseness of degrees of adjectives in Hawaiian were called by William Ellis (1826:339) "the greatest imperfections in the language." This lack may actually give a directness and vividness to the language, as in the following from the song "Toumi Toumi":

*'O kou lei ia*      your lei this  
*'O ua lei nei*      aforementioned lei here

Terseness may be felt as a result of verbs without subjects, ungrammatical in English but commonplace in Hawaiian, as in the following literal translation of the Queen's song "Tūtū" about a forgetful grandmother:

Coming to the evening,  
Preparing for devotion,  
Looking for glasses,  
Auwē! disappeared!  
There on the forehead,  
On the forehead placed,  
Quite forgotten,  
High on the forehead.

Beckwith, in her perceptive introduction to the long narrative "Laieikawai" (1919:295), said that in this work it was necessary to sacrifice what she in evolutionary manner called "the brevity of primitive speech." This is true in narrative, as in English most sentences require verbs, and most declarative verbs require subjects, but in poetry one has more freedom, and lack of subjects or verbs need not jar (with an occasional judicious insertion of "to be") and may actually enhance effectiveness or impart freshness or boldness.

Need the wedding of terseness and repetition seem incongruous? Not necessarily. Repetition (other than that in reduplications) is commonly in different lines, and each line retains its simplicity. The simplicity may be what Roberts called "exquisite imagery" or what Colum described as "more imagistic than Amy Lowell" (quoted by Plews, 1968:178), but it is still laconic when compared with the involved sentences occurring in many other languages. Hawaiian poetry may consist of a string of pearls exquisite but separate, whereas in Euro-American poetry the pearls may be interlocked and entwined.

### Vagueness, Ambiguity, and Veiled Meanings

Cultural factors, such as the desire to be polite and the rudeness of direct requests for favors or blunt refusals to requests, should not



be considered in a discussion of veiled meanings. Yet the habit of being polite may have been carried over into song writing. It would never do, for example, to mention the real name of a sweetheart. The grammar, as pointed out, contributes to this vagueness—such things as verbless sentences and subjectless verbs. Two other structural factors may result in vagueness: the lack of explicit and obligatory sexual gender in many terms and the lack of any expression of tense in most sentences.

In English, words for sweetheart, friend, and companion are not inherently sex-explicit (they may be in other Indo-European languages), but the following are sex-linked in English but not in Hawaiian:

English	Hawaiian
he, she	<i>ia</i>
brother, sister	<i>kaikua'ana, kaikaina</i>
she and I, he and I	<i>māua</i>

It is sometimes hard to know whether ego and addressee in the songs are male or female. In "Hele Au i Kaleponi," the sex of the addressee is told only by the femininity of the clothes she demands. The song is completely without tense, and this must be supplied in English, in this case, present and past.

The *kaona*, or veiled meanings, in the songs are treated in a later section.

Most Christian names in European languages are sex-linked, but not so in Hawaiian. And almost any name consists of recognizable words. In the dirge "He Kanikau nō Lele-iō-Hoku," Ka-lā-kaua is called Ka-uli-lua, and Likelike is Ka-pili. *Ka-uli-lua* means "the double blackness," and *ka'ulī lua* is "creeping twice." *Ka pili* is "the relationship." One not knowing these special names for Ka-lā-kaua and Likelike could not understand or translate the song.

An ambiguity in the writing system—not in the language—makes the translator's task doubly difficult. This comes from the failure to indicate, in writing, glottal stops and long vowels. *Ko'u* (mine) and *kōu* (yours) may alike be written *kou*. *Ala* (road, awake), *'ala* (fragrance), and *āla* (rock) are usually written *ala*.

### Summary

The translator of Hawaiian poetry who wants to impart a hint of the poetic structure of the original may endeavor to mirror the Hawaiian devices of assonance at verse terminals and by fashioning simple but brilliant jewels; he need not worry about rhyme, and he should hope

to be a little vague and let the reader guess as to what lies beneath the literal meaning.

### SYMBOLISM, INDIRECTION, AND *KAONA*

The Hawaiian name for hidden meaning is *kaona*. The penchant for *kaona* or indirection is only partially explicable by the vagueness of the language occasioned in some parts by lack of sexual gender, verbs without subjects or objects, and verbless sentences, as indicated earlier. It may also be tied to the culture and to the value of pleasant interpersonal relationships, with an attendant failure to call a spade a spade, an adze an adze; and it may be linked with intellectual sprightliness and humor.

How prevalent is the *kaona* in Hawaiian songs? An extreme view was taken by Padraic Colum, the Irish poet who was hired by the Territorial Legislature in the early 1920's to compile a book of Hawaiian legends. He rewrote them in an Irish vein. He did not know the language, but saw hidden meanings everywhere, and he claimed (1924:337) that every Hawaiian poem had at least four meanings—an ostensible meaning, a vulgar meaning, a mythico-historical-topographical meaning, and a deeply hidden meaning. This hypothesis was sensibly answered by Mrs. Pukui (1949:247-251): "There are but two meanings: the literal and the *kaona*, or inner meaning. The literal is like the body, and the inner meaning is like the spirit of the poem. . . . There are some poems that have no inner meaning, and to read such meanings into them is folly."

To say that every poem has a vulgar meaning sounds like a comment by some of the more extreme nineteenth-century missionaries.

One perusing even a few songs is impressed by the constant references to ferns, *lehuas*, pandanus, fragrance, winds, rains, and wetness. The ferns, flowers, and birds in love songs refer to sweethearts; the theory will be offered shortly that water and rain and soakings also refer to sweethearts. The more obvious meanings of water and rain are life, fertility, growth, grief, and hardships.

Hawaiians love the rain and know that the beauty of their islands is due to rain. This is expressed succinctly in the saying on the water fountain in front of the Board of Water Supply Building in Honolulu: *Uwē ka lani, ola ka honua* (the sky weeps, the land lives).

Grief may be expressed, too, by rain, but postmissionary songs do not portray grief. The great rains of Hanalei in the song "Hanohano Hanalei" represent the beauty of this valley, with romantic overtones, but do not indicate grief as they do in the saying *Lu'ulu'u*

*Hanalei i ka ua nui, kaumaha i ka noe o Alaka'i* (Hanalei is downcast with great rains, heavy with the mists of Alaka'i).

In the chants, the rain, storms, and cold may be linked with hardship and trouble, as in the chant by a hula dancer who wants to be admitted to the hula school:

*Eia ka pu'u nui o waho nei la,  
He ua, he 'ino, he anu, he ko'eko'e.  
E ku'u aloha e,  
Maloko aku au* (Emerson, 1965:39)

Great trouble outside here,  
Rain, storm, cold, chill.  
My beloved,  
Let me in.

The only song in the present collection with such connotations is "Hole Wai-mea."

Hardship, like grief, is not discussed in the songs, which in general are happy and romantic, and the conclusion seems inescapable that—like the flowers—the rains, dews, waterfalls, wetness, soakings, winds, and coolness are romantically inspired. (This theory had been described by Elbert [1962] in a rather inaccessible publication.)

Even a glance at the songs in this collection will show that water, rain, sea spray, mist, coolness, and peace are nearly everywhere displayed. Here are some examples.

"Wet in fine and gentle rain,  
Adornment of forest upland,  
Bearer of sweetness  
Coolness and palpitations."  
"Ka-'ili-lau-o-ke-koa"

"Drenched by the dew  
She and I are two,  
Three with the rustle of sea spray."  
"Hanohano Hanalei"

"Wet in the creeping rain,  
You and I are there  
In the fragrant forest."  
"Pulupē nei 'Ili i ke Anu"

"Finally I have known  
Twofold peace;  
We two in peace  
Liquid spattering on the cliff."  
"Koni Au i ka Wai"

“We two in the spray,  
Oh joy two together  
Embracing tightly in the coolness,  
Breathing deep of *palai* fern . . .  
Oh such spray.”

“Kāua i ka Huahua‘i”

## THE POWER OF THE WORD

The early Hawaiians spoke no language other than their own, and may not have known of the existence of other languages. When they heard English they called it *namu* (gibberish). So, like the Stoic Greeks, they thought their names were universals with inherent nonarbitrary meanings. The meanings had power and explained the universe. In the section “Structure of the Hawaiian Language” we saw that the wrasse fish, *a‘awa*, was believed genetically related to *Piper mythisticum*, *awa*, because of a resemblance in the sounds in their names. The word had power: *I ka ‘ōlelo nō ke ola, i ka ‘ōlelo nō ka make* (in the word is life, in the word is death).

This was especially true in the religious chants, and efforts were made to preserve them unchanged throughout the centuries. A mistaken syllable might change the word and the new word might have connotations distasteful to a god, who might then cause the chanter’s death. Many of the chants were sacred to the gods, including the family gods, and to the family. For this reason they were not freely imparted to passing strangers. They, as priceless heirlooms, were passed down to rightful heirs. The songs, such as those in this collection, are no longer sacred, nor are they family heirlooms. But still the sense that they were not to be freely bestowed has persisted in the face of mass acculturation and commercialism. This may be a reason for the rarity of song collections. Just as one’s family stories and chants were not to be shared in publication, so were not the songs. We, the compilers of this collection, believe that we are not betraying secrets or friendships. We hope not. We believe that these songs—unlike so many chants—are no longer sacred, and that there is no longer the need to *‘au‘a* (hold back). And we hope that more people will be encouraged to sing Hawaiian songs more accurately and with greater understanding.

The word, however, is still powerful, and the composer even today must consider double meanings. Many composers avoid such words as *uli* (dark, foreboding) and *bala* (pandanus, pass away), but not all composers have these restrictions or we would not have so many songs about pandanus.

## TRANSLATIONS

Sapir has suggested (1939:237) that there may be two types of literary art: "a generalized non-linguistic art, which can be transferred without loss into an alien linguistic medium, and a specifically linguistic art that is not transferable." A Shakespearean play draws its sustenance from the intuitive record of experience, and is hence translatable, whereas a lyric by Swinburne "is as good as untranslatable."

Hawaiian legends (but not the chants that are in most of them) might belong to the first level of art, and the poetry, definitely to the latter. Nevertheless, an attempt at translation, but not at adaptation (which may surpass an original), is made in this collection. Our goal has been to produce an echo that will enable the singer who does not know Hawaiian very well to deduce the meanings of every content word in the song. Usually the Hawaiian content words are translated by single English content words; this sparseness, further, enhances the terseness of the Hawaiian. We believe that the singer will sing more intelligently if he knows of what he sings.

An effort also has been made to use a contemporary idiom and to translate the figures of speech rather literally. In some ways this makes the English better than the Hawaiian; a cliché in Hawaiian, such as rain creeping on a cliff, a streaked sea, an arching rainbow, or a flower that has been plucked, may sound fresh or virile in English. This type of "improvement" seems justified.

## POETIC VOCABULARY

A few of the poetic words, proper names, and phrases found frequently in the songs are listed. A few names with unfavorable connotations are also given. For details concerning the meanings of these words, see Pukui-Elbert, 1965.

### Birds (*manu*)

- 'i'iwi* (scarlet honeycreeper)
- ka'upu* (albatross)
- mamo* (black honeycreeper)
- nēnē* (Hawaiian goose)
- 'ō'ō* (honey eater)
- pikake* (peacock)

### Chiefs (*ali'i*)

<i>Hanakahi,</i>	Hilo
<i>Kakubihewa,</i>	Oahu
<i>Keawe,</i>	Hawaii
<i>Mano (Mano-ka-lani-pō),</i>	Kauai
<i>Pi'i-lani,</i>	Maui, especially of the bays beginning Hono- (Honokahua, Honokeano, Honokō- hau, Honokōwai, Honolua, Hononana)

### Coolness

<i>anu</i>	(cold)
<i>bu'ibu'i</i>	(chilly)
<i>ko'eko'e</i>	(damp cold)
<i>līhau</i>	(cool, wet, fresh)
<i>'olu'olu</i>	(cool, pleasant)

### Fragrance

<i>'a'ala,</i>	general term for fragrance
<i>kupaoa,</i>	strong
<i>moani,</i>	wafted
<i>onaona,</i>	soft

### Fish and sea creatures (*i'a*)

<i>akule</i>	(goggle-eyed scad)
<i>ina</i>	(sea urchin)
<i>ka'ukama kai</i>	(sea cucumber)
<i>kole</i>	(surgeonfish)
<i>mā'i'i'i</i>	(Acanthrus)
<i>māikoiko</i>	(young surgeonfish)
<i>moi</i>	(threadfish)
<i>nenuē</i>	(pilot fish)
<i>'ō'io</i>	(bonefish)
<i>'ōpelu</i>	(mackerel scad fish)
<i>ulua</i>	(crevally, sweetheart)

(The bad-smelling *palani* fish is rarely mentioned. *Kūmū*, the beautiful red fish that is a recent slang for "sweetheart," does not occur in this collection.)

## Height

<i>beke</i>	(top)
<i>Himela</i>	(Himalayas)
<i>'io</i>	(hawk)
<i>'iu, 'iu'iu</i>	(paradise-like height)
<i>ki'eki'e</i>	(lofty)
<i>lani</i>	(royal chief, majesty, highness, prince, princess, king, queen)
<i>luna</i>	(high, top)
<i>piko</i>	(summit)
<i>wēkiu</i>	(summit)
<i>wēlau</i>	(summit)

## Mist

<i>noe,</i>	a general name
<i>'obu,</i>	on a mountain
<i>ubiwai,</i>	heavy

## Flowers, plants, trees

<i>'a'ali'i,</i>	a tree
<i>'awapubi</i>	(ginger)
<i>bala</i>	(pandanus)
<i>'ilima</i>	(flower of Oahu)
<i>kauna'oa</i>	(dodder, flower of Lanai)
<i>kāwelu,</i>	a grass
<i>kiele</i>	(gardenia)
<i>koai'e,</i>	a tree
<i>kukui</i>	(candlenut, the State tree)
<i>kupukupu,</i>	a fern
<i>lebua</i>	(flower of the 'ōhi'a tree, flower of the island of Hawaii)
<i>laua'e,</i>	a fern
<i>lilia</i>	(lily)
<i>lokelani</i>	(rose)
<i>mamo</i>	(saffron flower)
<i>mokihana,</i>	a native tree, its leaves used for the flower lei of Kauai
<i>nēnē</i>	a grass
<i>'ohawai</i>	(lobelia)
<i>palai</i>	(fern)
<i>pīkake</i>	(jasmine)
<i>pili,</i>	a grass used for thatch

<i>pua kalaunu</i>	(crown flower)
<i>pū'ili lau li'i</i>	(small-leafed bamboo)
<i>tuberose</i>	(tuberose)
<i>vibena</i>	(verbena)

(The banana, an omen of misfortune and defeat, is not mentioned in love songs.)

### Love-making

<i>'ano'i o ka pu'uwai</i>	(heart's desire)
<i>bo'obeno</i>	(infatuation)
<i>bo'onanea</i>	(relax)
<i>bo'oipo, bo'olipo</i>	(make love)
<i>'i'ini o loko</i>	(desire within)
<i>kili'opu</i>	(find delight)
<i>konikoni i ka pu'uwai</i>	(throbbing heart)
<i>la'i ke kaunu</i>	(passion calmed)

### Mountains (*mauna, kuabiwi*)

Hale-a-ka-lā,	Maui
Ka'ala,	Oahu
Wai-'ale'ale,	Kauai

### Rains (*ua*)

<i>'Āpa'apa'a,</i>	Kohala, Hawaii
<i>bāli'i i ka nabele</i>	(spread into the forest)
<i>'ino</i>	(storm)
<i>Kani-lehua</i>	(lehua-rustling), Hilo
<i>Kīpu'upu'u</i>	(goose-pimple raising), Wai-mea, Hawaii
<i>li'ili'i kilikilibune</i>	(fine and gentle rain)
<i>nibi pali</i>	(creeping along a cliff)
<i>Pa'ū-pili</i>	(moistening pili grass), Lahaina, Maui
<i>Wa'ahila,</i>	Manoa and Nu'u-anu, Honolulu

### Sea (*kai, moana*)

<i>'ale</i>	(billows)
<i>bāwanawana</i>	(whispering), Ka-wai-hae, Hawaii
<i>malino</i>	(calm), Kona, Hawaii
<i>mā'oki'oki</i>	(streaked), Kona, Hawaii
<i>nalu</i>	(wave)
<i>nebe i ka 'ili'ili</i>	(rustling the pebbles)



## Wetness

<i>bau</i>	(dew)
<i>ho'opē</i>	(soaked)
<i>buabua'i</i>	(spray)
<i>kēbau</i>	(dew)
<i>pipi'i</i>	(bubbling)
<i>puia</i>	(drenched)
<i>pulupē</i>	(drenched)
<i>wai hu'ihu'i</i>	(cool water)
<i>wai kāpīpī</i>	(sprinkling water)
<i>wai konikoni</i>	(tingling water)
<i>wai noenoe</i>	(misty water)

## Winds (*makani, abe*)

<i>A'e,</i>	northeast tradewind
<i>Kiu,</i>	northwesterly wind
<i>Kuehu lepo</i>	(earth scattering), <i>Ka'ū</i>
<i>Mālua</i>	a sea breeze
<i>Moa'e,</i>	northeast tradewind
<i>Pu'ulena,</i>	a cold wind at Kī-lau-ea
<i>ulumano</i>	(buffeting)

(The Kona wind, which is believed to bring sickness, is never mentioned in songs.)

## Some common phrases

*'aubea 'oe, 'aubea wale 'oe*  
(listen, heed, where are you?)

*e ō*  
(answer)

*ha'ina 'ia mai (ana) ka puana*  
(tell the refrain or theme)

*he lei nō ku'u kino*  
(a lei for my body)

*holunape a ka lau o ka niu*  
(swaying of the leaves of coconuts)

*lei i ka noe*  
(wearing mist as a lei)

*mea 'ole ke anu*  
(cold is nothing, cold is no worry)

*mehe ala e 'ī mai ana*  
(as though saying)

*nā kau a kau*  
(season to season)

*pali lele koa'e*  
(cliff where tropic birds fly)

*pili kāua*  
(we will be together)

*pi'o ke ānuenuē*  
(arch of the rainbow)

*pua a'u i kui a lawa*  
(flower that I string as a lei and bind)

*pua i 'ako 'ia*  
(flower that has been plucked)

*pua mae 'ole*  
(flower that never fades)

*wehi nō ka uka*  
(adornment of the uplands)

### FOLK SONGS?

Can the songs be called folk songs? In the usual interpretation of the term they cannot, as folk songs are old and anonymous. None of these songs are really old. They are all post-European, and probably few predate 1850 or 1860. The composers of many of them are known, and songs are still being written by living composers.

If the songs cannot be called true folk songs, we may say that they have certain attributes of folk songs, namely subject matter and style, both of which have been discussed. We know that these are "authentic" from a comparison with prehistoric chants preserved by today's chanters and in volumes by Emerson (1909, 1915), Fornander (1916-1919), and Roberts (1926).

Another similarity to genuine folk music is that in general the songs are transmitted orally rather than by notation, and are sung from memory. This accounts in part for the difficulty of making a collection such as this, plus the understandable reluctance of many singers to part with things that today are precious to them, and only yesterday were protected by taboos.

This respectful attitude of many Hawaiians toward the songs is similar to folk attitudes in other cultures. The songs should not be tampered with, such persons believe, nor mixed or strung together in

medleys. Traditional songs should not be jazzed up or crooned or made into rock-and-roll. Saxophones and steel guitars are frowned on by those with this attitude. They do not believe that the songs should follow the fleeting fads of the Top Ten. They should not *all* be sung fast, nor should they *all* be sung slow and dragging. They should be pronounced properly and they should not be used as experiments.

With this, paradoxically enough, is a certain freedom of mood and interpretation such as is probably not found with popular songs in the Western sense. This is very Polynesian and is akin to Polynesian resistance to routine and mechanization. One need not always sing the song in exactly the same way. Polynesian art more than much art elsewhere depends on display of personal charms and personality. Mechanical perfection or slavish imitation is never enough. The personality of the artist may and should shine forth in every song and dance.

# TRADITIONAL SONGS

## ADIOS KE ALOHA

This song was composed by Prince Lele-iō-Hoku. Mexican cowboys at Wai-meā, Hawaii, added Spanish words (see "Hālonā").

E ku'ū belle o ka pō la'ila'i,  
Ka lawe mālie a ka mahina  
Kōaniani mai nei e ke ahe  
'Ahea 'oe ho'olono mai.

### *Hui*

'Ahea ('oe), 'ahea ('oe),  
'Oe ho'olono mai  
I nei leo nahenahe.  
Adios, adios ke aloha.

E ka hau'oli 'iniki pu'uwai,  
E ke aloha e maliu mai 'oe,  
Ke ho'olale mai nei e ke Kiu,  
Ua anu ka wao i ka ua.

Ho'okahi kiss dew drops he ma'ū  
ia,  
E ka belle o ka noe līhau,  
Eia au la e ke aloha,  
Ke huli ho'i nei me ka neo.

## AHI WELA

The composer of the first of the two versions of this well-known song is not known. The composers of the second version (dated 1891) were Lizzie Doirin and Mary Beckley. Little girls sometimes sing and dance this hula. The words suggest that this is hardly an appropriate number for them.

### Older Version

Ku'ū pua i li'a ai  
A'ū i kui a lawa  
I lei ho'ohiehie  
Nō ke ano ahiahi.

### *Hui*

Ahi wela mai nei loko  
I ka hana a ke aloha  
E lalawe nei ku'ū kino  
Konikoni lua i ka pō nei.

## ADIOS, MY LOVE

O my belle of the peaceful night,  
Feel the calm moon  
Breeze-cooled  
Calling you to listen.

### *Chorus*

Calling you, calling you,  
Listen  
To this soft voice.  
Adios, adios my love.

O joy tingling heart,  
O love, turn here,  
The Kiu wind implores,  
The depths are cool with rain.

A single moist dew drop  
kiss,  
O belle of the cool mist,  
Here am I, O love,  
Coming back with nothing.

## HOT FIRE

My flower desired  
For me to braid and bind  
An elegant lei  
For evening time.

### *Chorus*

Hot fire here within  
The act of love  
Overpowers my body  
Throbbing last night.

'Elua nō māua  
A i 'ike ia hana  
La'i ai ka nanea 'ana  
Ho'oipo i ku'u kino.

Two of us  
Have felt the power  
Peaceful relaxing  
Making love within my body.

#### Later Version

'Elua nō māua  
I 'ike ia hana,  
La'i wale ke kaunu  
Ho'onipo i ka poli.

Two of us  
Have felt the power,  
Calm after passion  
Making love within the heart.

#### *Hui*

Ahi wela mai nei loko  
I ka hana a ke aloha  
E lalawe nei ku'u kino  
Konikoni lua i ka pu'uwai.

'Auhea wale ana 'oe,  
Ku'u pua i kui a lei,  
I lei ho'ohiehie  
Nō ke anu ahiahi.

#### *Chorus*

Hot fire is here within  
The act of love  
Overpowers my body  
And my throbbing heart.

Heed,  
O flower of mine strewn in a lei,  
An elegant lei  
In the coolness of the evening.

#### 'AHULILI

This song has numerous versions. The one following was given to Mary Kawena Pukui and Eleanor Williamson at Kau-pō, Maui, by Mrs. Francis Marciel (née Violet Poepoe) on December 1, 1961. 'Ahulili is a prominent peak easily seen from the lanai of Mrs. Josephine Marciel's home at Kau-pō. The song was composed many years ago by Scott Ha'i, a Kau-pō resident. Note the pun on Mt. 'Ahulili and *lili* (jealous). An alternate last stanza is *Ha'ina mai ka puana* followed by the first three lines of the first stanza.

He aloha nō 'o 'Ahulili,  
A he lili paha kō iala  
I ke kau mau 'ole 'ia  
E ka 'ohu kau kuahiwi.

Love for 'Ahulili,  
Perhaps she's jealous  
Because not always rests  
Mist upon the mountain.

Eia iho nō e ka 'olu,  
Ke 'ala kūpaoa  
Lawa pono kou makemake  
E manene ai kou kino.

Here sweetness,  
Heady fragrance  
Enough for your desires  
And your tingling body.

'Ako aku au i ka pua  
Kui nō wau a lei,  
A i lei pōina 'ole  
Nō nā kau a kau.

Pa'a 'ia iho a pa'a  
Ka 'i'ini me ka 'ano'i,  
He 'ano'i nō ka 'ōpua,  
Ka beauty o Mauna-hape.

E ō 'ia e ka lei,  
Ke 'ala kūpaoa,  
Ka puana ho'i a ka moe,  
Ka beauty o Mauna-hape.

I have plucked the flower  
Strung into a lei,  
A lei never forgotten  
From one season to the next.

Hold, hold fast to  
Desire and yearning,  
Yearning for the cloud banks,  
The beauty of Mount-Happy.

Respond, lei,  
Heady fragrance,  
The answer to dreams,  
The beauty of Mount-Happy.

### 'ĀINA-HAU

'Āina-Hau (*bau*-tree land) was an estate near the site of the present Ka-'iu-lani Hotel in Waikiki that had belonged to Princess Ruth Ke'eli-kō-lani, but which she gave to her godchild, Ka-'iu-lani, at her baptism in 1875. The estate was planned and supervised by Ka-'iu-lani's father, Archibald S. Cleghorn (Kuykendall, 1967:112). The song was composed by Ka-'iu-lani's mother, Princess Likelike (sister of Ka-lā-kaua and Lili'u-o-ka-lani). R. L. Stevenson was a frequent visitor at 'Aina-Hau when Ka-'iu-lani was 13 years old. Cleghorn inherited the property at Ka-'iu-lani's death in 1899, and upon his death in 1910 he left it to the Territory for a park. The Territorial legislature did not accept the gift.

Nā ka wai lukini, wai anuheā o  
ka rose  
E ho'opē nei i ka liko o nā pua.  
Nā ka manu pīkake manu hulu  
melemele  
Nā kāhiko ia o ku'u home.

Sweet water, cool water of the  
rose  
Drenching flower buds.  
Peacocks and birds with yellow  
feathers  
Adorn my home.

Nā ka makani aheahe i pā mai  
makai  
I lawe mai i ke onaona  
līpoa,  
E ho'oipo ho'onipo me ke 'ala  
ku'u home,  
Ku'u home, ku'u home i ka  
'iu'iu.

Wind blowing gently from the  
sea  
Brings the fragrance of *līpoa*  
seaweed,  
Love and delight and perfume  
for my home,  
My home, my home  
paradise.

*Hui*

Nani wale ku'u home 'Āina-Hau  
 i ka 'iu,  
 I ka holunape a ka lau o ka niu,  
 I ka uluwehiwehi i ke 'ala o nā  
 pua,  
 Ku'u home, ku'u home i ka  
 'iu'iu.

*Chorus*

So beautiful is my home  
 'Āina-Hau in a paradise,  
 Swaying leaves of coconuts,  
 Verdant beauty and fragrant  
 flowers,  
 My home, my home  
 paradise.

A KONA HEMA 'O KA  
 LANI

THE KING AT SOUTH  
 KONA

The music for two versions of this chest-slapping (*pa'i umauma*) hula is given by Roberts (1926:185-187), who stated that the song comes from Maui and is "an old stock hula tune for it was encountered again and again in different guises." The song honors Ka-lā-kaua but at the same time praises the Kona and Kohala districts of Hawaii. Well-known places mentioned are Ka-'awa-loa, Ka-wai-hae, Māhukona, and Kohala, with their associated poetic epithets. *Lē'ī mai 'o Kohala i ka nuku* (Kohala is crowded at the mouth) is part of a chant and a saying in the foolish intelligence report of Pūpū-kea to the Maui leader Kama-lālā-walu, that all the Kohala people had gone to the mouth (*nuku*), probably the harbor mouth, leaving the island unprotected (Elbert, 1959:185); Kama-lālā-walu then invaded the island and was disastrously defeated. Note in the song the linked terminals 'ehu, ehuehu; i ke kai, i ke kai; Ka-wai-hae, hae ana; naulu, uluulu; ka moana, ka moana.

A Kona Hema 'o ka lani  
 Nānā iā Ka-'awa-loa  
 'Ike i ka la'i o 'Ehu.  
 Ehuehu 'oe, e ka lani,

Ka helena a'o Hawai'i la  
 Mālamalama nā moku,  
 Ahuwale nā kualono,  
 'Ike 'ia ka pae 'ōpua.

E kukū ana i ke kai,  
 I ke kai hāwanawana,  
 'Ōlelo o Ka-wai-hae.  
 Hae ana, e ka naulu.

The king at South Kona  
 Beholds Ka-'awa-loa  
 And senses the peace of 'Ehu.  
 The power of your majesty,

Face of Hawaii  
 Islands radiant,  
 Ridges erect,  
 Cloud banks seen.

Rising in the sea,  
 In the whispering sea,  
 Voice of Ka-wai-hae.  
 O showers, pour forth.



Ka makani hele uluulu,  
Kū ka 'e'a i ka moana,  
Ka moana o Māhu-kona,  
Ka makani 'Āpa'apa'a.

Lē'i mai 'o Kohala  
I ka nuku nā  
    huapala.  
Ha'ina 'ia mai ka puana  
Ka lani Ka-lā-kaua.

Wind that mounts to gales,  
Spray seethes in the sea,  
The sea of Māhu-kona,  
And the wind 'Āpa'apa'a.

Kohala is crowded  
To the very mouth with handsome  
    ones.  
Tell the story  
Of his majesty, Ka-lā-kaua.

### ALEKOKI

This is an example of the story-telling qualities of the old songs. Songs were pronounced clearly, the hearers listened carefully to the story being told, and the more stanzas the better. The monotony of the tune was counterbalanced by the interest in the words.

The hula "Alekoki" is sometimes attributed to Ka-lā-kaua, with music by Lizzie Alohihea, but N. B. Emerson (1909:108-110) stated that the song was composed in about 1850 by Prince Luna-lilo and refers to his disappointment in not being able to marry Victoria Ka-mamalu, the sister of Lot Kamehameha and Liho-liho.

Alekoki is the name of Nu'u-anu Stream seaward of Kapena Falls. Ma'ema'e is the hill above the juncture of Nu'u-anu and Pauoa streets. Māmala is Honolulu harbor. The spray flurries refer to opposition to the marriage. The wind carrying news is perhaps scandal. The singer finally finds other flowers—but does he sound happy?

Today Hawaiian words as exotics embellish English songs; formerly English words as exotics embellished Hawaiian songs; *piliwi* (believe) in the first verse was substituted for an earlier *mana'o*.

'A'ole i piliwi 'ia  
Kahi wai a'o Alekoki  
Ua ho'okohu ka ua i uka  
Noho maila i Nu'u-anu.

Anuanu makehewa au  
Ke kali ana i laila  
Kainō paha ua pa'a  
Kou mana'o i 'ane'i.

Unbelievable  
Waters of Alekoki  
Like the rains of the uplands  
In Nu'u-anu.

Cold forsaken me  
Waiting there  
Believing certain  
Your thoughts were of me.

Iō i 'ane'i au  
Ka pi'ina a'o Ma'ema'e  
He 'ala onaona kou  
Ka i hiki mai i 'ane'i.

Ua malu neia kino  
Mamuli o kō leo,  
Kau nui aku ka mana'o  
Kahi wai a'o Kapena.

Pani a pa'a 'ia mai  
Nā mana wai a'o uka,  
Maluna a'e nō au  
Ma nā lumi li'ili'i.

Mawaho a'o Māmala  
Hao mai nei ehuehu  
Pulu au i ka hunakai  
Kai he'ehe'e i ka 'ili.

Ho'okahi nō koa nui  
Nāna e alo ia 'ino,  
'Ino'ino mai nei luna  
I ka hao a ka makani.

He makani 'aha'ilono  
Lohe ka luna i Pelekane.  
A 'oia pō uli nui  
Mea 'ole i ku'u mana'o.

E kilohi au i ka nani  
Nā pua o Mauna-'ala.  
Ha'ina mai ka puāna:  
Kahi wai a'o Alekoki.

Here I am  
At Ma'ema'e Hill  
Where your sweet fragrance  
Has come to me.

This body is captive  
To your voice,  
Thoughts linger  
At the waters of Kapena.

Blocked  
Upland streams,  
And I am above  
In little rooms.

Outside Māmala  
Spray flurries  
And I am wet with foam  
And sea slippery to the skin.

One brave man  
Faces the storm,  
The storms above  
And the blustering wind.

A wind bringing news  
That the king of England hears.  
This deep black night  
Cannot worry me.

I behold beauty  
And the flowers of Mauna-'ala.  
Tell the refrain:  
Waters of Alekoki.

### 'ĀLIKA

### THE ARCTIC

Kamakau (1961:144) mentions the ship *Arctic* landing at Kauai between 1787 and Vancouver's arrival in 1792. An editor's note on the same page gives the first four verses. The song was later printed in Smith (1955:vol. 67, no. 9, pp. 26, 29). This hula illustrates the Hawaiian fondness for place names (rather imaginery here) and veiled risqué meanings. It is sometimes credited to Charles Ka'apa.

Aia i 'Ālika  
Ka ihu o ka moku.  
Ua hao o pa'ihī,  
Nā pe'a i ka makani.

There in the *Arctic*  
The prow of the ship.  
Set firmly,  
Sails in the wind.

Ke liolio nei  
Ke kaulu likini,  
'Alu'alu 'ole iho,  
Nā pe'a i ka makani.

'A'ole i kau pono,  
Ka newa i ka piko.  
Ka'a 'ē ka huila  
E niniu i ka makani.

Ke kau a'e nei  
Ka ihu o Macao  
Ke iho a'e nei  
E komo 'Asia.

Me ke Kai Melemele,  
Ke kōwā o Pelina,  
Nani wale ka 'ikena,  
Nā pua i Sarona.

I noho ka ihu  
I ka piko i Himela,  
Ka hale lau pama  
Ho'omaha i ke kula.

Ha'ina 'ia mai  
Ana ka puana:

Aia i 'Ālika  
Ka ihu o ka moku.

Taut  
Rigging lines,  
Not slack,  
Sails in the wind.

Not fixed,  
The needle in the north.  
The wheel turns  
Spinning in the wind.

Placed  
The prow of the *Macao*  
Down  
To go to Asia.

The Yellow Sea,  
Bering Straits,  
A lovely view,  
Flowers of Sharon.

The prow sets  
Towards the Himalaya summit,  
A palm-leafed house  
For rest on the plains.

Tell  
The refrain:

There in the *Arctic*  
The prow of the ship.

Alternate versions of the second and third stanzas.

Ua hele a pa'ihī  
Nā pe'a i ke kia.  
Ke liolio nei  
Nā kaula pōlena.

Set firmly  
Sails to the mast.  
Taut  
Furled rigging.

'ĀLIKA SPOEHR HULA

ALEXANDER SPOEHR HULA

This hula, Ka'upena Wong's first composition, honored Dr. Spoehr, director of the Bishop Museum, in December 1961 when he accepted the chancellorship of the East-West Center at the University of Hawaii. The rainbow is a symbol of the university and also of chiefs. Ka-iwi-'ula is the name of the area around the Bishop Museum.

Pi'o mai ke ānuenuē  
Nou, e ka haku maika'i.

The rainbow arches  
For you, O fine leader.

Ua pono nā hana nui āu,  
Māhalo 'ia e nā kini.

Ho'olono mai 'o Ka-iwi-'ula  
I ka leo kono mai uka  
mai.

Ho'i mai e alaka'i nui  
Nō nā pua o ka honua nei.

Ha'ina 'ia mai ana ka puana:  
Me ke aloha 'Ālika Spoehr he  
inoa.  
Me ke aloha 'Ālika Spoehr he  
inoa.

Your great work is right,  
Approved by the multitudes.

Ka-iwi-'ula listens  
To the voice calling from the  
uplands.

Come and lead firmly  
The children of this land.

Tell the refrain:  
Greetings, for Alexander Spoehr  
a name song.  
Greetings, for Alexander Spoehr  
a name song.

## ALOHA 'OE

## FAREWELL TO YOU

This most famous of all Hawaiian songs was for decades sung for every departing and arriving steamer. A rather ambiguous statement in *Hawaii's Story by Hawaii's Queen* (Liliuokalani, 1898:290) suggests that the song was composed while the queen was imprisoned in 'Io-lani Palace, but on a copy of the song in her own handwriting in the State Archives, are the place and date: Maunawili, 1877. According to popular belief, and according to an account by Helen Caldwell (1915:79), "the inspiration for the words and music of this composition was furnished by the fond parting embrace of two lovers, whom the queen discovered when returning over the pali from a horseback party on the other side of the island." Hawaiians say, but this has not been seen in print, that one of the lovers was Likelike, Lili'u's sister, who later married A. S. Cleghorn.

Lili'u once heard "Aloha 'Oe" sung at the funeral of a missionary friend. She was shocked. "This is a love song," she said afterwards, but was told that the song would live forever as a song of farewell.

The *lehua* 'āhīhi in the song are a kind of 'ōhi'a that on the rugged pali slopes suggest Japanese bonsai trees.

In the queen's notebook, the next to the last line is *I laila hia'ai nā manu*, with the same meaning as given below.

Ha'aheo 'ē ka ua i nā pāli  
Ke nihi a'ela i ka nahele  
E uhai ana paha i ka liko  
Pua 'āhīhi lehua o  
uka.

Proudly the rain on the cliffs  
Creeps into the forest  
Seeking the buds  
And miniature *lehua* flowers of  
the uplands.

*Hui*

Aloha 'oe, aloha 'oe,  
E ke onaona noho i ka lipo.  
One fond embrace, a ho'i a'e au  
A hui hou aku.

'O ka hali'a aloha ka 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 Mauna-wili.  
I laila ho'ohie nā manu,  
Miki'ala i ka nani o ia pua.

*Chorus*

Farewell to you, farewell to you,  
O fragrance in the blue depths.  
One fond embrace and I leave  
To meet again.

Sweet memories come  
Sound softly in my heart.  
You are my beloved sweetheart  
Felt within.

I understand the beauty  
Of rose blossoms at Mauna-wili.  
There the birds delight,  
Alert the beauty of this flower.

**'AUHEA 'O KA  
LANI LA?**

**WHERE IS THE ROYAL  
CHIEF?**

This pebble hula honors Alexander Luna-lilo (1835-1874). The English translation is by Ruth Lei-lani Tyau. In the first stanza she rhymes alternating lines; in the second and third stanzas she has "r" sounds in the last words of each line. The translator has inserted "we" twice in the third stanza and has translated two place names: *mū* (crowd) and *wai* (water) as each name is repeated in neighboring lines. Both places are in Puna, Hawaii. After surfing, one bathed in fresh water, as in the third stanza.

'Auhea 'o ka lani la?  
Aia i ka he'e nalu  
He'e ana i ka lala  
    la,  
Ho'i ana i ka muku.

A ka nalu o Hō'eu la  
E uho'i a'e kāua  
A pae a'e a i Kai-mū la  
Ho'omū nā kānaka.

'Au'au i ka wai la,  
A'o Wai-'ākōlea,  
Lu'u aku a ea maila,  
Kānaenae o ka lani.

Ha'ina mai ka puana la:  
Nō Luna-lilo nō he inoa.

The royal chief, where is he?  
There, surfing  
On the long wave sliding out to  
    sea,  
On the short wave returning.

On the Hō'eu surf  
We both return  
And land at the Sea-of-crowds  
Where the natives gather.

We bathe in the water,  
The water-of-ferns,  
We plunge and surface,  
A eulogy for the royal one.

Let the theme be said:  
An honor chant for Luna-lilo.

## BEAUTIFUL 'ILIMA

The information about this well-known song was supplied by Emma De Fries, the granddaughter of the song's composer, Princess Emma Alexandria Kano'a De Fries, who wrote it in honor of her firstborn son. His name, John Alexander Liholiho Ka-lani-noho-pono-o-Lunalilo, was given by the composer and Queen Emma, the child's godmother. The last part of the long name was translated by Miss De Fries as "the sovereign who sat before Lunalilo." The name was intended to distinguish the child from Alexander Liholiho (Kamehameha IV). The date of the composition is not known, but Kamehameha IV died in 1863 and his wife, Queen Emma, in 1885. The song was arranged by Henry Berger. An alternate title is "Liholiho."

The *'ilima* is the flower of Oahu, and the *lei 'ilima* is one of the most beautiful of all leis; about five hundred flowers are needed for a single lei.

The chorus exists only in English.

Onaona wale ia pua,  
I ka miki'ala mau 'ia.  
Hele a nohenohea  
I ka nou a ke kēhau.

This flower is softly fragrant,  
And quickly secured.  
Lovely  
When pelted by the dew.

### *Chorus*

O Beautiful *ilima*,  
Choice of my heart.  
O sweet and charming flower  
Soft and lovely to behold.

## BILI BOI

## BILLY BOY

The song "Billy Boy" was brought from England to the eastern seaboard of the United States after the Revolutionary War and since then has been collected at such scattered places as Dorset, Worcestershire, Ontario, Vermont, Pennsylvania, Virginia, and Iowa (Luther, 1940:48-49). The older compiler of this collection has happy memories of his grandmother (born in 1849) singing this song to him as a child in Iowa. In Hawaii the missionaries changed the song from a funny story about Billy, whose wife was talented but a young thing who couldn't leave her mammy, to a moralistic admonishment to study books and thereby become rich. "Bili Boi" was printed in *Na Mele Hoonanea* (n.d.:48-49).

I hea la 'oe, Bili Boi, Bili  
Boi?

Where have you been, Billy Boy,  
Billy Boy?

I hea la 'oe, Bili Boi, Bili  
 Boi?  
 I ka hale kula wau, i ka 'imi  
 na'auao,  
 Pa'akikī na'e a 'ane loa'a  
 'ole.  
 Ua komo anei 'oe, Bili Boi,  
 Bili Boi?  
 Ua komo anei 'oe, Bili Boi,  
 Bili Boi?  
 'Ae, ua komo le'a wau, a ho'ā'o  
 na'auao,  
 Pa'akikī na'e a 'ane loa'a  
 'ole.  
 He puke anei kāu, Bili Boi,  
 Bili Boi?  
 He puke anei kāu, Bili Boi,  
 Bili Boi?  
 'Ae, he puke maika'i ko'u a e  
 'ake e 'ike nō,  
 Pa'akikī na'e a 'ane loa'a  
 'ole.  
 Ua 'ike anei 'oe, Bili Boi,  
 Bili Boi?  
 Ua 'ike anei 'oe, Bili Boi,  
 Bili Boi?  
 'Ae, ua 'ike iki nona'e nui ka  
 na'aupō,  
 Pa'akikī na'e a 'ane loa'a  
 'ole.  
 Aloha nui 'oe, Bili Boi, Bili  
 Boi,  
 Aloha nui 'oe, Bili Boi, Bili  
 Boi,  
 A i ho'oikaika mau i ka 'imi  
 na'auao,  
 E loa'a nō me kona waiwai nui.

### 'EKOLU 'IOLE MAKAPŌ

'Ekolu 'iole makapō.  
 'Ekolu 'iole makapō.

Where have you been, Billy Boy,  
 Billy Boy?  
 I've been to school trying to  
 learn to be wise,  
 But it's hard and I almost cannot  
 do it.  
 Did you go in, Billy Boy, Billy  
 Boy?  
 Did you go in, Billy Boy, Billy  
 Boy?  
 Yes I went in with a smile to  
 learn to be wise,  
 But it's hard and I almost cannot  
 do it.  
 Have you got a book, Billy Boy,  
 Billy Boy?  
 Have you got a book, Billy Boy,  
 Billy Boy?  
 Yes I've got a fine book and I  
 want to know it,  
 But it's hard and I almost cannot  
 do it.  
 Do you know it now, Billy Boy,  
 Billy Boy?  
 Do you know it now, Billy Boy,  
 Billy Boy?  
 Yes I know a little now but I'm  
 still as slow can be,  
 But it's hard and I almost cannot  
 do it.  
 Good for you, Billy Boy, Billy  
 Boy  
 Good for you, Billy Boy, Billy  
 Boy  
 Just keep doing all you can and  
 you'll learn to be wise,  
 And you'll do it and be very rich.

### THREE BLIND MICE

Three blind mice.  
 Three blind mice.

'Ike i ka holo o lākou.	See them run.
'Ike i ka holo o lākou.	See them run.
Holo aku mahope o ka wahine mahī'ai,	Running after the farmer's wife,
'Oki 'ia ka huelo me ka pahi kalai,	Cut off the tail with the carving knife,
'Ike 'oe (i) kekahi mea i like me neia,	Have you ever seen anything like this,
'Ekolu 'iole makapō.	Three blind mice.

Alternate version of the last four verses:

Holo lākou i ka wahine mahī'ai,	They run after the farming wife,
'Oki ka huelo me ka pahoa kalai,	Cut off the tails with the carving knife,
Hiki iā 'oe ke nānā ai	Can you see
'Ekolu 'iole makapō.	Three blind mice.

**'EKOLU MEA NUI**

**THREE IMPORTANT THINGS**

Composed by Robert Nā-wāhine, the "Three Important Things" are from I Corinthians 13, which ends "And now abideth faith, hope, charity, these three; but the greatest of these is charity."

'Ekolu mea nui ma ka honua,	Three important things in the world,
'O ka mana'o'i'o, ka mana'olana,	Faith, hope,
A me ke aloha, ke aloha ka i 'oi a'e,	And aloha, aloha is the best,
Pōmaika'i nā mea apau,	And everything is blessed,
Pōmaika'i nā mea apau.	And everything is blessed.
E nā mākua, nā keiki,	O parents, children,
Nā mamo a Iuda me 'Epelaima,	Descendents of Judah and Ephraim,
E pa'a ka mana'o i ka pono i 'oi a'e,	Think always that righteousness is best,
Pōmaika'i nā mea apau,	And everything is blessed,
Pōmaika'i nā mea apau.	And everything is blessed.

**E NIHI KA HELE**

**TREAD SOFTLY**

This song is attributed to the Healani Glee Club at the time of Queen Ka-pi'o-lani's trip to California and to England in 1887 to attend the jubilee of Queen Victoria, who is referred to in the chorus as *ka lani* (the royal one). The song is also known as "Ka-pi'o-lani," since it



honors her. *E nihi ka hele* is a saying. Emerson (1965:94) translates the advice *e nihi ka hele, mai ho'olawehala* as "walk softly, commit no offense." In the story of Pele and Hi'iaka (Emerson, 1915:31) Hi'iaka gives counsel about the dangerous trip through the forests of Pana'ewa: *E nihi ka hele i uka o Puna, mai 'ako i ka pua o lilo i ke ala o ka hewawehe* (Approach cautiously the forests of Puna, do not pluck flowers lest you be lost in the pathways of error). The song here is an expression of love for the queen, a hope for calm seas, and an admonition that she tread softly in cold California and remember her crown and her loved ones at home.

E ka moana nui, kai hohonu,  
E lana mālie kou mau 'ale.  
E ka makani nui ikaika,  
E pā aheahe mālie 'oe.

Great ocean, deep sea,  
May your billows calmly float.  
O great and mighty wind,  
Blow gently.

*Hui*

E nihi ka hele mai ho'opā,  
Mai pūlale i ka 'ike a ka maka.  
Ho'okahi nō makamaka 'o ke  
aloha.  
A hea mai 'o ka lani a e  
kipa.

*Chorus*

Tread softly, do not touch,  
Do not rush to see.  
True friendship is based on  
love.  
When the royal one calls, one  
visits.

'Ike iā Kaleponi he 'āina anu,  
Ke hau ho'okuakea i ka  
'ili,  
Lamalama i ka 'ili o ke kama,  
Ka wahine i ka 'iu o luna.

Behold California cold land,  
Snow that bleaches white the  
skin,  
Glowing skin of princess,  
Lady of lofty eminence.

E hele me ka poina 'ole  
E huli 'ē ke alo i hope nei.  
Eia kō lei kalaunu,  
'O ka 'ōnohi o Hawai'i.

Go and do not forget  
To come back here again.  
Here is your royal crown,  
Hawaii is the heart.

**HĀLONA**

Composed by J. Elia, Hālonā is about a gulch and mountain in the Lahaina area of Maui. The Pa'ū-pili rain is also at Lahaina. Spanish words such as *bonito* (pretty) were used in Hawaiian songs composed at the time that Mexican cowboys were in the islands (see also "Adios ke Aloha").

E aloha a'e ana nō wau  
I ka ua Pa'ū-pili  
Ka ninihi ko'iawe  
I nā pali mauka o Hālonā.

I love  
Rain that wets the *pili* grass  
And creeping showers  
In the dewy uplands of Hālonā.

He aloha ku'u lei kiele la,  
Me 'oe ke aloha bonito,  
A hiki aku wau i laila la  
Konikoni i ku'u pu'uwai.

A gardenia lei is my love,  
Aloha *bonito* to you,  
To whom I go  
With throbbing heart.

## HANOHANO HANALEI

## THE GLORY OF HANALEI

Alfred Alohikea, a popular Kauai musician and politician, wrote this song in the 1920's in honor of Hanalei Valley. He drew on traditional materials, such as the *limu o Manu'akepa* (the bright green algae growing on the shore), the streams of Molokama that flow tumbling to form the main stream in this valley, and Māmalahoa, a mountain peak. Alohikea, known as Uno to his friends, was a big man with a beautiful voice that was appealing to everyone, but especially to women. An informant says that his piercing eyes bewitched the fair sex. His political speeches consisted mostly of songs. Chants about Hanalei are given in Emerson (1915:45; 1965:133, 155, 210) and Elbert (1959:95, 97).

A well-known expression of grief is *Lu'ulu'u Hanalei i ka ua nui* (Hanalei is burdened beneath great rain). Two places associated with rain are Hilo and Hanalei.

Hanohano Hanalei i ka ua  
nui,  
E pakika kahi limu o Manu'akepa.  
I laila ho'i au i 'ike iho ai  
I ka hana hu'i konikoni i ka  
'ili.

Aloha kahi one o pua rose  
I ka ho'opē 'ia e ka hunakai.  
'Akahi ho'i au a 'ike i ka nani.  
Hanohano Hanalei i ka ua  
nui.

Kilakila kahi wai nā Molokama  
I ke kau 'ia mai ho'i e ka 'ohu.  
He 'ohu ho'i 'oe nō ka 'āina  
A Hanalei a'e ha'aheo nei.  
Kilohi i ka nani Māmalahoa  
I ka ho'opē 'ia e ke kēhau.  
'Elua wale iho nō māua,  
I kolu i ka hone a ka 'ehu kai.

The glory of Hanalei is its heavy  
rain,  
Slippery seaweed of Manu'akepa.  
There I felt  
Tingling cool sensation of the  
skin.  
Greetings, O sand and rose flowers  
Drenched by sea spray.  
Never have I seen such splendor.  
The glory of Hanalei is its heavy  
rain.

Majestic streams of Molokama  
Mist-covered.  
You are the mist of the land  
That Hanalei cherishes.  
Behold the beauty of Māmalahoa  
Drenched by the dew.  
She and I are two,  
Three with the rustle of sea spray.

## HAWAI'I ALOHA

## BELOVED HAWAII

This is one of the many songs composed by the Reverend Lorenzo Lyons, known as Makua Laiana, who had a church for many years at Wai-meā, Hawaii. He died in 1886. A variant title for the song is "Ku'u One Hānau." The song is so popular with Hawaiians that the melody is used in other songs.

E Hawai'i, e ku'u one hānau e,  
Ku'u home kulaīwi nei,  
'Oli nō au i nā pono  
lani e.

E Hawai'i, aloha e.

### *Hui*

E hau'oli nā 'ōpio o Hawai'i nei  
'Oli e! 'Oli e!  
Mai nā aheahe makani e pā mai  
nei  
Mau ke aloha, nō Hawai'i.

E ha'i mai kou mau kini lani e,  
Kou mau kupa aloha, e Hawai'i.  
Nā mea 'ōlino kamaha'o nō luna  
mai.

E Hawai'i, aloha e.

Nā ke Akua e mālama mai iā'oe,  
Kou mau kualono aloha nei,  
Kou mau kahawai 'ōlinolino  
mau,  
Kou mau māla pua nani e.

O Hawaii, O sands of my birth,  
My native home,  
I rejoice in the blessings of  
heaven.

O Hawaii, aloha.

### *Chorus*

Happy youth of Hawaii  
Rejoice! Rejoice!  
Gentle breezes  
blow  
Love always for Hawaii.

May your divine throngs speak,  
Your loving people, O Hawaii.  
The holy light from  
above.

O Hawaii, aloha.

God protects you,  
Your beloved ridges,  
Your ever glistening  
streams,  
Your beautiful flower gardens.

## HAWAIIAN ROUGH RIDERS

This song honors Ikua (Ikuwā) Purdy and Archie Ka'aua, two cowboys from Wai-meā, Hawaii, who with Jack Low, represented Hawaii at a rodeo in Cheyenne, Wyoming, in 1908. When the Hawaiians arrived at Cheyenne they were looked upon as curiosities and sometimes taken for Negroes, and they had trouble finding horses to practice on. Jack Low could not compete because of asthma, but Purdy won first place and Ka'aua third place. Ikua was proclaimed world champion and won a standing ovation from the crowd.

The term "Rough Riders" was famous as the name for Theodore Roosevelt's cavalry regiment in the Spanish-American War. The cold Kīpu'upu'u rain is associated with Wai-meā and was the name of a

cowboy club at the Parker Ranch. Pu‘u-o-ka-lani (hill of the royal chief) is a nearby place. The chorus is strange: aches and pains are often associated with love. *Hu‘i* (ache) suggests *hu‘ibu‘i* (cool), and coolness is loved in Hawaii and is often linked with romance.

Kilakila nā rough riders  
Me ka ua Kīpu‘upu‘u,  
Me ka nani a‘o Pu‘u-o-ka-lani,  
Me ka hae o ka lanakila.

*Hui*

Hu‘i e, hu‘i ‘eha,  
Hu‘i konikoni i ka pu‘uwai.  
Hu‘i e, hu‘i ‘eha,  
Hu‘i konikoni i ka pu‘uwai.

‘Akahi ho‘i au a ‘ike maka  
Nā rough riders helu ‘ekahi  
Inu ana i ka wai aniani  
E ma‘ū i ka pu‘u ke  
moni.

Hanohano wale nā cowboy,  
He maku‘u noho i ka lio,  
Hālena pono ‘oe i ke kaula ‘ili  
I ka lawe o ka pipi ‘āhiu.

Kaulana Ikuwā me Ka‘aua,  
Nā ‘eu‘eu kīpuka ‘ili.  
Eia mai nā paniolo pipi,  
Me ka nani o ku‘u home.

Magnificent rough riders  
And Waimea’s cold rain,  
With its beauty of Pu‘u-o-ka-lani,  
And the flag of victory.

*Chorus*

Aches, aches and pains,  
Aches throbbing in the heart.  
Aches, aches and pains,  
Aches throbbing in the heart.

Never have I seen  
Such champion rough riders  
Drinking sparkling waters  
To wet the throat when  
swallowed.

Wonderful cowboys,  
Pommel saddle on the horses,  
Pulling taut the lasso,  
Bringing in the wild cattle.

Famous are Ikuwā and Ka‘aua,  
Spirited lassoers.  
Here come the cowboys,  
The glory of my home.

**HAWAI‘I PONO‘Ī**

**HAWAII’S OWN**

According to Emerson Smith, “*Hawai‘i Pono‘ī*” originated as another version of “God Save the King” with Hawaiian verses by King Ka-lā-kaua but was transmitted into a great anthem through the artistry of Captain Henry Berger.” It was first sung in Ka-wai-a-Ha‘o Church on November 16, 1874. The music and an English translation were printed in Smith (1955:vol. 67, no. 4, pp. 14-15, 26) and in Emerson (1909:172).

Hawai‘i pono‘ī,  
Nānā i kou mō‘ī,  
Ka lani ali‘i,  
Ke ali‘i.

Hawaii’s own,  
Look to your king,  
The royal chief,  
The chief.

Makua lani e,  
Kamehameha e,  
Nā kāua e pale  
Me ka ihe.

Hawai'i pono'i,  
Nānā i nā ali'i,  
Nā pua muli kou,  
Nā pōki'i.

Hawai'i pono'i,  
E ka lāhui e,  
'O kāu hana nui  
E ui e.

Royal father,  
Kamehameha,  
We shall defend  
With spears.

Hawaii's own,  
Look to your chiefs,  
The children after you,  
The young.

Hawaii's own,  
O nation,  
Your great duty  
Strive.

### HE INOA NŌ KA-'IU-LANI

### A NAME SONG FOR KA-'IU-LANI

This is one of six name songs written by Lili'u-o-ka-lani for her niece and heir apparent, Ka-'iu-lani. Rainbows were symbols of royalty. Kauai is praised in the song because some of Ka-'iu-lani's relatives came from there. In the last stanza, Mano is short for Mano-ka-lani-pō, a famous Kauai chief. Naue (see "Nā Hala o Naue") on Kauai is noted for pandanus, and Makana cliff in the Hanalei District, for its fragrant ferns. Another name song for Ka-'iu-lani was written by Prince Lele-iō-Hoku.

Lamalama i luna ka 'ōnohi la,  
Kāhiko ua kōkō'ula  
la,  
Ka hō'ailona kapu o ke kama la,  
He ēwe mai nā kūpuna.

Rainbow patch flashing high,  
Rain adornment on earth-clinging  
rainbow,  
Sacred symbol of the child,  
Lineage from the ancestors.

#### *Hui*

A-ha-hā, ua nani ka wahine la,  
A-ha-hā, ka nohona i ka la'i,  
A-ha-hā, ua hele a nohea la,  
Pua ha'aheo o ke aupuni.

Ki'ina ka wehi o ke kama la  
I ka mokupuni o Mano.  
Ka hala o Naue i ke kai la,  
Laua'e 'a'ala o Makana.

#### *Chorus*

Oh, oh, the girl is pretty,  
Oh, oh, dwelling in peacefulness,  
Oh, oh, so lovely,  
Cherished flower of the nation.

Fetch the adornment of the child  
On the island of Mano.  
The pandanus of Naue by the sea,  
Fragrant fern of Makana.

## HE INOA NŌ KĪNA'U

## A NAME SONG FOR KĪNA'U

The honoree of this popular hula is not the famous regent Kīna'u (flaw), the daughter of Kamehameha I, but an infant son of Princess Ruth born about the mid-1800's. A similar song is called "Lili'u" and honors Queen Lili'u-o-ka-lani; it was composed by Anton Ka-'ō'ō, a hula master who was called on suddenly to stage a performance for the queen at the palace. He thereupon substituted Lili'u for Kīna'u, but didn't remember the original chant perfectly, so there are some differences and probably fewer verses.

Kīna'u e, noho nani mai.  
Kō kino e, ki'i milimili.  
Kō maka e, noweo wale.  
Kō papālina, e kukū ana.  
Kō ihu e, e hanu  
onaona.

Kō waha e, e māpu ana.  
Kō po'ohiwi, kau mai i luna.  
Kō lima e, ani pe'ahi.  
Kō poli e, nahenahe wale.  
Kō 'ōpū, pahu wai  
lana.  
Kō kuli e, nuku moi oe.  
Kō wāwae, ki'i palanehe.  
Ha'ina 'ia mai ana ka puana:  
Kīna'u e, noho nani mai.  
He inoa no Kīna'u.

O Kīna'u, sit in pretty fashion.  
Your body, a doll to play with.  
Your eyes, so bright.  
Your cheeks, standing.  
Your nose, shall breathe soft  
fragrance.  
Your mouth, wafting perfume.  
Your shoulders, placed high.  
Your hand, swings fan-like.  
Your bosom, so soft.  
Your stomach, a keg of floating  
water.  
Your knee, just a *moi* fish beak.  
Your feet, dainty fetching.  
Tell the refrain:  
O Kīna'u, sit in pretty fashion.  
A name song for Kīna'u.

HE KANIKAU NŌ  
LELE-IŌ-HOKUA DIRGE FOR  
LELE-IŌ-HOKU

This dirge by Lili'u-o-ka-lani for her younger brother, who died of rheumatic fever at the age of 22 in 1877, reveals her marvelous command of the language. Abrupt use of personal names was not polite in Hawaiian songs, and she refers to her dead brother as *Ka Lani* and *ku'u Lani*, translated here "Prince" and "my Prince." The prince's full name was Lele-iō-Hoku-ka-lā-ho'olewa, and is said to commemorate the funeral of Kamehameha III, who died in December 1854; a translation is "flight on the day of the full moon, the day of the funeral."

Lili'u refers to King Ka-lā-kaua as Ka-uli-lua, a name used for him in honorary chants. She refers to Princess Likelike by one of her less known names, Ka-pili.

The composer does not use the motif so common in Hawaiian lamentations, that of shared tribulations. Quite the contrary, in the third stanza she speaks of “serene associations” with her younger brother. The torn heart in the first stanza also seems to be a foreign concept. When Ka-lā-kaua became king in 1874 he quickly named Lele-iō-Hoku as heir apparent, hence the king’s question in the second stanza.

The American minister, Henry A. Peirce, at the time wrote of the prince (Kuykendall, 1967:196): “Of correct morals, well-educated and accomplished, the late prince promised to become, had he lived to ascend the throne, a wise and popular sovereign.”

He aloha paumākō,  
Ho‘ohāku‘i nākolo,  
Haehae i ka manawa  
Iā ‘Oe, e Ka Lani.

Grief-stricken love,  
Blow echoing and reechoing,  
Tearing the heart  
For you, O Prince.

*Hui*

Lihaliha wale e Ka Lani,  
Ka ‘ikena aku  
I kāu hi‘olani,  
Lōli‘i kāu ho‘oilo.

Ke uwē aku nei  
Ka-uli-lua i ke anu.  
‘Auhea ku‘u poki‘i,  
Ka ho‘oilina aupuni?

Ua hui mālānai  
Mamua e noho nei,  
Ke hopu hewa nei  
Kō kino wailua.

Eia ‘o Ka-pili e  
Ke ha‘alipo nei,  
Āna lipo walohia  
Iā ‘oe e ku‘u Lani.

Pau kou hea ‘ana mai  
‘Auhea ‘oe, Kuahine?  
Pehea e pau ai  
Keia ‘eha nui?

*Chorus*

Heartsick, O Prince,  
To behold  
Your sleep,  
Your peaceful winter.

Weeps  
Ka-uli-lua in the cold.  
Where is my younger brother,  
The nation’s heir?

Serene association  
Reigned before,  
Snatched wrongly  
Your body’s spirit.

Here is Ka-pili  
Bent dark,  
Her dark agony  
For you, my Prince.

Gone your calling  
Where are you, Sister?  
How will end  
This great sorrow?

## HELE AU I KALEPONI

## I'M GOING TO CALIFORNIA

This hula, composed by Bina Mossman, concerns a man bound for California who asks his fiancée what he should bring her. The clothes she wants suggest post-World War I styles.

Hele au i Kaleponi  
Ho'i mai, male  
kāua.

He aha kou makemake?  
Pane mai 'oia ala:  
Pāpale ipu kapakahi,  
Kāma'a hila lauli'i,  
Kīhei kūweluwelu,  
Palekoki hapa nihoniho,  
Ame ka lole mū'ekeke'i.

I'm going to California  
When I come back, we'll be  
married.

What do you want?  
She answered:  
A hat with a crooked brim,  
High-heeled shoes,  
A fringed shawl,  
A scalloped petticoat,  
And a short skirt.

## HE MELE LĀHUI HAWAI'I

## SONG OF THE HAWAIIAN NATION

Lili'u-o-ka-lani was asked by Kamehameha V to compose a national anthem; she did this in a week's time, and as leader of the Ka-wai-a-Ha'o choir, she introduced the song in 1866. Lili'u wrote:

"The king was present for the purpose of criticising my new composition of both words and music, and was liberal in his commendations to me on my success. He admired not only the beauty of the music, but spoke enthusiastically of the appropriate words, so well adapted to the air and to the purpose for which they were written.

"This remained in use as our national anthem for some twenty years or more, when my brother composed the words of the Hawaii Ponoī. He was at the time the reigning king, and gave directions to the master of the band to set these to music. He, being a German, found some composition from his own country which he deemed appropriate; and this has been of late years our national air." (1898:31-32)

Lili'u translated the title of the song "Hawaiian National Anthem." Emerson Smith (1955:vol. 67, no. 3, pp. 18-19, 22) discussed the song and printed the music.

Ka Makua mana loa,  
Maliu mai iā mākou.  
E hāliu aku nei  
Me ka na'au ha'aha'a.  
E mau ka maluhia

Very powerful Father,  
Turn to us.  
We look  
With humble hearts.  
Peace forever



O nei pae 'āina  
Mai Hawai'i a Ni'ihau  
Malalo o Kāu malu

*Hui*

E mau ke ea o ka  
'āina  
Ma Kou pono mau  
A mākou mana nui.  
E ola, e ola ka Mō'ī mau.

E ka Haku mālama mai  
I kō mākou nei Mō'ī.  
E mau kona noho 'ana  
Maluna o ka noho ali'i.  
Hā'awi mai i ke aloha  
Maloko o kona na'au  
A ma Kou ahonui  
E ola, e ola ka Mō'ī.

Malalo o Kou aloha nui  
Nā li'i o ke Aupuni  
Me nā maka'āinana,  
Ka lehulehu nō a pau,  
Kia'i mai iā lākou  
Me ke aloha ahonui.  
E ola nō mākou  
I Kou mana mau.

**HE 'ONO**

The composer, Bina Mossman, here praises fish and in her "Niu Haohao" praises liquor. The many glottal stops impart staccato force. Pretty girls enjoy being compared to sweet-eyed *kole* fish.

Keu a ka 'ono ma ke alopiko la,  
Kahi momona piko ka nenuē la,  
Lihaliha wale ke momoni aku la,  
'O ka 'ō'io halalē ke kai la,  
'O ka 'ōpelu e pepenu ana la.  
He 'ono toumi tou ho'i tau i  
  tou pu'u te momoni atu.  
He 'ono a he 'ono a he 'ono  
  'i'o nō (he 'ono nō) a he 'ono  
  nō.

On these islands  
From Hawaii to Niihau  
With Your protection

*Chorus*

May the life of the land be  
  preserved  
By Your constant goodness  
Our great power.  
Long live, long live the King.

O Lord protect  
Our King.  
Long be his reign  
On the royal throne.  
Give compassion  
Within his heart  
Through Your forbearance  
Long live, long live the King.

Beneath Your great love  
Chiefs of the nation  
And the people,  
Everyone,  
Guard them  
With patient love.  
May we live  
By Your everlasting power.

**DELICIOUS**

Oh how delicious is the belly,  
Rich belly of the pilot fish,  
Oily good to swallow,  
Bone fish to slurp the gravy,  
Scad fish to dunk with.  
Delicious, my, my, to swallow in  
  your throat.  
Delicious delicious real  
  delicious (just delicious) just  
  delicious.

Mai pi'ikoi 'oe i ke akule la	Don't try for <i>akule</i>
A he i'a a ha'i i ka hohonu la,	Fish of others in the depths,
Ho'i iho 'oe i kahi 'anae la	Come back for mullets
Me ka manini pūlehu 'ia la	And broiled mullet
'O ke kole e ka i'a maka onaona la.	And sweet-eyed <i>kole</i> fish.

(The last two verses of the first stanza are repeated.)

## HI'ILAWÉ

Composed by Mrs. Kuakini, this song, formerly known as "Hali'a-lau-lani," is most effective with slack-key accompaniment. It concerns a girl from Puna who has a love affair at Hi'ilawe waterfall in Waipi'o, Hawai'i. The chattering birds may refer to gossips. The shifting from first to third person adds to the subtlety and hence in Hawaiian eyes to the charm of the song. The girl, who is not bashful, calls herself *ubiwai*, *hiwahiwa* (or *milimili*), *lei 'ā'ī*, and *'ala i hali 'ia mai*. The version given below is a new one. Lines in an older version that differ follow in parentheses. See "Wai-pi'o," another song about Hi'ilawe.

Kūmaka ka 'ikena iā Hi'ilawe	All eyes are on Hi'ilawe
Ka papa lohi mai (ka papa lohi lua) a'o Maukele.	In the sparkling lowlands of Maukele.
Pakele mau au, i ka nui manu	I escape all the birds
Hauwala'au nei, puni	Chattering everywhere in
Wai-pi'o.	Wai-pi'o.
'A'ole nō wau, e loa'a mai	I am not caught
A he uhiwai au, nō ke	For I am the mist of the
kuahiwi.	mountains.
He hiwahiwa au (a he milimili ho'i) nā ka makua	I am the darling (a toy) of the parents
A he lei 'ā'ī, nā ke	And a lei for the necks of
kupuna.	grandparents.
Nō Puna ke 'ala, i hali 'ia mai	The fragrance is wafted from Puna
Noho i ka wailele a'o Hi'ilawe.	And lives at Hi'ilawe waterfall.
Ha'ina 'ia mai ana ka puana:	Tell the refrain:
Kūmaka ka 'ikena, iā Hi'ilawe.	All eyes are on Hi'ilawe.
(Nō Puna ke 'ala i hali 'ia mai.)	(The fragrance is wafted from Puna.)

## HILO HANAKAHI

This song names various places on the island of Hawaii and things for which they were noted: rain, pandanus, wind, and sea. The listing is more or less in clockwise direction. The annual *makabiki* processions went in this order. 'Umi-ā-Līloa was strongly advised by his priests to travel in this fashion, as he was a high chief (Elbert, 1959:148-149). Mary Kawena Pukui (oral communication) says that old people advised her when seeking knowledge of the past to travel with her right (strong) arm on the side of the mountains, where strength lies; if one journeys for relaxation or to assuage grief, he journeys with the sea on his left (weaker) side, so that it may wash away his sorrows and tribulations.

Hanakahi was a famous chief of Hilo and a symbol of peace (Emerson, 1909:60-61). Hilo-Hanakahi is a section of Hilo towards Ke-au-kaha.

Hilo, Hanakahi, i ka ua Kani-lehua,	Hilo, Hanakahi, rain rustling <i>lehua</i> .
Puna, paia 'ala, i ka paia 'ala i ka hala.	Puna, fragrant bowers, bowers fragrant with <i>bala</i> .
Ka'ū, i ka makani, i ka makani kuehu lepo.	Ka'ū, the wind, the dirt scattering wind.
Kona, i ke kai, i ke kai mā'oki'oki.	Kona, the sea, the streaked sea.
Ka-wai-hae, i ke kai, i ke kai hāwanawana.	Ka-wai-hae, the sea, the whispering sea.
Wai-mea, i ka ua, i ka ua Kīpu'upu'u.	Wai-mea, the rain, the Kīpu'upu'u rain.
Kohala, i ka makani, i ka makani 'Āpa'apa'a.	Kohala, the wind, the Āpa'apa'a wind.
Hāmākua, i ka pali, i ka pali lele koa'e.	Hāmākua, the cliff, the tropic birds flying cliffs.
Ha'ina ka puana, i ka ua Kani-lehua.	Tell the refrain, rain rustling <i>lehua</i> .

## HILO MARCH

This famous march was composed by Joseph K. Ae'a, a member of the Royal Hawaiian Band and a friend of Lili'u-o-ka-lani, when he was told that the Princess had requested the band to accompany her on an official visit to Hilo. The town of Hilo was endangered by "the massive eruption of lava from Mauna Loa on the island of Hawaii which began on November 5, 1880 and continued for nine months. The main flow was in the direction of the town of Hilo"

(Kuykendall, 1967:236). The Princess arrived in Hilo on August 4, 1881 and attended Christian services to pray for the town of Hilo. Plans were made for earth barricades and possible dynamiting of the flow. Nevertheless, a celebration was held and "Hilo March," with an arrangement by Henry Berger, was played in August, 1881. Ae'a's original title was "Ke 'Ala Tuberose," and the song does not mention the crisis threatening Hilo. Princess Ruth at this juncture is said to have journeyed to the flow and to propitiate Pele threw thirty red silk handkerchiefs and a bottle of brandy into it. An informant told Mary Kawena Pukui that as a child he accompanied Ruth and saw her make the offerings and say to Pele "When I go, you go." On August 9 the flow stopped.

Emerson Smith (1955:vol. 67, no. 5, pp. 14-15, 26) stated that the last stanza was added as a "coda" in 1902. The Pu'ulena is a cool wind at Kī-lau-ea.

'Auhea wale 'oe e ke 'ala  
tuberose,  
He moani 'a'ala i ke ano ahiahi  
Ua like me ka lau vabine  
I ka hoene i ka poli pili  
pa'a.

Heed, O fragrance of  
tuberose,  
Fragrance wafted at evening time  
Like verbena leaves  
Singing in the heart tightly  
clasped.

*Hui*

'Ike hou ana i ka nani a'o Hilo  
I ka uluwehiwehi o ka lehua,  
Lei ho'ohihi hi'i a ka malihini  
Mea 'ole i ke kono a ke  
aloha.

*Chorus*  
Behold again the beauty of Hilo  
And beautiful *lehua* growth,  
Cherished lei worn by visitors  
Not indifferent to the call of  
love.

E aloha a'e ana i ka makani  
Pu'ulena,  
Ka makani kaulana o ka 'āina,  
Home noho a nā 'i'iwi pōlena  
Mea 'ole i ke kono a ke  
aloha.

Greeting the Pu'ulena  
wind,  
Famous wind of the land,  
Home of scarlet honey-creepers  
Not indifferent to the call of  
love.

Nani wale nō Hilo  
I ka ua Kani-lehua  
Mehe mea ala e 'ī mai ana  
Eia iho a hiki mai.

Hilo is so beautiful  
With the rain rustling *lehua*  
As though saying  
Wait until the princess comes.

HOLE  
WAI-MEA

SPEAR-MAKERS OF  
WAI-MEA

Portions of this stirring song have been given by Emerson (1909:68-70), Roberts (1926:92-95, 234-235), and Fornander (vol. 6:202-203). Details vary considerably, which is not surprising in chants as old as this. Mrs. Pukui reports that the original chant is said to have been a name song for Kamehameha I that was inherited by his son, Liholiho. The Kīpu'upu'u were a band of runners who named themselves after Wai-mea's icy rain. Kamehameha is said to have asked that they be trained in spear fighting. They went to the forests called Mahiki and Wai-kā to strip (*hole*) the bark of saplings to be made into spears. (The title of the song is translated freely). Hilo here is a symbol of hardship, violence, and travail, as are the three winds mentioned in the songs. But even a Hawaiian war song has veiled references to love making. According to Winne (1968:201), the song based on the chant was composed by Prince Lele-iō-Hoku, presumably as leader of the famous Ka-wai-hau Glee Club. One source gives the date as 1889, long after the prince's death.

Hole Wai-mea i ka ihe a ka  
makani.  
Hao mai nā 'ale a ke  
Kīpu'upu'u.  
He lā'au kala'ihī ia na ke anu  
I 'ō'ō i ka nahele o  
Mahiki.

Wai-mea strips the spears of the  
wind.  
Waves are tossed in violence by  
the Kīpu'upu'u rains.  
Trees brittle in the cold  
Are made into spears in Mahiki  
forest.

*Hui*

Kū aku i ka pahu,  
Kū a ka 'awa'awa,  
Hanane'e ke kīkala o kō Hilo  
kini  
Ho'i lu'ulu'u i ke one o  
Hanakahi.

*Chorus*

Hit by the thrusts,  
Hit by the cold,  
The hips of Hilo's throngs  
sag  
As they return burdened to the  
sands of Hanakahi.

Kū akula i ka mala a ke  
Kīpu'upu'u  
Holu ka maka o ka 'ōhāwai a  
Uli  
Niniau 'eha ka pua o ke  
koai'e,  
Ua 'eha i ka nahele o Wai-kā.

Pelted, and bruised by the  
Kīpu'upu'u rains  
Lobelia petals of the sorceress  
sway  
And *koai'e* flowers droop in  
pain,  
Pangs in Wai-kā forest.

Hoe Puna i ka wa'a, pālolo a  
 ka 'ino,  
 Ho'oheno i nā hala o  
 Ko'oko'olau,  
 Ua 'eha i ke ku'iku'i a ka  
 Ulumano  
 Hala a'e ka makawalu ihe a  
 ke A'e.

Puna paddles canoes, mired in  
 the storm,  
 Beloved pandanus of  
 Ko'oko'olau,  
 Hurt by buffeting  
 winds  
 As the many spears of the A'e  
 wind pass by.

In one of Roberts' chanted renditions of the first and second stanzas, many k's are replaced by t's according to the following scheme, with t or k as noted in successive verses:

*Stanza 1*

t t t  
 t t  
 k t  
 t k

*Stanza 2*

k k k t t  
 t k k  
 k - k  
 t k

In Roberts' other version, the chanter used only two t's. This indicates the random substitution of one sound for the other—which to the chanter are one and the same sound. The only discernible pattern is that the chanter has used in the first stanza five successive t's, then some switching between t and k, whereas in the second stanza, k is the most commonly used.

**HOLOHOLO KA'A**

**JOY RIDE**

Words and music are by Clarence W. Kinney and were probably composed when speeding cars were somewhat of a novelty, roads were crooked, and breakdowns frequent. The "numbers" are those on the speedometer that fascinate the girl as they rotate.

Kāua i ka holoholo ka'a,  
 'Oni ana ka huila lawe a lilo,  
 Ku'u aku 'oe a pau pono  
 Nā huahelu e kau ana.

You and I on a joy ride,  
 Wheels turn and carry far away,  
 Just relax until no more  
 Numbers coming up.

'Alawa iho 'oe ma ka 'ao'ao,  
 Hū ana ka makani hele uluulu.  
 Mea 'ole ka pi'ina me ka ihona  
 Me nā kīke'e alanui.

Glance to the sides,  
 Wind whistles come in gusts.  
 Climbing going down no matter  
 Or winding roads.

'O ka pā kōnane a ka mahina,  
 Ahuwale nō i ka pae 'ōpua.  
 Eia kāua i ka pi'ina pau  
 A huli ho'i mai kāua.

The moon shines brightly,  
 Fair upon the cloud towers.  
 We are on the heights up there  
 But turn and go back.

He mana'o ko'u i ke kani  
 ko'ele,  
 Ua haki ka pilina a'o luna iho.  
 He la'i pono ke kaunu 'ana,  
 He nanea mai ho'i kau.

Ha'ina kō wehi e ku'u lei.  
 Ke huli ho'i nei kāua,  
 Honi aku 'oe i ka 'ailea,  
 Ke 'oni nei ka huila.

I worry about the clanking  
 sound,  
 Springs broken top to bottom.  
 Passion calmed,  
 So delightful.

Sing your song my beloved.  
 We go home,  
 Breathing gasoline,  
 Wheels turning.

### HO'OHENO

### INFATUATION

This *hīmeni* is by two persons known to Queen Lili'u-o-ka-lani. Jack Heleluhe wrote the words, and Joseph K. Ae'a, the music. The English translation is by Ruth Lei-lani Tyau. Li'a is a forest goddess frequently mentioned in songs, presumably because her name means "desire."

'Auhea 'oe e ka ipo pe'e  
 poli,  
 'O ke anoano waili'ulā.  
 A he lei mamo 'oe nō ke  
 ahiahi  
 E 'uhene ai me Li'a i ka  
 uka.

#### *Hui*

Ho'oheno mai ana ke aloha  
 ia'u  
 Mehe kui houhou ala i ku'u  
 poli,  
 He hāli'a mau ia nō ka  
 midnight,  
 Nō ka pō hu'ihu'i ke hau  
 anu.

Hāmau ka ua la e ka  
 hoa,  
 'Oiai eia i ka nuku wai.  
 Waiwai pa'a ka mana'o  
 iā 'oe  
 I ka nihi i ka welelau  
 pali?

Listen, lover with a hidden  
 heart,  
 Overpowering mirage.  
 You are evening's lei of  
 saffron flowers  
 Exulting with Li'a in the  
 forest.

#### *Chorus*

Love displays her  
 affection  
 With a needle piercing my  
 heart,  
 An enduring memory of the  
 midnight,  
 The cold night and tingling  
 dew.

The rain is silent, my  
 companion,  
 Here at the stream's source.  
 Isn't the true source of  
 wealth, the memory of you  
 On the brink—on the pali's  
 tip?

Me 'oe ka 'ano'i pau 'ole,  
A nei pu'uwai e 'oni nei.  
Mai ho'ohala i ka 'ike lihi  
    mai  
Pulupē ai māua i ka ua  
    noe.

With you an unending desire,  
Here in the beating heart.  
Do not thrust away the  
    glimpse  
Of our drenching in the  
    misty rain.

### HULA O MAKEE

### THE MAKEE HULA

The *Makee* was a ship named for a rancher of the same name. The *Makee* went on the reef at Kapa'a, Kauai, and was found by the ship *Malulani*. Makee here represents a girl who has deserted her lover, Malulani, who is looking for her. Hiram was an officer of the ship. 'Ie'ie is the channel between Kauai and Oahu.

'Auhea iho nei la 'o Makee?  
A ka Malulani la e huli hele nei.

Where is the *Makee*?  
The *Malulani* looks everywhere.

Aia aku nei kahi i Kapa'a  
Ka waiho kapakahi i ka 'āpapa.

There she is at Kapa'a  
Keel over on the reef.

'O ke kani honehone a ke oeo  
A e ha'i mai ana la i ka lono.

Softly sounds the whistle  
Telling the news.

'O ka hola 'umi ia o ke aumoe  
Kā'alo Malulani mawaho pono.

Ten o'clock at night  
The *Malulani* passes by.

Kū mai Hailama pa'a i ka  
    hoe  
I mua a i hope ke kulana nei.

Hiram stands and grasps the  
    paddle  
Careening bow to stern.

Ākea ka moana nou e Makee,  
Ma ke kai holuholu o ka 'Ie'ie.

Broad is your ocean, O *Makee*,  
And the swaying seas of 'Ie'ie.

Ha'ina 'ia mai ana ka puana:  
'Auhea iho nei la 'o Makee?

Tell the refrain:  
Where is the *Makee*?

### IĀ 'OE E KA LĀ E 'ALOHI NEI

### FOR YOU, O GLITTERING SUN

Composed in 1881 by Queen Ka-pi'o-lani's cousin, Nā-hinu, of Kauai, in honor of Ka-lā-kaua before he left on his world tour. The Hawaiians were not sun worshippers, and this is perhaps the only reference in this collection to the sun. The Himalayas, so dazzlingly lofty, were popular along with other words for height as praise of



royalty (see “‘Ālika,” “Palisa”). The stamping on taboos recalls the exemption of royal chiefs in legends from the taboos of ordinary persons.

Iā ‘oe e ka lā e ‘alohi nei  
Ma nā welelau a‘o ka honua.

Hō‘ike a‘e ‘oe a i kou nani  
I ka malamalama ‘oi kelakela.

Nāu i noi‘i nowelo aku  
Pau nā pali pa‘a i ke ‘ike ‘ia.

‘Ike ‘oe i ka nani a‘o  
Himela  
I ka hene wai‘olu lawe mālie.

He mauna i lōhia me ke  
onaona  
Kaulana i ka nani me ke  
ki‘eki‘e.

Ki‘eki‘e ‘o ka lani noho mai  
i luna  
Nāna i hehei ia kapu o  
Kahiki.

Heihei kū ana i ka nuku ‘ale  
I ke kai hāla‘i lana mālie.

Ha‘ina ‘ia mai ana ka puana:  
E ola e ka lani a mau loa.

For you, O glittering sun  
On the summit of the world.

Show your glory  
At its greatest brilliance.

You seek and delve  
All firm cliffs are seen.

You’ve seen the beauties of the  
Himalayas  
And its gentle slopes so calm.

A mountain suffused with  
fragrance  
Famous for beauty and  
height.

His royal highness lives  
above  
He stamps upon taboos of  
foreign lands.

Racing on the tops of waves  
In calm sea floating serenely.

Tell the refrain:  
May you live long, O Majesty.

### ‘INIKI MĀLIE

This song concerns the winds of Maui.

Wai-kapū, makani kokololio.

*Hui*

Makani houhou ‘ili  
‘Inikiniki mālie  
(or ‘inisinisi mālie).

Wai-luku, makani lawe māile.

Wai-ehu, makani hō‘eha ‘ili.

Wai-he‘e, makani kili‘o‘opu.

Ha‘ina ‘ia mai ana ka puana.

### GENTLE PINCHES

Wai-kapū, wind in gusts.

*Chorus*

Skin-stinging wind  
Gently pinching.

Wai-luku, wind becoming gentle.

Wai-ehu, wind paining skin.

Wai-he‘e, wind graceful.

Tell the refrain.

KA BANA KINAI RAMA

RUM-QUENCHING BAND

Temperance songs were published in Protestant newspapers in the mid-1800's. The tune of this one is not known to the compilers.

Mai kali 'ē nō ka lā 'ē a'e.  
 Ka lā 'ānō ka lā maika'i  
 E hui me ka Bana nei,  
 Ka Bana kinai rama.  
 E hui mai nā kamali'i, kamali'i,  
 kamali'i!  
 E hui ku'ikahi mai,  
 A kū'ē a mau i ka rama.

Don't wait until another day.  
 Today's a good day  
 To join the Band,  
 The rum-quenching Band.  
 Children children children,  
 join!  
 Unite,  
 Fight rum forever.

Ua hune 'ē nā 'ohana nei,  
 Ua nāhaehae ka lole e,  
 Pōloli nō nā kamali'i.  
 A nō ke aha keia?  
 Ka hana a ka rama nei, rama  
 nei, rama nei.  
 E hui mai nā kamali'i,  
 A kū'ē a mau i ka rama.

The family's poor,  
 The clothing torn,  
 The children hungry.  
 Why?  
 The work of rum, rum,  
 rum.  
 Children, join,  
 Fight rum forever.

*Hui*

*Chorus*

Hui mai ma ka Bana nei  
 Ka Bana i kaulana e  
 Ka Bana koa inu wai  
 Ka Bana kinai rama.

Join the Band  
 Famous Band  
 Band of water-drinking soldiers  
 Rum-quenching Band.

KA-'ILI-LAU-O-KE-KOA

This *hīmeni* by Henry Waia'u is based on the Kauai legend of the same name (Rice, 1923:106-108). Ka-'ili-lau-o-ke-koa (the leaf surface of the *koa* tree) was a princess whose *kabu* (attendant) awakened her late one night to listen to a mysterious and beautiful wafted melody of a nose flute (*hano*), an instrument that could relay actual speech, especially matters of the heart. Next night Ka-'ili again heard the flute and this time it called out her name and asked if she slept. She then journeyed in search of the flute through rain and mist far up the Wai-lua River to a fey place called Pihana-ka-lani (abode of supernatural beings), and here she found the flute in the bosom of a strange young man. She fell in love. Her parents protested bitterly at what seemed a misalliance. Later the musician proved to be a chief and we have a happy ending. In this song is a fine Hawaiian

definition of rain and its functions. See a chant, perhaps about the same princess, in Emerson (1909:135–137).

*Hui*

Kani 'ē ka wī,  
'Uhē, 'uhe'uhene, 'uhe'uhene,  
E Ka-'ili-lau-o-ke-koa,  
    'auhea 'oe,  
E Pihana-ka-  
    lani,  
E Ka-'ili-lau-o-ke-koa,  
Ua moe paha 'oe, 'a'ole la?  
  
Ma'ema'e wale ke kino o ka  
    palai  
Pulupē i ka ua li'ili'i  
    kilikilihune  
A he wehi ia nō ka uka o ka  
    nahele,  
He moani ke 'ala i lawe 'ia mai,  
Hu'ihu'i, konikoni e.

*Chorus*

Tinkle, tinkle,  
La, tra-la, tra-la,  
O Ka-'ili-lau-o-ke-koa,  
    listen,  
Pihana-ka-lani, gathering place  
    of kings,  
O Ka-'ili-lau-o-ke-koa,  
You are asleep, no?  
  
So clean is the body of the  
    fern  
Wet in fine and gentle  
    rain  
Adornment of forest  
    upland,  
And the bearer of sweetness,  
Coolness, and palpitations.

**KA MAKANI KĀ'ILI  
ALOHA**

**LOVE SNATCHED BY  
THE WIND**

Composed by Matthew H. Kāne, this is a song of a Maui man who had been deserted by his wife. A *kabuna* gave him a potion which he threw into the sea at a place where his wife often fished. The wife later returned to him. A quilt pattern on Maui is called *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.

I love  
Famous wind of the  
    land.  
My beloved  
Snatched by the wind.

*Hui*

Ku'u pua, ku'u lei, ku'u  
    milimili e,  
Ku'u lei kau i ka wēkiu,  
A he milimili 'oe, a he  
    hiwahiwa na'u,  
A he lei mau nō ku'u kino.

*Chorus*

My flower, my lei, my  
    toy,  
My lei placed supreme,  
You my toy, my  
    pride,  
A lei forever for my body.

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

### KĀMAU KĪ'AHA

One of the few toasting songs.

Kāmau kī'aha i 'olu,  
E pahe'e i kō pu'u ke  
moni.  
Mai kuhi mai 'oe kā ha'i  
I kō alawiki 'ana mai.

### KA MOA'E

Composed by Solomon Hiram. Mā'ihi is a place in Kona.

'Auhea wale 'oe e ka Moa'e  
E lawe hele nei i ku'u  
aloha.

Ahea la 'oe ho'ihō'i mai  
A he lei pōina 'ole ia na'u?  
A he wehi kāhiko nō ku'u  
kino,  
A he hoa i ke anu pili hemo  
'ole.

E lei aku 'oe i ku'u aloha  
I ko'olua nou nō kahi  
meameha.

Mai noho 'oe a ho'opōina  
I kahi pōkē pua lalana.

A kāua la i kui iho ai  
Kāhiko nō ka pō ua  
li'ili'i.

Ilihia ho'i au i kō  
leo

I ka pane 'ana mai me ka  
nahenahe.

This home beloved,  
This home delightful to  
visitors  
Where I have stayed long years  
With the love once snatched by  
the wind.

### TIP THE GLASS

Tip the glass for comfort,  
Let it slip down your throat  
with a swallow.  
Don't covet someone else's  
In your haste.

### THE TRADEWIND

Listen, O Tradewind  
Who scatters my loves here and  
there.

When will you return  
The lei I never will forget?  
She is a fine adornment for my  
body,  
A friend never to leave me  
when I am cold.

Wear my love as a lei  
And as your companion in lonely  
places.

Do not forget  
This warm bouquet of flowers.

We shall be interwoven  
As blessings for nights with  
fine rain.

I will be thrilled by your  
voice  
And your soft  
answers.

I he aha nei hana nui au  
E ha'i mai 'oe, e ku'u aloha.

He aloha i pili 'ia e ke onaona,  
Ku'u ipo i ke kai malino a'o  
Kona.

Nō Kona mai nō ke kai malino  
Nā hau o Mā'ihī e kaulana nei.

Ha'ina 'ia mai ka puana:  
Ku'u ipo i ke kai malino a'o  
Kona.

Whatever I am doing  
Just call me, my love.

Love united in sweetness,  
My sweetheart of the quiet seas  
of Kona.

From Kona's quiet seas  
Famous dew of Mā'ihī.

Tell the story:  
My sweetheart of the quiet seas  
of Kona.

### KAMUELA KING

### SAMUEL KING

This political song was composed by J. (Koana) N. Wilcox in honor of Samuel Wilder King when he was running for delegate to the U.S. Congress in 1936. Before statehood and television, nearly every candidate for important offices had his own singing and hula troupe.

Kaulana Kamuela King i kou  
inoa,  
Ka 'elele lāhui i  
Wakinekona.

He pua nani 'oe nō Hawai'i  
A ka lehulehu a'e hi'ipoi nei.

E ala e Hawai'i nui  
ākea,  
Lōkahi ka mana'o me ke  
aloha.

Ka Makua mau loa kou  
kōkua,  
Ka Mana Kahikolu kou alaka'i.

E ō e Kamuela King i kou  
inoa,  
Ka 'elele lāhui i  
Wakinekona.

Honored is Samuel King with  
your name song  
The people's delegate in  
Washington.

You are a fine flower of Hawaii  
Cherished by its throngs.

Arise! All of you from broad  
Hawaii,  
Stand together in unity and  
love.

The everlasting Father your  
help,  
The Holy Trinity your guide.

Respond to your name song,  
Samuel King,  
The people's delegate in  
Washington.

### KĀNE-'OHE

This hula was composed by Abbie Kong (soloist with the Royal Hawaiian Band in the late 1930's) and Johnny Noble to honor the installation of electricity at Kāne-'ohe, Oahu. The symbolic connota-

tions of rain, peace, and coolness mentioned in the chorus are discussed by Elbert (1962). The places mentioned in the song are in the vicinity of Kāne-‘ohe. Noble was a well-known musician and composer in the 1920’s and 1930’s; he published a song book and composed many popular *hapa-haole* songs.

‘Ōlapa ka uila i Kāne-‘ohe  
Ka hui laulima o ‘i Lani-wai  
(or Hi‘i-lani-wai).

*Hui*

Me ka ua a Puakea,  
Ka la‘i a‘o Malūlani (or  
Mololani),  
Me ke anu o ke Ko‘ōlau.  
Kaulana mai nei Ko‘olau-poko  
Ua ‘ā ka uila a‘i Kāne-‘ohe.  
Hanohano Mō-kapu i ka ‘ehu  
kai,  
Te tua motumotu a‘o He‘eia.  
Ho‘okahi meahou ma He‘eia:  
Ka uwea kelekalepa leo nahenahe.  
Aia ‘ike lihi o ka ‘āina  
Kahi a ke aloha i walea ai.  
Walea ana ‘oe me ke onaona,  
Ku‘u lei hulu mamō pili i ke  
anu.  
Ua ana ho‘i au a i kō leo,  
Kō pane ‘ana mai pehea au.  
Ha‘ina ‘ia mai ana ka puana:  
Ua ‘ā ka uila a‘i Kāne-‘ohe.

Light flashes at the Kāne-‘ohe  
Cooperative society at  
Lani-wai.

*Chorus*

The Puakea rain,  
The peace of  
Malūlani,  
And the coolness of the Kō‘olau.  
Ko‘olau-poko is famous  
And lights go on at Kāne-‘ohe.  
The glory of Mō-kapu is the sea  
spray,  
And the jagged ridge of He‘eia.  
The news at He‘eia:  
Sweet-voiced telegraph wire.  
Glimpses of the land  
Where love finds delight.  
Delight with the sweet one,  
With my *mamō* feather lei in the  
coolness.  
I am happy with your voice,  
Your answer how am I.  
Tell the refrain:  
Lights go on at Kāne-‘ohe.

**KĀUA I KA HUAHUA‘I**

**WE TWO IN THE SPRAY**

Because of its lively tune, this song is presented to tourists as “the Hawaiian war chant.” It is actually a love song. It was composed by Lele-iō-Hoku, brother of King Ka-lā-kaua and Queen Lili‘u-o-ka-lani. Emerson (1909:165) suggests that this song dates from the 1860’s or soon thereafter. The six glottal stops in the first three verses add to

the nervous excitement of the song and perhaps make it sound warlike.

Many singers replace the k's with t's.

Kāua i ka huahua'i,  
E 'uhene la i pili ko'olua  
Pukuku'i lua i ke  
ko'eko'e,  
Hanu lipo o ka palai.

*Hui*

Auwē ka hua'i la.

'Auhea wale ana 'oe  
E ka'u mea e li'a nei  
Mai hō'apa'apa mai 'oe  
O loa'a pono kāua.

I aloha wau iā'oe  
I kāu hanahana pono  
La'i a'e ke kaunu me ia la  
Hō'apa'apa i ka mana'o.

We two in the spray,  
Oh joy two together  
Embracing tightly in the  
coolness,  
Breathing deep of *palai* fern.

*Chorus*

Oh such spray.

Listen  
My desire  
Don't linger  
Lest we be found.

I loved you  
Your warmth  
Calmed passion  
Preventing thought.

### KA UA LOKU

### POURING RAIN

Composed by Alfred U. Alohikea.

Kaulana wale e ka ua o  
Hanalei,  
E nihi a'e nei i nā pali,  
E ho'opili ana me ka laua'e,  
Mehe ipo nohenohea i ka poli,  
Ka hoene mai nō a ke kai  
Mehe ala e 'ī mai ana  
E ho'i mai nō kāua la e pili,  
Ka ua loku kaulana a'o Hanalei.

You are famous, O rain of  
Hanalei,  
Creeping on the cliffs,  
Clinging to the ferns,  
A fair sweetheart in the arms,  
The sea sounding softly  
As if to say  
Come back we will be as one,  
Famous pouring rain of Hanalei.

### KAULANA NĀ PUA

### FAMOUS ARE THE FLOWERS

The words of this *hīmeni* are bitter, yet the tune is gay (was there no feeling that the tune should reflect the mood of the words?). "Kaulana nā Pua" (famous are the children/or flowers) opposes the annexation of Hawaii to the United States and was written, according to Ethel M. Damon, by Ellen Wright Prendergast in 1893 under the title "Mele 'Ai Pohaku."

The song was considered sacred and not for dancing. Four famous chiefs are mentioned as symbols of their lands: Keawe of Hawaii, Pi'i-lani of the bays with names beginning Hono- on Maui, Mano of Kauai, and Kakuhihewa of Oahu.

Damon (1957:317) thus describes the song's composition:

"One such gifted composer, Mrs. Ellen Wright Prendergast, was sitting on an afternoon of January 1893, in the lovely garden of her father's mansion at Kapalama. Her prized guitar lay close at hand. When guests were announced, their familiar faces proved to be the troubled ones of all but two members of the Royal Hawaiian Band—on strike. 'We will not follow this new government,' they asserted. 'We will be loyal to Liliu. We will not sign the haole's paper, but will be satisfied with all that is left to us, the stones, the mystic food of our native land.' So they begged her to compose this song of rebellion, Mele 'Ai Pohaku (Stone-eating Song), called also Mele Aloha Aina (Patriots' Song).

"Long a close friend of the royal family, Ellen Prendergast found the words and music rising within her. Soon the *mele* was well known among Hawaiians. Years later, after the Royal Hawaiian Band had reassembled and again gave special afternoon concerts, it was an event when Heleluhe of the band was to sing the Mele 'Ai Pohaku. Distance and time even then were merging bitterness with legend. The origin of this Hawaiian chant has been shared with us by the composer's daughter Eleanor Prendergast."

Kaulana nā pua a'o  
Hawai'i  
Kūpa'a mahope o ka 'āina  
Hiki mai ka 'elele o ka loko  
'ino  
Palapala 'ānunu me ka  
pākaha.

Famous are the children of  
Hawaii  
Ever loyal to the land  
When the evil-hearted messenger  
comes  
With his greedy document of  
extortion.

Pane mai Hawai'i moku o Keawe.  
Kōkua nā Hono a'o Pi'ilani.  
Kāko'o mai Kaua'i o Mano  
Pa'apū me ke one  
Kakuhihewa.

Hawaii, land of Keawe answers.  
Pi'ilani's bays help.  
Mano's Kauai lends support  
And so do the sands of  
Kakuhihewa.

'A'ole 'a'e kau i ka pūlima  
Maluna o ka pepa o ka 'enemi  
Ho'ohui 'āina kū'ai hewa  
I ka pono sivila a'o ke kanaka.

No one will fix a signature  
To the paper of the enemy  
With its sin of annexation  
And sale of native civil rights.



'A'ole mākou a'e minamina  
I ka pu'ukālā a ke  
aupuni.  
Ua lawa mākou i ka pōhaku,  
I ka 'ai kamaha'o o ka 'āina.

Mahope mākou o Lili'u-lani  
A loa'a 'ē ka pono a ka  
'āina.  
(A kau hou 'ia e ke kalaunu)  
Ha'ina 'ia mai ana ka puana  
Ka po'e i aloha i ka  
'āina.

We do not value  
The government's sums of  
money.  
We are satisfied with the stones,  
Astonishing food of the land.

We back Lili'u-lani  
Who has won the rights of the  
land.  
(She will be crowned again)  
Tell the story  
Of the people who love their  
land.

### KA WILIWILIAI

### THE LAWN SPRINKLER

The words of this famous song are by Queen Lili'u-o-ka-lani. While living at Washington Place she often looked from her lanai at her neighbor's yard. When she saw there a lawn sprinkler, the first she had ever seen, she was fascinated and is said to have composed this song, the delight of bass voices.

E ka wiliwiliwai,  
Ko'iawe i ka la'i.  
A he aha kāu hana  
E naue mālia nei?

O lawn sprinkler  
Gentle shower.  
What are you doing  
Circling quietly?

#### *Hui*

Ei nei! Ei nei!  
(bass) Ea — ea —  
Ke poahi mai nei  
Āhea Āhea  
(bass) 'oe — 'oe  
'Oe kaohi mai.

Oki pau 'oia ala,  
Ua ninihi ka lawena.  
Ku'u iki iho ho'i  
I inu aku au.

#### *Chorus*

You, there! You, there!  
Yes — yes —  
When you spin about  
Heed Heed  
You — you  
Hold fast.  
How amazing,  
Quiet but possessive.  
Slow down a little  
So I may drink.

## KE AO NANI

## THE BEAUTIFUL WORLD

This selection, delighted in by children, has long been current in Mary Kawena Pukui's family. The antithetical pairs *luna/lalo* and *uka/kai* are commonly juxtaposed in chants.

I luna la, i luna,  
Nā manu o ka lewa.

Above, above,  
Birds of the heavens.

I lalo la, i lalo,  
Nā pua o ka honua.

Below, below,  
Flowers of the earth.

I uka la, i uka,  
Nā ulu lā'au.

In the mountains, mountains,  
Forests.

I kai la, i kai,  
Nā i'a o ka moana.

In the sea, the sea,  
Fish of the ocean.

Ha'ina mai ka puana:  
A he nani ke ao nei.

Tell the refrain:  
This beautiful world.

## KE KA'UPU

## ALBATROSS

Composed by Lele-iō-Hoku, this song is about a sea bird, commonly known in English as an albatross; but how could a love song honor an albatross? (An alternate name is gooney). There are two tunes to this song, the newer one from the late 1930's. The next to the last syllable in every line is lengthened.

Iā māua i ho'ola'i iho āi  
Kaha 'ana ke ka'upu i ka lā'i  
I laila ke aloha ha'anīpo,  
Ha'alipo i ka poli pumehāna.

While we are at peace  
Peacefully soars the albatross  
And a sweetheart makes love,  
Makes love with warm heart.

Kuhi au ua like me ia nēi,  
Ka lalawe ninihi launa 'ole,  
'Akahi a 'ike i ka nōe  
Ua loha i ka wai ho'olāna.

I thought it was so,  
Quiet taking over, unsurpassed,  
Never before to see such mist  
Drooping over calmed water.

'O ka hana nipo kau 'ē ke ānu,  
Ua maewa poniponi i ka nōe  
Poahiahi wale ka 'ikēna.  
Ke koni iho, koni aku,  
koni a'ela.

To woo in the coolness,  
To sway in the purple mist  
And hazy view.  
To throb here, throb there,  
throb so.

### *Hui*

Inā pēlā mai kāu hāna  
Pakela 'oi aku ka pipī'i  
Kāu hana 'olu no'eāu  
Kohu like me Wai-'ale'āle.

### *Chorus*

So that's your way  
Superior but bubbling  
Sweet clever acts  
Like Wai-'ale'āle.

KILAKILA 'O  
HALE-A-KA-LĀ

MAJESTIC  
HALE-A-KA-LĀ

This song is in praise of Maui and Hale-a-ka-lā mountain. Ka'ao'ao was a Maui chief. Kilohana is the name of the lookout on the summit of Hale-a-ka-lā and is also the name of the outside and most beautiful tapa in a layer of tapa bed covers. The slippery sands refer to the crooked paths leading down from the summit into the crater. A slight love interest in the second stanza adds to the piquancy of the song: the trotting horse is probably a young lady. Maui's favorite epithet is *Maui nō ka 'ōi*. The stanzas are usually sung slowly, and the chorus very fast. The second stanza, which is not at all about Maui, was taken from the song "Kau Ana," which dates from the 1870's.

Kauhale o Ka'ao'ao,  
'Ike aku 'ia Kilohana.  
Kāua i ke one he'ehe'e  
Me nā alanui kike'eke'e.

Kau ana la kau ana,  
Kau ana kō ia ala maka  
'O ua lio holo peki!  
Mea 'ole kō iā ala holo!

Home of Ka'ao'ao,  
That looks upon Kilohana.  
You and I on the slippery sands  
And zigzagging paths.

Placing placing,  
Placing his eyes  
Upon that pacing horse!  
Her gait is impressive!

*Hui*

Kilakila 'o Hale-a-ka-lā,  
Kuahiwi nani o Maui  
Ha'aheo wale 'oe Hawai'i.  
Hanohano, 'o Maui nō ka 'oi.

*Chorus*

Majestic Hale-a-ka-lā,  
Beautiful mountain of Maui  
Prized by you, Hawaii.  
Glory, Maui is the very best.

KŌKOHI

TO HOLD FOREVER

Composed by Lili'u-o-ka-lani, this song is also known as "Ka Wai Māpuna" (The Spring Water). Hiku in the last stanza may possibly be the Hawaiian Orpheus of that name who journeyed to the underworld, Milu, to find his sweetheart who had hung herself for love of him (Fornander, vol. 5:182-189). The red water with fiery surface refers to river waters, said to run red in beautiful fashion after storms, and perhaps signifies the turmoil of passion—but *'iliabi* might also mean "sandalwood." Is the poem a story of man's search for happiness?

Ka wai māpunapuna la  
E naue mālie nei i ka la'i  
Lipolipo launa 'ole la  
Kauwahi 'ale 'ole iho.

Spring water  
Flowing gently in the calm  
Blue beyond compare  
And no ripples.

*Hui*

Kōkōhi i ka 'ono unahe i  
 ka poli,  
 Ka wai olohia,  
 Pahe'e ka momoni  
 A he 'olu ka ihona iho.

Lei ana Hiku i ka noe la,  
 Ho'ohihi līhau ka lipo la.  
 Ānehe 'oia ala e inu la  
 Ka wai 'ula 'ili ahi.

Iā 'oe ka 'uhene i ka  
 wai  
 Ka nēnē li'ili'i i ke  
 kuluaumoe,  
 Ho'ola'i ka Ua-'ula la  
 Kālele nu'a i ka palai

In the queen's book in the State Archives, the meaningless refrain *ebebe* follows *kōkōhi*, *'ono*, *pahe'e*, and *momoni* in the chorus.

*Chorus*

Hold the delicious moments that  
 they may soothe the heart,  
 Water to and fro,  
 To sip to swallow  
 As a cool draught.

Hiku's lei is the mist,  
 Loved for its blue coolness.  
 Quietly he drinks  
 Red water with fiery surface.

For you the joyful tune in  
 the water  
 Whispering quietly in the late  
 night,  
 The Red Rain brings peace  
 Resting heaped upon the ferns.

**KŌ MA'I HŌ'EU'EU****YOUR LIVELY MA'I**

The *mele ma'i* are an eminently sane and healthy realization of the importance of the sexual aspects of life, and perhaps a wish for future vigor (*hō'eu'eu*). They were composed shortly after the birth of the honoree, especially a well-born honoree, and were always lively and fun. In this song for King Ka-lā-kaua, the *ma'i* is named Hālala, which means overly large.

Kō ma'i hō'eu'eu  
 Hō'ekepue ana 'oe—  
 Hō'ike i ka mea nui  
 O Hālala i ka nuku manu.

'O ka hana ia o Hālala—  
 Ka hapapai kīkala  
 A'e a ka lawe a'e 'oe  
 A i pono iho o Hālala.

Kō ma'i ho'olalahū,  
 I kai 'ale pūnana mele,  
 'O ka hope 'oi iho ai  
 A i pehu ai kō nuku.

Your lively *ma'i*  
 That you are hiding—  
 Show the big thing  
 Hālala to the many birds.

What Hālala does—  
 Raise the hips  
 And take you  
 Right below Hālala.

Your *ma'i* swells,  
 Sea swells a nest of songs,  
 And finally  
 Your swollen mouth.

Ua pā kī'aha paha,  
Ke noenoe mai nei.  
Ha'ina mai ka puana:  
'O Hālala i ka nuku manu.

Take a drink perhaps,  
Foggy then.  
Tell the refrain:  
Hālala and the many birds.

### KONI AU I KA WAI

### I THROB FOR LIQUID

The chorus of this famous song by King Ka-lā-kaua seems to be in praise of gin, but the rest of the song, fraught with double meanings, seems to concern a love affair. *Wai* can mean any liquid, as well as fresh water. Pua-'ena is a point at Wai-a-lua Bay, Oahu. *Kini*, in the chorus, can mean "multitude" or "gin." One's birthplace is poetically called *birthsands*.

Ho'ohihi kahi mana'o  
I ka 'ehu kai o Pua-'ena,  
Kai hāwanawana i ka la'i la,  
I ka la'i wale a'o Wai-a-lua.

Thoughts fancy  
The sea spray at Pua-'ena,  
Sea whispering in peace,  
The peace of Wai-a-lua.

#### *Hui*

Koni au, koni au i ka wai,  
Koni au i ka wai hu'ihu'i,  
I ka wai ali'i, 'o ke kini la,  
'Olu ai ka nohona o ka la'i.

#### *Chorus*

I throb, I throb for liquid,  
I throb for cool liquid,  
Royal liquid—gin—  
To make life cool and peaceful.

Alia 'oe e ka 'ehu kai  
E lelehune nei i ke one,  
One hānau o ke kupuna la,  
Pū'ili lau li'i o ka  
uka.

Wait, O sea sprays  
Misting on the sands,  
Birthsands of ancestors,  
Small-leaved bamboo of the  
uplands.

'Akahi ho'i au la 'ike  
I nā la'i 'elua;  
'Elua māua i ka la'i la  
Wai kāpīpī i ka pali.

Finally I have known  
Twofold peace;  
We two in peace  
Liquid sprinkling on the cliff.

### KUPA LANDING

### COOPER LANDING

This artful yodelling song honoring Cooper Landing at Ho'okena, Kona, Hawai'i, affords a fine example of traditional poetic techniques that will challenge any translator. Three place names are the bases of word play. Ho'okena is echoed as *ho'obeno* (to cherish). (In this translation *hō'olu'ia*, literally "cooled," is rendered "charm" so that this will suggest "cherish"; the echoism in the original is in the place name). Honomū is used as though it was *ho'omū* (to gather, flock). Kupa (from English "Cooper") is followed a few lines later by

*kupa* (native) and this is contrasted in the next verse with *malibini* (visitor). Yodelling songs were popular in the late 1890's and early 1900's.

Ho'okena i ka la'i  
Honomū a'o nā manu  
'Ike 'ia 'o ka lihi.  
Alia 'oe a pūlale mai.

'O Kupa Landing,  
Hanohano i ka la'i,  
Hō'olu 'ia nō, Ho'okena  
Ho'oheno ka mana'o  
Nā kupa o ka 'āina.  
Ho'ōlu i ka maka o ka malihini.  
Ho'ōlu i ka maka o ka malihini.

*Hui*

Kani nei, kani nei, kani nei  
a'o nā manu  
U la, laē, u la laē u.

(The chorus is repeated).

Ho'okena is peaceful  
And the birds flock to Honomū  
And glance about shyly.  
But don't you rush.

Cooper Landing,  
Its glorious solace,  
Ho'okena charm  
Cherished in the thoughts  
Of the natives of the land.  
Charm too in the eyes of visitors.  
Charm too in the eyes of visitors.

*Chorus*

Singing, singing, singing  
birds  
U la, laē, u la laē u.

**KU'U HOME O NĀ PALI  
HĀULIULI**

**MY HOME AND ITS GREEN  
CLIFFS**

Composed by Mrs. Eddie Hopkins in honor of her home, Hale-kou, in Kāne-'ohe and presented to delegate Samuel Wilder King, probably in 1939, this is the theme song of the Ko'olau-poko Hawaiian Civic Club. In the third stanza *uilani* is often sung *i o lani*.

Aloha ku'u home a i Kāne-'ohe  
Ame nā pali hāuliuli o nā  
Ko'olau.

Greetings to my home in Kāne-'ohe  
And the green cliffs of the  
Ko'olau.

Noho aku i ka la'i o ku'u home  
Upu a'e ka mana'o nō nā  
hoaloha.

Staying in the peace of my home  
Bringing thoughts of  
friends.

I laila mākou uilani ai  
Ame ka wai noenoe e pipi'i ana.

There we find pleasure  
And misty bubbling waters.

Ho'okahi ka mana'o i  
kualono  
Ame ka leo aloha e ho'okipa  
mai.

One thought in the mountain  
ranges  
And the beloved voice of  
hospitality.

Ha'ina 'ia mai ana ka puana:  
Ame nā pali hāuliuli o nā  
Ko'olau.

Tell the refrain:  
And the green cliffs of the  
Ko'olau.

### KU'U 'ĪLIO

### MY DOG

This is a cruel missionary song for children taken from the undated book *Lira Kamalii*. The tune is either that of "London Bridge Is Falling Down" or "Yankee Doodle." The second and fourth lines in each stanza rhyme—the only examples of rhyme in this collection.

Ku'u 'ilio, ku'u 'ilio,  
Wahi a ke keiki.  
Holo launa, holo pū  
A pau ka makahiki.

My dog, my dog,  
Says the child.  
Runs so friendly, runs with [me]  
All year round.

#### *Hui*

Mai pepehi ku'u 'ilio,  
Ku'u 'ilio nani,  
Hoa hele, hoa  
moe,  
Hoa i pā'ani.  
  
Hele pēlā kou 'ilio,  
Wahi a ka 'ike.  
Mea 'uku, nahu, 'ino,  
Wala'au, 'āpiki.  
  
Kona 'aoa, pauwau ana  
Kulikuli wale,  
Mea 'aihue, ho'opau dālā,  
'Ai a waiwai hale.  
  
Pono maoli ke ho'omake  
Kou " 'ilio nani."  
Koe ke dālā, kū'ai buke,  
Waiwai nō ka lani.

#### *Chorus*

Don't beat my dog,  
My pretty dog,  
Friend to go with, friend to  
sleep with,  
Friend to play with.  
  
Drive away your dog,  
Says the wise one.  
Fleas, bites, mean,  
Noisy, naughty.  
  
His bark bow wow  
So noisy,  
Steals, wastes money,  
Eats the house's wealth.  
  
Kill  
Your "pretty dog."  
Save money, buy books,  
Wealth for heaven.

### KU'U IPO I KA HE'E PU'E ONE

### MY SWEETHEART IN THE RIPPLING HILLS OF SAND

This song was probably composed by Princess Likelike. The original name was "Ka 'Owē a ke Kai" (the murmuring of the sea). The English translation is by Ruth Lei-lani Tyau and S. H. Elbert.

Ku'u ipo i ka he'e pu'e  
one

My sweetheart in the rippling  
hills of sand

Me ke kai nehe i ka 'ili'ili,  
Nipo aku i laila ka mana'o  
Ua kili'opu māua i ka nahele.

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

Hiki 'ē mai ana ka makani  
Ua hala 'ē aku e ka Pu'u-lena.  
Ua lose kou chance e ke hoa:  
Ua kili'opu māua i ka nahele.

Eia la e maliu mai,  
Eia kō aloha i 'ane'i.  
Hiki mai ana i ka pō nei.  
Ua kili'opu māua i ka nahele.

### KU'U LEI

This is a name song composed by Mary Kawena Pukui for her grandson, La'akea, shortly after his birth on November 8, 1949. The "many birds" are admiring people.

'Ohu'ohu wale au i ku'u lei  
onaona,  
Ku'u lei ho'ohie o nā kau a kau.  
Au mai nā maka o ka nui manu  
I ku'u wehi nani e lei mau  
nei.

#### *Hui*

Ku'u lei, lei onaona,  
Māpu ho'oheno nei i ku'u  
poli.  
Ku'u lei, lei ho'ohie,  
Ku'u wehi nani e lei mau  
nei.

Haku 'ia ku'u lei  
E nā lima no'eau  
A wili 'ia me ke aloha na'u e  
lei.  
Pūlama iho au a hi'ipoi mau  
I ku'u wehi nani e lei mau  
nei.

With the sea rustling the pebbles,  
There, the memory is impassioned  
In the forest where we delighted.

The gentle rustle of the sea  
Softly in the pleasant center  
Where I looked  
We delighted in the forest.

The wind came first  
The Pu'u-lena wind passed by.  
You've lost your chance, O friend:  
She and I delighted in the forest.

Here, please listen,  
Here, your lover is here.  
He came last night.  
We delighted in the forest.

### MY LEI

I wear my fragrant  
lei,  
My lei cherished in all seasons.  
The eyes of many birds behold  
My beautiful ornament to be  
worn forever as a lei.

#### *Chorus*

My lei, my fragrance,  
Wafted perfume to cherish in  
my heart.  
My lei, delightful lei,  
My beautiful ornament to be  
worn forever as a lei.

My lei is woven  
By skillful hands  
Interwoven with love for me to  
wear as a lei.  
I cherish and hold forever  
My beautiful ornament to be worn  
forever as a lei.



## KU'U LEI PŪPŪ

## MY SHELL LEI

The words, music, and English translation of this hula were written by Mary Kawena Pukui for the Lei Day pageant directed by her friend, Rosalie Montgomery, at the University of Hawaii in 1952. Mrs. Montgomery had songs for many islands, but needed a song about the beautiful Niihau shell leis. An informant says that the Niihau people like the song so much that during the years they have added more than a score of stanzas. This fondness for long songs is typical of old Hawaii, and remains on Niihau.

Mahalo a'e au i ka nani  
O ku'u lei pūpū pōina 'ole

I kui 'ia me ka nui no'eau  
I wehi ho'ohie nō ku'u kino.

Mai nā nalu a ka lihi 'ae  
one  
Nā pūpū o ka pae 'ana mai.

'Ohi au a kui a lawa  
pono  
I lei kāhiko nā ka makemake.

Ha'ina 'ia mai ana ka puana  
Ka wehi ho'ohie o ku'u kino.

I admire the beauty  
Of my unforgettable shell lei

Strung together with great skill  
Into an ornament for me to wear.

From the waves to the edge of  
the sands  
My sea shells come to land.

I gathered and strung to  
completeness  
The lovely lei that I desire.

This is the end of my praise  
Of the lovely adornment I wear.

## KU'U PUA I PAOA-KA-LANI

## MY FLOWER AT PAOA-KA-LANI

Composed, by Queen Lili'u-o-ka-lani during her imprisonment in 'Io-lani Palace, as a name song (*mele inoa*) perhaps for the son of Evelyn Townsend Wilson, an intimate of the queen who went into voluntary imprisonment with her. The son was John Wilson, later mayor of Honolulu. The queen was not allowed newspapers, but John sent them in with flowers, presumably from her own garden at Ulu-hai-malama, an area now known as Lili'u-o-ka-lani Park. Paoa-ka-lani (fragrance of the royal chief) was the name of the queen's home near the street with that name in Waikiki. This song shows how English words were used with Hawaiian grammar.

E ka gentle breeze e waft mai nei  
Ho'ohāli'ali'a mai ana ia'u  
'O ku'u sweet never fading  
flower

I bloom i ka uka o  
Paoa-ka-lani.

O gentle breeze waft hither  
And remind me  
Of my sweet never fading  
flower

That has bloomed in the depths  
of Paoa-ka-lani.

*Hui*

'Ike mau i ka nani o nā  
 pua  
 I uka o Ulu-hai-malama.  
 'A'ole na'e ho'i e like  
 Me ku'u pua la'i o  
 Paoa-ka-lani.

Lahilahi kona mau hi'ona  
 With softest eyes as black as jet,  
 Pink cheeks so delicate of hue  
 I ulu i ka uka o  
 Paoa-ka-lani.

Nanea 'ia mai ana ku'u aloha.  
 E ka gentle breeze e waft mai  
 nei,  
 O come to me ka'u mea li'a nei  
 I ulu i ka uka o  
 Paoa-ka-lani.

*Chorus*

See forever the beauty of the  
 flowers  
 Inland at Ulu-hai-malama.  
 None the equal  
 Of my gentle flower of  
 Paoa-ka-lani.

Dainty face  
 With softest eyes as black as jet,  
 Pink cheeks so delicate of hue  
 Growing in the depths of  
 Paoa-ka-lani.

My love delights.  
 O gentle breeze, waft  
 hither,  
 O come to me my beloved  
 Growing in the depths of  
 Paoa-ka-lani.

## LĀNA'I

The words are by Mary Keliiaukai Robins, who lived on many islands with her lighthouse-keeper husband. The music is by Johnny Noble. The *bala* in the song refers to pineapples (*bala Kabiki*) rather than to pandanus (*bala*), which is rare on Lanai.

Hanohano ka inoa o Lāna'i  
 Lei ana i ka pua o ke kauna'oa.  
 'Ōlelo kauoha nā ku'u aloha,  
 Hina wau i ka hewa mamuli o'u.  
 Ua ola nā kini o ka 'āina  
 I ka hui hana hala a'o ke  
 kaona.  
 Ke moani mai nā 'ala, e ka hala,  
 Ke hea mai nei ia'u e kipa.  
 Hea aku nō wau e ō mai 'oe,  
 Lei ana Lāna'i i ke kauna'oa.

Distinguished name Lāna'i  
 Wearing the *kauna'oa* flower lei.  
 My beloved speaks a command,  
 I fall in sin myself.  
 The people of the land live  
 Due to the *bala* company work  
 of the town.  
 Fragrance wafts hither, O *bala*,  
 Calling me to visit.  
 I call and you answer,  
 Lāna'i wears the *kauna'oa* lei.

## LEI 'AWAPUHI

## GINGER LEI

Composed by Mekia Ke-alaka'i, one of the boys taken from the Industrial School by the German band leader Henry Berger;

Ke-alaka'i later became band leader. The melody is said to have occurred to Ke-alaka'i on a train ride to the Chicago World Fair of the 1890's. The train broke down and the Hawaiians got off to pick wild poppies; this inspired Ke-alaka'i to write the music. He already had the words.

He leo nō ka ipo ka'u i lohe  
iho,  
Na'u e kākele a mau ia pua  
Ua ho'oholo like 'ia e ka naulu  
E kui i wehi nō ka  
liko.

Ho'ohihi wale nō ke aloha i laila  
Ia pua i mōhala i ka 'iu.  
Na'u e ke aloha e kui a  
lawa,  
Me a'u kou lei 'awapuhi.

*Hui*

Lei 'awapuhi, lei hiki  
ahiahi,  
Hoa pili o maile-lau-li'i  
Lana mālie iho ho'i ka mana'o  
Me ka nani lei 'awapuhi.

**MAI HŌ'EU'EU  
MAI 'OE**

This song mentions the mists of Ka'ala, the highest mountain on Oahu, the winds called Mālua and Kiu, and the land shells that the Hawaiians believe sing gently, especially late at night.

'Auhea wale ana 'oe,  
Uhiwai o Ka'ala  
I pili me ka Mālua  
Ka makani o ka 'āina.

*Hui*

Mai hō'eu'eu mai 'oe  
I ka wai ua lana  
mālie.  
E kakali mālie 'oe  
A la'i pono ka makani.

Ho'okahi a'u mea uluhua  
Ka makani anu la he Kiu

I have heard the sweetheart's  
voice,  
I have cast to catch this flower  
Moving like the rain  
To string as a lei with festive  
buds.

Delighted love there  
This flower that opens far away.  
My love, you are securely bound  
to me,  
Your ginger lei to me.

*Chorus*

Ginger lei, lei that comes in the  
evening,  
Close friend of small-leafed-*maile*  
Thinking with calm hope  
Of the beauty of ginger lei.

**DON'T  
HURRY**

Listen,  
Mist of Ka'ala  
Coming with the Mālua  
Wind of the land.

*Chorus*

Don't hurry  
Into water that appears to  
float calmly.  
Wait quietly  
Until the wind settles down.

My only worry  
Is the cold Kiu wind

Houhou ana i ka 'ili  
Konikoni i ka iwihilo.

'A'ole i piliwi 'ia  
Leo hone o ke  
    kāhuli  
Hone ana i ka pō la'i  
I ke kulukulu aumoe?

Piercing my skin  
And quivering my thigh bones.

Can you believe  
The sweet voice of the land  
    shells  
That sing on calm nights  
At late hours?

### MAIKA'I KAUA'I

### KAUAI BEAUTY

This well-known song is said to have been based on a chant and to have been composed by Ka-pa'akea, the father of Ka-lā-kaua, in honor of Pau-ahi Bishop's adopted child, Ke-ola-o-ka-lani (the life of the royal chief), who died at the age of seven months. The original chant may have honored Ka-umu-ali'i, the Kauai chief who finally acknowledged Kamehameha's sovereignty. Henry Waia'u composed the music when he was choir director of the Lihu'e Hawaiian Church on Kauai. With this composition, then called "Lei i ka Mokihana," his choir won a Congregational competition in Honolulu. Namolokama is a waterfall in Hanalei.

Maika'i wale nō Kaua'i  
Hemolele wale i ka mālie.  
Kuahiwi nani, Wai'ale'āle,  
Lei ana i ka mokihana.

Hanohano wale 'o Hanalei  
I ka ua nui hō'eha  
    'ili  
I ka wai o 'u'inakolo  
I ka poli o Namolokama.

Maika'i nō Kaua'i,  
Hemolele i ka mālie.  
Kuahiwi Wai'ale'āle  
Lei ana i ka mokihana.

So very beautiful is Kaua'i  
So perfect in the calm.  
Pretty mountain, Wai'ale'āle,  
Wears the *mokihana* lei.

So glorious is Hanalei  
With the great rain that pains  
    the skin  
And the rustling water  
In the heart of Namolokama.

So beautiful is Kaua'i,  
So perfect in the calm.  
Mount Wai'ale'āle  
Wears the *mokihana* lei.

### MAKALAPUA

### PROFUSE BLOOM

The words to this song honoring Lili'u-o-ka-lani were taken by Konia, apparently Lili'u's foster mother and the mother of Pau-ahi Bishop, from an old chant. The music, by Eliza Holt, was adapted from the tune "Would I Were With Thee." Lili'u thought that chants were going out of fashion, and asked that music be written for a song. Lili'u's two names, Lili'u (smarting) and Ka-maka-'eha (the sore

eye) were given at her birth by the regent, Kīna‘u, who was suffering from sore eyes. (Hawaiians dated a child’s birth by naming the child for an important event happening at that time—even one’s own sore eyes. This custom was useful before dates were written, but still continues.)

This is an Oahu song. In stanza 3 are Mount Ka‘ala and Hale-‘au‘au (bath house), a gulch at Wai-a-lua. In stanza 4 is Kekele (damp), a place below Nu‘u-anu Pali famous for *hala* (pandanus) trees. Wa‘ahila is a rain at Manoa and Nu‘u-anu.

‘O makalapua ulu  
māhiehie

‘O ka lei o Ka-maka-‘eha,  
Nō Ka-maka-‘eha ka lei nā Li‘a  
Wāhine,  
Nā wāhine kīhene  
pua.

*Hui*

E lei ho‘i, e Lili‘u-lani e.  
E lei ho‘i, e Lili‘u-lani e.  
Ha‘iha‘i pua kamani paukū  
pua kī  
I lei ho‘owehiwehi no ka wahine  
E walea ai ka wao kele  
I nā liko iō mauna (na)  
hele.

Lei Ka‘ala i ka ua o ka  
naulu  
Ho‘olu‘e iho la i lalo o  
Hale-‘au‘au,  
Ka ua lei kōkō‘ula i ke  
pili  
I pilia ka mau‘u nēnē me ke  
kupukupu.

Lei aku la i ka hala o  
Kekele,  
Nā hala moe ipo o  
Malailua  
Ua māewa wale i ke oho o ke  
kāwelu  
Nā lei kamakahala o ka ua  
Wa‘ahila.

Profuse bloom growing as a  
delight  
And lei for Ka-maka-‘eha,  
For Ka-maka-‘eha the lei of the  
forest goddesses,  
The ladies with baskets of  
flowers.

*Chorus*

Wear a lei, O Lili‘u-lani.  
Wear a lei, O Lili‘u-lani.  
Pluck *kamani* flowers to link  
with *ti* flowers  
As a lei to adorn the lady  
Beloved by the forest glens  
And the buds in the mountain  
greenery.  
Ka‘ala wears a lei of rain and  
showers  
Pouring down on  
Hale-‘au‘au,  
Rainbow mist that is a lei on  
*pili* grass  
Where *nēnē* grass grows close to  
*kupukupu* ferns.  
Wearing a lei of *hala* fruit of  
Kekele,  
*Hala* of Malailua that sweethearts  
dream of  
Swaying freely amid *kāwelu*  
grasses  
*Kamakahala* flower leis of  
Wa‘ahila rain.

MANU 'Ō'Ō

HONEY-EATER

In Hawaiian poetry the birds that sip *lebua* honey and the rain that pelts *lebua* leaves are linked romantically. In this *bimēni* the girl is compared to the *manu* 'ō'ō, the nearly extinct black honey-eater whose yellow feathers were used for featherwork. The lover likens himself to the *lebua* blossoms. In the last stanza the girl is the *lebua*-sounding rain of Hilo and the man the *lebua* of Hanakahi, a place on the Hāmākua side of Hilo noted for profound peace (Emerson 1965:60-61).

'O ka manu 'ō'ō i mālama,  
A he nani kou hulu ke lei  
    'ia.  
Mūkīkī ana 'oe i ka pua lehua  
Kāhea ana 'oe i ka nui manu.

*Hui*

Hō mai, 'oni mai  
Kō aloha ma nēia  
Kīhene lehua.  
  
Nō Hilo e ka ua  
    Kani-lehua,  
Popohe lehua ai Hanakahi.  
Ho'okahi a'u mea nui aia 'oe  
'O kou aloha ua hiki mai.

Precious honey-eater,  
Your feathers are beautiful  
    woven into a lei.  
You sip *lebua* flowers  
And call other birds.

*Chorus*

Come, fly hither  
To your beloved  
*Lehua* cluster.  
  
You *lebua*-sounding rain are  
    from Hilo,  
Shapely *lebua* at Hanakahi.  
The one I love is you  
Your lover has come.

MOANA-LUA

This song, arranged by David Nape, exemplifies two characteristics of Hawaiian songs: that of storytelling, and of traveling about from place to place. (For some of the many traveling songs in Emerson, 1909, see pp. 60-63, 85-87, 203.)

The trip of pleasure, presumably by a girl, starts with a breakdown (of a carriage?) at Moana-lua; then moves to Ka-hau-iki (the town side of Ft. Shafter) where the liquor bottle is uncorked, apparently to remain so over the plains of Ka-lihi; thence to Ka-iwi-'ula (site of the Bishop Museum), where the teller tilts over from drink; to Ka-pā-lama (now Pā-lama); to Ke-one-'ula (site of Kau-maka-pili Church); and to Leleo, Ha'alili-a-manu, Ka-pu'u-kolo, Ka-nēkina (all near Hotel Street and Nu'u-anu Stream), where the girl rides a merry-go-round with an *ulua* fish (sweetheart); finally at nearby Ka-manu-wai the girl woos underage youngsters whom she'll hurt. The *noni* (*Morinda citrifolia*) fruit is very bitter.

(*Ulua* fish were substitutable as human sacrifices probably because *ulu* means “possessed or inspired by a god.” Even after human sacrifices ceased, a man might be called an *ulu*. This is how we know that a female is talking.)

I Moana-lua ha‘i ke ‘au,  
I Ka-hau-iki hemo ka ‘umoki.

‘O ke kula loa ho‘i o Ka-lihi,  
‘O Ka-iwi-‘ula kīki‘i pau.

‘O Ka-pā-lama lo‘i laiki,  
I Ke-one-‘ula malu ke kiawe.

‘O Leleo, a he loko wai,  
Ha‘alili-a-manu honi kāua.

‘O Ka-pu‘u-kolo, i Ka-nēkina  
Holo lio lā‘au me ka  
ulua.

‘O Ka-manu-wai moa li‘ili‘i,  
Hauna ke kai ‘eha ‘oe  
ia‘u.

He aha ‘ē ke kumu o ka ‘eha  
‘ana?

‘Ōno‘onou ‘ia i ka hua noni.

Auwē ‘eha ‘ino i ku‘u kīkala,  
Pehea la ia e lewa hou ai?

At Moana-lua the shaft breaks,  
At Ka-hau-iki take out the cork.

The long plain of Ka-lihi,  
At Ka-iwi-‘ula tilt back.

At Ka-pā-lama rice patches,  
At Ke-one-‘ula, *kiawe* shade.

At Leleo, a pond,  
At Ha‘alili-a-manu, we kiss.

At Ka-pu‘u-kolo and Ka-nēkina  
Ride a merry-go-round with an  
*ulu*a fish.

At Ka-manu-wai, little chicks,  
Strong-smelling soup and I hurt  
you.

What’s the reason for the  
pain?

A *noni* fruit forced in.

*Auwē*, how my hips hurt,  
How then to wander anew?

## MOLOKA‘I NUI A HINA

## GREAT MOLOKA‘I OF HINA

In this popular paean to the island of Moloka‘i are references to the mythical mother of the island (Hina), an ancient chief (Pi‘i-lani), the island lei (*kukui*), and two place names (Lani-kāula, Hālawā). Linking of height with superiority and with the highly born is more frequent in Hawaiian symbolic language than in English, and here four references to height (*po‘okela*, *piko*, *ki‘eki‘e*, *beke*) attest the general superiority of the island. Poetic echoism is represented by *lupalupa lau lipo*, with only six distinctive sounds comprising a sequence of fifteen sounds. As is common in Hawaiian, praise of a place is more piquant if there are thinly veiled references to attractive denizens therein; here two flowers, the *kukui* and the crown, are romantically linked to the singer.

Ua nani nā hono a  
Pi‘i-lani

How beautiful are the bays of  
Pi‘i-lani

I ke kū kilakila i ka  
‘ōpua.  
‘O ku‘u pua kukui, aia i  
Lani-kāula,  
‘O ka hene wai ‘olu lana  
mālie.

*Hui*

Ua like nō a like la —  
Me ku‘u one hānau,  
Ke po‘okela i ka piko o nā  
kuahiwi,  
Me Moloka‘i nui a Hina,  
‘Āina i ka wehiwehi,  
E ho‘i nō au e pili.  
E ka makani ē, e pā mai me  
ke aheahe,  
‘Auhea ku‘u pua kalaunu.  
E ka makani ē, e pā mai me  
ke aheahe,  
‘Auhea ku‘u pua kalaunu.  
Ki‘eki‘e Halawa i ke alo o  
nā pali,  
Ka heke nō ia i ka‘u ‘ike.  
Lupalupa lau lipo i ke oho o  
ka palai,  
Ma ku‘u poli mai ‘oe e  
ho‘oheno nei.

**NĀ ALI‘I**

Composed by Samuel Kuahiwi, this was an appeal to the Hawaiian societies to honor the departed chiefs, especially Kamehameha I. In the *hīmeni* are two famous sayings. The first is Kamehameha I’s law of the splintered paddle (*māmala boe*) that guaranteed the safety of women, children, and the infirm upon the highways. The second is Kamehameha III’s 1843 statement at Ka-wai-a-Ha‘o Church that has become the motto of Hawai‘i. The stirring tune and fine words are justly beloved by Hawaiians and the entirety is an expression of respect and love for the Hawaiian heritage.

Aloha nā ‘ahahui o nā ali‘i,  
Nā ali‘i mai nā kūpuna mai.  
E pa‘a i nā ‘ōlelo kaulana,  
E hele a moe i ke ala.

That stand majestically by the  
billowy clouds.  
My *kukui* flower is at  
Lani-kāula,  
Where water flows with cool and  
soothing rustle.

*Chorus*

Alike —  
The sands of my birth,  
The tops of all  
mountains,  
And Hina’s great Moloka‘i,  
Festive land,  
May I return to stay.  
O wind, blow  
gently,  
Heed, my crown flower.  
O wind, blow  
gently,  
Heed, my crown flower.  
Halawa is high amidst the  
cliffs,  
Highest I have ever seen.  
And here are lush leaves and  
green fern fronds,  
So you are loved within my  
arms.

**THE CHIEFS**

Hail societies of chieftains,  
Chieftains from our ancestors.  
Remember the famous saying,  
Go and sleep upon the byways.



Hū wale a'e nā ho'omana'o 'ana  
Nō nā ali'i kaulana.

Ua pau, ua hala lākou,  
A koe nō nā pua.

Ua pau, ua hala lākou,  
A koe nō nā pua.

E lei i ka lei ha'aheo o  
Hawai'i,  
Ka wehi ho'i o nā ali'i i hala.  
E pa'a ka mana'o me ka lōkahi  
E mau ke ea o ka 'āina i ka  
pono.

He ali'i 'o ka lani, ua kaulana  
Ka Napoliona o ka Pākīpika.

E lei i ka wehi ha'aheo o  
Hawai'i,

Nā hulu mamō like 'ole.

E lei i ka wehi ha'aheo o  
Hawai'i,

Nā hulu mamō like 'ole.

'Imi nui 'o Maleka a lōli'i  
Ka wehi ho'i o nā ali'i i  
hala

'A'ole nō na'e e like aku  
Me ka mea no'eau ke kupuna.

He ali'i 'o ka lani ua kaulana,  
Ke 'ahi-kananā o ka Pākīpika.

Nāna nō i ulupā nā pae moku.  
A pau malalo ona.

Nāna nō i ulupā nā pae moku.  
A pau malalo.

Memories come  
Of the famous chiefs.

They are gone, they have passed,  
And their flowers survive.

They are gone, they have passed,  
And their flowers survive.

Wear the cherished leis of  
Hawai'i,  
Adornment of departed chiefs.  
May all unite in recalling  
That the life of the land is  
perpetuated in righteousness.

Royal chief, famous  
Napoleon of the Pacific.

Wear the cherished adornments of  
Hawaii,

The *mamō* feather leis.

Wear the cherished adornments of  
Hawaii,

The *mamō* feather leis.

America seeks our welfare.  
The adornment of departed  
chiefs

Not the same  
As the ancestors' wisdom.

Chief royal and famous,  
Fierce tuna of the Pacific.

When he struck the island group.  
All were subdued.

When he struck the island group.  
All were subdued.

## NĀ HALA O NAUE

## THE PANDANUS OF NAUE

This song by J. Ka-hinu honors Ka-lele-o-nā-lani (the flight of the royal ones), a name taken by Queen Emma after the death of her husband, Kamehameha IV, in 1863. A year earlier her infant son had died, and her husband had given her the name Ka-lele-o-ka-lani (the flight of the royal one). Praise of trees, flowers, birds, and places (Naue and Hā'ena on Kauai) was a way of honoring a beloved or important person. The Hono-bays were six Maui bays with names beginning Hono- and ruled by Chief Pi'i-lani. Note the linked terminals: *ha'ena/ena, i laila/i laila, 'ala/ke 'ala*. Years after the song

was composed, 'eā 'eā in each verse was replaced by *toumi toumi*, which might be translated "press gently," but is probably merely a pleasant refrain.

Nani wale nā hala, 'eā, 'eā  
O Naue i ke kai, 'eā, 'eā.

So beautiful are the pandanus  
Of Naue by the sea.

Ke 'oni a'ela, 'eā, 'eā  
Pili mai Hā'ena, 'eā, 'eā.

Moving there  
At Hā'ena.

'Ena aku nā maka, 'eā, 'eā  
'O nā manu i ka pua, 'eā, 'eā.

Fiery eyes,  
Birds upon the flowers.

A 'ike i ka lehua, 'eā, 'eā  
Miki'ala i laila, 'eā, 'eā.

See *lehua*  
Alert.

I laila nō au, 'eā, 'eā  
Me ka mana'o pū, 'eā, 'eā.

There am I  
In thought.

Nani wale ka nahele, 'eā, 'eā  
I puia 'ala, 'eā, 'eā.

The forest is beautiful  
Drenched with fragrance.

Ke 'ala laua'e, 'eā, 'eā  
'O ka pua mokihana, 'eā, 'eā.

Fragrance of ferns  
And *mokihana* flowers.

Oni aku nā Hono-, 'eā, 'eā,  
O ua la'i lani, 'eā, 'eā.

The Hono- bays appear  
Heavenly peace.

'O ko'u lei ia, 'eā, 'eā  
O ua la'i lani, 'eā, 'eā.

She is my lei  
And regal peace.

Ha'ina 'ia mai, 'eā, 'eā:  
'O Ka-lele-o-nā-lani, 'eā, 'eā.

Tell the refrain:  
The-flight-of-the-royal-ones.

Naue in a chant in Emerson (1965:56, 212) probably refers to Puna, Hawaii, rather than to Kauai; both are famous for pandanus:

Nō Naue ka hala,  
Nō Puna ka wahine  
Nō ka lua nō i Kī-lau-ea.

In Naue is pandanus,  
In Puna is a woman  
Of the pit in Kī-lau-ea.

## NĀ KA PUEO

## FROM THE PUEO

The *Pueo-kahi* was a ship named for a place near Hāna, Maui, which had been named for an owl demigod (*pueo*, owl). Perhaps the song was composed by a sailor. Honolulu harbor was called Māmala; note the play on words with *mālama*.

Nā ka Pueo-kahi ke aloha,  
Nēnē 'au kai o Maui.

Love from the *Pueo-kahi*,  
The Maui goose that sails the sea.

Kōwelo kō hae Hawai'i  
Ma ka 'ilikai a'o Māmala.

Mālama 'ia iho ke aloha  
I kuleana na'u e hiki aku ai.

Ha'ina 'ia mai ka puana:  
Nā ka Pueo-kahi ke aloha.

Your Hawaiian flag waves  
Over the sea at Māmala.

Keep your love  
And I have the right to come.

Tell the refrain:  
Love from the *Pueo-kahi*.

## NĀ 'ONO O KA 'ĀINA

## DELICACIES OF THE LAND

This song glorifies the deliciousness of fish, but there is probably a romantic *kaona* throughout. The Lanai people say that the composer was Abraham Kauila, a Lanai cowboy; this song is a Lanai favorite.

The fish names are not translated. Most fishermen prefer to say *mā'i'i'i* rather than *Acanthurus*, *kole* rather than surgeon fish, *'ōpelu* rather than mackerel scad, and *akule* rather than goggle-eyed scad.

Nā 'ono o ka 'āina  
Hāli'ali'a wale mai nō  
'O ka mā'i'i'i me ke kole  
Ma ka onaona o nā Kona.  
Mai apakau i kā ha'i  
O nahu pū me ka unahi.  
'Ai nō nā ke kino pono'ī,  
Lawe a'e nō a 'ike i ka 'ono.

Ka 'ono i'a a nā kūpuna,  
I'a kaulana o ka 'āina.  
He 'ono i ka 'ai maka i ka  
lomilomi  
He 'ono nō i ka nahunahu pū.  
Mai kali a pau nā niho  
O hala 'ē ka  
Pu'ulena.  
'O ka wā keia 'o ka 'ono la  
A i 'ike i ke kuhikuhinia.

'O ka māikoiko ke  
pala,  
'O ka 'ina me ke ka'ukama kai,  
'O ka 'ōpelu me ke akule,  
A he nui wale aku nā 'ono.  
Mai apakau na'e i kā ha'i  
O nahu pū me ka unahi.  
'Ai nō nā ke kino pono'ī,  
Lawe a'e nō a 'ike i ka 'ono.

Delicacies of the land  
Remember fondly  
*Mā'i'i'i* and *kole* fish  
The fragrance of the Konas.  
Don't grab someone else's  
Or bite the scales.  
Eat the true flesh,  
Take and taste the delicacy.

Fish delicacies of the ancients,  
Famous fish of the land.  
Delicious to eat raw or  
lomilomi  
Delicious to chew.  
Don't wait until teeth are gone  
Or the Pu'ulena wind has  
passed by.  
Now is the delicious time  
To savor rich fat.

The *māikoiko* fish slightly  
mellow,  
Sea urchins and sea cucumbers,  
'*Ōpelu* and *akule*,  
My how delicious.  
Don't grab someone else's  
Or bite the scales.  
Eat the true flesh,  
Take and taste the delicacy.

## NIU HAOHAO

## YOUNG COCONUTS

Composed by Bina Mossman. The last line tells what the song is about. Or does it?

Nā wai, nā wai nō 'oe a'e pakele  
aku (pakele aku)?

I ka wai, i ka wai o ka niu, o ka  
niu haohao (niu  
haohao),

He ma'ū, ma'ū, ma'ū i ka pu'u  
ke moni

Kaomi, kaomi mālie a'e i ke  
kīleo

E pakika (e pakika), e pahe'e  
(e pahe'e),

E pakika i kahi wai o ka 'āina  
nui.

Who, who will save you  
(save)?

The water, water of the coconut,  
the young coconut (young  
coconut),

Wet, wet, wet the throat and  
swallow

Down, down gently down past  
the uvula

Slither (slither), slide  
(slide),

Slide liquor from the  
continent.

## OLD PLANTATION

The words are by Mary Jane Montano and the music by David Nape. This *hīmeni* honors the old Ward estate and coconut plantation established in 1880 at King and Ward streets, now the site of the Honolulu International Center. A water wheel stood near King Street. The owner of the property for many years was Curtis P. Ward from the southern United States, famous for its old plantations. The less-used Hawaiian name of the song is "Ku'u Home" (my home).

Pua wale mai nō ke aloha

Ka paia puia i ke  
'ala

I ka wai hu'ihu'i aniani

Ko'iawe ka huila wai.

Aia i laila ka 'i'ini

Ka 'ano'i a ko'u pu'uwai.

Love flowers

In the bower suffused with  
fragrance

And whose cool clear water

Is a water wheel's shower.

There desire

Is cherished in my heart.

### *Hui*

Old plantation nani

'oe,

Home pumehana i ke aloha,

I ka 'olu o ka niu, i ka poli

o ke onaona.

### *Chorus*

Old plantation, how beautiful  
you are,

Home warm with love,

Cool coconut grove and in its  
heart only sweetness.

## PA'AHANA

This is an example of the old type of song that tells a story. Pa'ahana (busy) was a girl mistreated by her stepmother. She ran into the hills above Wahi-a-wā and lived on river shrimps and guava until she was discovered by a cowboy and taken back to Mānana, the present site of Pearl City.

He inoa kēia nō Pa'ahana,  
Kaikamahine noho kuahiwi.

Na'u i noho aku ia wao keke,  
Ia uka 'iu'iu  
Wahi-a-wā.

'Opae 'oeha'a o ke kahawai,  
'O ka hua o ke kuawa ka'u 'ai ia.

Mai kuhi mai 'oe ka makuahine,  
A he pono keia e noho nei.

'O kahi mu'umu'u pili i ka 'ili,  
'O ka lau lā'ī ko'u kapa ia.

Pīlali kukui kau lā'au  
Lau o ke pili ko'u hale ia.

I hume iho au ma ka pūhaka  
I nalo iho ho'i kahi hilahila.

I ho'i iho ho'i au e pe'e  
'Ike 'ē 'ia mai e ka 'enemi.

Lawe 'ia aku au a i Mānana  
Māka'ika'i 'ia e ka malihini.

Ha'ina 'ia mai ana ka puana:  
He mele he inoa nō Pa'ahana.

This is a name song for Pa'ahana,  
The girl who lived in the hills.

I lived in the rain forests,  
The distant uplands of  
Wahi-a-wā.

Clawed shrimps of the streams,  
Guava fruits my food.

Don't think about the mother,  
I live here and am glad.

A single mu'umu'u clings my skin,  
My blankets are ti leaves.

*Kukui* gum on the trees  
And *pili* grass my home.

I bind my loins  
And hide my private parts.

I came and hid  
To be seen by the enemy.

I was taken to Mānana  
And visited by strangers.

Tell the refrain:  
A song, a name for Pa'ahana.

## PALISA

This hula is said to have been composed by a youngster, ill in the hospital, who had just seen a moving picture which showed the places mentioned in the song. Some informants say the boy had leprosy. The song was popular at the California Fair of 1915.

Palisa aku nei au  
I ka lele pāluna  
Pōniuniu.

## PARIS

I'm in Paris  
Flying in a balloon  
Dizzily.

Nanea i ka lele a ka pāluna.  
'Alawa iho 'oe  
Ani ka makani.

'Inia aku nei au  
I ke kau 'elepani  
Ihu peleleu.

'Aikupika aku nei au  
I ke kau kāmelo  
Holo kapakahi.

I Palisa aku nei au,  
Kūlanakauhale  
Nani lua 'ole.

'Alawa iho 'oe i kahi ki'i kole.  
Aia ma ka 'ao'ao  
Kona kī 'oni.

Ha'ina 'ia mai ana ka puana  
Kūlanakauhale  
Nani lua 'ole

Fun to fly in a balloon.  
You look down  
And the wind blows by.

I'm in India  
Riding on an elephant  
With a long nose.

I'm in Egypt  
Riding a camel  
Running sideways.

I'm in Paris,  
City  
Beautiful without an equal.

Look at my dolly.  
On its side  
A key to make it move.

Tell the story  
Of the city  
Beautiful without an equal.

### PUA LILIA

### LILY

Composed by Alfred U. Alohikea.

'Auhea wale 'oe e ka ua  
Ke nihi a'e nei i nā pali.  
Ka helena o ia pua i 'ako  
'ia,  
He popohe mai nei ia uka,  
Ia uka ho'i au e walea ai  
Me he 'ala onaona o ku'u  
pua.  
He pua 'oe na'u i lei  
mau ai,  
Ke 'ala ku'u pua lilia.

Heed, O rain  
Creeping on the cliffs.  
Apparently this flower has been  
plucked,  
Shapely forest,  
Forest wherein I delight  
With the soft fragrance of my  
flower.  
You are a flower for me to wear  
as a lei forever,  
Fragrance of my lily.

### PUIA KA NAHELE

### FOREST IMBUED WITH FRAGRANCE

Composed by Princess Lili'u-o-ka-lani in 1868. Kau-ka-'iu (placed on high) is a place name. Birds may refer to sweethearts. The 'iwi is the

scarlet honey-creeper, whose feathers were used in featherwork. *Iwa* following *'iwi* is probably a garble for *hiwa* (cherished).

Nō Kau-ka-'iu i ka wao  
Ke ano hāli'ali'a  
Ke kau 'ana mai 'o ka 'āluna  
    āhiahī  
Hiki pū mai me ke aloha.

For Kau-ka-'iu in the uplands  
Silent thoughts  
As the evening  
    falls  
And love comes.

*Hui*

Puia ka nahele, māpu mai ke  
    'ala  
Ka nahele (nahele) 'ona 'ia e  
    nā manu  
E ka 'iwi iwa maka onaona,  
Ho'i mai kāua e pili nō  
    (e pili).

Noe wale mai nō ka nahele,  
He ua nihi pali  
Luhe ka lau o ka palai  
'Elo i ka ua Wa'ahila.

*Chorus*

Forest imbued with fragrance,  
    wafted sweetness  
Of the forest that infatuates  
    the birds  
Of sweet-eyed cherished *'iwi*,  
Come back to be with me  
    (to be with me).

The forest is misty,  
Rain is creeping on the cliff  
And fern fronds are drooping  
Wet by the Wa'ahila rain.

**PULUPĒ NEI 'ILI  
I KE ANU**

**MY SKIN IS WET  
AND COLD**

In Hawaiian songs, wet and cold may signify love. Lani-huli is the mountain to the west of the Pali gap. *Buenos* is probably short for Spanish *buenas noches*, good night. Compare *bonito* in "Hālonā."

Uluwehi ka luna i  
    Lani-huli  
Pulupē i ka nihi a ka ua.  
A'o 'oe, a'o wau i laila  
I ke onaona o ka nahele.

Mount Lani-huli is green with  
    growth  
Wet in the creeping rain.  
You and I are there  
In the fragrant forest.

*Hui*

Pulupē nei 'ili i ke anu,  
A he anu mea 'ole i ka mana'o  
'O ka 'ike iā'oe, e ke aloha,  
Ho'i pono ka 'i'ini iā loko.

I laila li'a ka mana'o  
Pūku'i i ke anu a ka  
    ua,

*Chorus*

My skin is wet and cold,  
Cold does not matter  
Because to see you, beloved,  
Desire mounts within.

To think is to wish  
To nestle away from the cold  
    and rain,

Kolonahe a'ela i ka  
uka  
Me ke kēhau o ka nahele.

E maliu mai 'oe, e ke aloha,  
Ku'u dear love o ka pō la'i.  
Buenos once more e ke hoa,  
Ko'u time huli ho'i kāua.

### PUNA PAIA 'A'ALA

Composed by Princess Lili'u-o-ka-lani. Puna, Hawaii, is associated with fragrance, especially of pandanus, and fragrance is associated alike with noble birth and love making. (See "Nā Hala o Naue.") The chorus in this song is sung as indicated below, but *kilihea* and *nawela* should probably be *kilibē* (drenched) and *nawele* (tracery).

Iā Puna paia 'a'ala  
Pili mau nā ke onaona  
I laila ke kaunu 'ana  
Kau pono ana nā ka mana'o.

#### *Hui*

Puna paia 'a'ala  
Kilihea i ke onaona  
'O nawela i ke aloha  
Ua lawa iā'oe me a'u.

Ho'ohihi i ka nani  
Pua mai a ka lehua.  
Ānehe au e ki'i  
I pua kau nō ku'u umauma.

### PŪPŪ O 'EWA

This rollicking men's song, known also as "Ka-'ahu-pāhau," honors 'Ewa on Oahu. The composer is not known, but the song is said to have been composed as part of a fund-raising campaign for the Ka-hiku-o-ka-lani Church (the seventh of the kings) at Pearl City. Ka-lā-kaua, the seventh monarch, for whom the church was named, helped build it.

The "news of the land" is the discovery of pearl oysters at Pu'u-loa, the Hawaiian name for Pearl Harbor. Ka-'ahu-pāhau is the shark goddess who protected Pearl Harbor. Ka'ala, in the Wai-'anae range, is the highest mountain on Oahu. Polea is a place at 'Ewa. In

And amid the gentle breezes in  
the uplands  
And the dew of the forest.

Listen, my beloved,  
My dear love of quiet nights.  
*Buenos* once more, my dear,  
Time for us to go back.

### PUNA'S FRAGRANT GLADES

In Puna's fragrant glades  
And ever-present perfume  
Passion  
Is ever in the thoughts.

#### *Chorus*

Puna's fragrant glades  
Are drenched with perfume  
In a tracery of love  
Where you and I suffice.

Entranced with beauty  
The *lebua* blossoms.  
I come quietly to find  
A flower to place upon my heart.

### SHELLS OF 'EWA



the chorus, *nu'a* and *naue* are sometimes replaced by *nuku* (mouth) and *lawe* (bring).

After being sung for more than a hundred years, an English version called "Pearly Shells" has recently become popular. This is one of the few Hawaiian songs sung successfully in English, but the poetic reference to the shark goddess has not been kept. The music of "Pūpū o 'Ewa" was printed by Smith (1955:vol. 67, no. 2, pp. 18-19, 29).

### *Hui*

Pūpū (a'o 'Ewa), i ka nu'a  
(nā kānaka)  
E naue mai (e 'ike) i ka meahou  
(o ka 'āina),  
A he 'āina (ua kaulana), mai nā  
(kūpuna mai).  
Alahula Pu'u-loa, he ala  
hele nō Ka-'ahu-pāhau  
(Ka-'ahu-pāhau).  
Alahula Pu'u-loa, he ala  
hele nō Ka-'ahu-pāhau  
(Ka-'ahu-pāhau).

Nani Ka'ala, hemolele i ka  
mālie,  
Kuahiwi kaulana a'o 'Ewa,  
E ki'i ana i ka makani o ka  
'āina.  
Hea ka Moa'e, eia au, e ke  
aloha.

Kilakila 'o Polea noho i ka 'olu,  
Ia home ho'ohihi a ka malihini,  
E walea ana i ka 'olu o ke kiawe  
I ka pā kolonahe a ke  
Kiu.

### *Chorus*

Shells (of 'Ewa), throngs  
(of people)  
Coming (to learn) the news  
(of the land),  
A land (famous) from the  
(ancients on).  
In the seas of Pearl Harbor, the  
path trod upon by Ka-'ahu-  
pāhau (Ka-'ahu-pāhau).  
In the seas of Pearl Harbor, the  
path trod upon by Ka-'ahu-  
pāhau (Ka-'ahu-pāhau).  
Beautiful Ka'ala, sublime in  
the calm,  
Famous mountain of 'Ewa  
That fetches the wind of the  
land.  
The tradewind calls, here I am,  
beloved.  
Majestic Polea in the coolness,  
Home delightful to visitors,  
Relaxing in the coolness of *kiawe*  
And the soft blowing of the Kiu  
wind.

## QUEEN'S PRAYER

The words and music were written by Queen Lili'u-o-ka-lani in March 1895, while she was imprisoned at 'Io-lani Palace, and it was "lovingly dedicated" to her niece Victoria Ka-'iu-lani.

'O kou aloha nō  
Aia i ka lani,  
A 'o kou 'oiā'i'o  
Hemolele ho'i.

Ko'u noho mihi 'ana  
A pa'ahao 'ia,  
'O 'oe ku'u lama,  
Kou nani, ko'u ko'o.

Mai nānā 'ino'ino  
Nā hewa o kānaka,  
Akā e huikala  
A ma'ema'e nō.

Nō laila e ka Haku,  
Ma lalo o kou 'ēheu  
Kō mākou maluhia  
A mau aku nō.

Your love  
Is in heaven,  
And your truth  
So perfect.

I live in sorrow  
Imprisoned,  
You are my light,  
Your glory my support.

Behold not with malevolence  
The sins of man,  
But forgive  
And cleanse.

And so, o Lord,  
Beneath your wings  
Be our peace  
Forever more.

### REMEMBER, BE SURE AND BE THERE

Composed by J. Elia. Moa-'ula is a waterfall at Hālawa, Moloka'i.

Pau 'ole ko'u ho'ohihi  
I ka wailele o Moa-'ula.  
I laila wau la 'ike  
I ka wai pā lihi i nā  
pali.

*Hui*  
Aloha ku'u lei pīkake,  
Na'u i kiss a ho'omau iho.  
E lei nō au i kō aloha.  
Remember, be sure and be there.

'A'ole i pau ka 'i'ini  
Ke kuini o nā pua,  
Ua hele wale a nohonohea  
Lupelupea i ke 'ala.

My never ending fascination  
In the Moa-'ula waterfall.  
There I saw  
Water touching lightly upon  
the cliffs.

*Chorus*  
Greetings, my pīkake lei,  
I will kiss you forever.  
I am a garland for your love.  
Remember, be sure and be there.

Desire is never finished  
For the queen of flowers,  
Lovely  
And sweet with fragrance.

### ROYAL HAWAIIAN HOTEL

Composed by Mary Keliiaukai Robins, this song was written in honor of the present Royal Hawaiian Hotel when it was opened in 1927.

Uluwehiwehi 'oe i ka'u 'ike la,  
E ka Royal Hawaiian Hotel.

You are festive to see,  
O Royal Hawaiian Hotel.

*Hui*

A he nani la, ke hulali nei,  
A he nani māoli nō.

Ka moena weleweka moe kāua la,  
He pakika he pahe'e maika'i nei.

Ka paia māpala 'ōma'oma'o la,  
He pipi'o mau e ke ānuenuē.

'O ka hone a ke kai i ka pu'u  
one la

Me ke 'ala līpoa e moani nei.

'O ka holunape a ka lau o ka  
niu la

I ke kukulu aumoe.

Ka Hōkū-loa nō kou alaka'i la,  
'O ka mana kahikolu kou home.

E ō e ka Royal Hawaiian Hotel.  
Kou inoa hanohano ia  
la.

*Chorus*

Beauty gleaming,  
True beauty.

Velvet beds we sleep upon,  
Smooth, soft and good.

Green marble walls,  
Rainbow constantly at arch.

Soft song of sea on sand  
dunes  
Wafting in fragrance of seaweed.

Leaves of coconut  
sway  
In the late night.

The morning star your guide,  
Power of the trinity your home.

Answer, o Royal Hawaiian Hotel.  
This is for the glory of your  
name.

**SASSY**

This song, composed in the 1890's by either J. Kokolia or Solomon Hiram, honors sassy girls in various places, beginning with the then notorious Iwilei district in Honolulu eastward as far as Wai-'alae, mentioning alleged characteristics of each place. This use of place names and descriptive epithets is popular in songs, as in "Hilo Hanakahi" and "Mauna-lua."

Kaikamahine nō Iwilei la,  
Sassy ho'i kāu lewa 'ana,  
Ua ma'a wale i ka 'ai 'alamihi la,  
Sassy ho'i kāu lewa 'ana.

Girl of Iwilei,  
Sassy straying,  
Always eating black crabs,  
Sassy straying.

Kaikamahine nō Ka-lihi la,  
Sassy ho'i kāu lewa 'ana,  
Ua ma'a wale i ka inu pia la,  
Sassy ho'i kāu lewa 'ana.

Girl of Ka-lihi,  
Sassy straying,  
Always drinking beer,  
Sassy straying.

Kaikamahine nō Ka-pālama la,  
Sassy ho'i kāu lewa 'ana,  
Ua ma'a wale i ka 'ai laiki la,  
Sassy ho'i kāu lewa 'ana.

Girl of Ka-pālama,  
Sassy straying,  
Always eating rice,  
Sassy straying.

Kaikamahine nō Kaka'ako la,  
Sassy ho'i kāu lewa 'ana,  
Aia i ka papa ABC la,  
Sassy ho'i kāu lewa 'ana.

Wahine haole nō ka Moana  
Hotel,  
Sassy ho'i kāu lewa 'ana,  
'Elua kālā me ka hapalua la,  
Sassy ho'i kāu lewa 'ana.

Kaikamahine nō Wai-kīkī la,  
Sassy ho'i kāu lewa 'ana,  
Ua ma'a wale i ka 'ai līpoa la,  
Sassy ho'i kāu lewa 'ana.

Kaikamahine nō Wai-'alae la,  
Sassy ho'i kāu lewa 'ana,  
Ua ma'a wale i ke kau 'ēkake la,  
Sassy ho'i kāu lewa 'ana.

Ha'ina 'ia mai ana ka puana la,  
Sassy ho'i kāu lewa 'ana,  
Ua ma'a wale i ke kau 'ēkake la,  
Sassy ho'i kāu lewa 'ana.

Girl of Kaka'ako,  
Sassy straying,  
There in the ABC class,  
Sassy straying.

White woman of the Moana  
Hotel,  
Sassy straying,  
Two dollars and a half,  
Sassy straying.

Girl of Waikiki,  
Sassy straying,  
Always eating seaweed,  
Sassy straying.

Girl of Wai-'alae,  
Sassy straying,  
Always riding a donkey,  
Sassy straying.

Tell the refrain,  
Sassy straying,  
Always riding a donkey,  
Sassy straying.

### SASSY (Maui Version)

Wally Kuloloia, of Makena, Maui, composed the following and kindly gave permission for its inclusion here.

Keiki kāne nō Mākena la,  
Sassy ho'i kāna lewa 'ana,  
Ka lawai'a huki lau me ka  
makua la,  
Sassy ho'i kāna lewa 'ana.

Keiki kāne nō 'Ulu-pala-kua la,  
Sassy ho'i kāna lewa 'ana,  
Ua ma'a wale kau holo lio la,  
Sassy ho'i kāna lewa 'ana.

Keiki kāne nō Hāna la,  
Sassy ho'i kāna lewa 'ana,  
Ua ma'a wale ku'i poi 'ulu la,  
Sassy ho'i kāna lewa 'ana.

Boy of Mākena,  
Sassy straying,  
Fisherman seining with his  
father,  
Sassy straying.

Boy of 'Ulu-pala-kua,  
Sassy straying,  
Always riding horseback,  
Sassy straying.

Boy of Hāna,  
Sassy straying,  
Always pounding breadfruit poi,  
Sassy straying.

Kaikamahine nō Pā'ia la,  
Sassy ho'i kāna lewa 'ana,  
Ua ma'a wale ka lewa 'ōkole la,  
Sassy ho'i kāna lewa 'ana.

Kaikamahine nō Kahului la,  
Sassy ho'i kāna lewa 'ana,  
Ua ma'a wale i ka ho'opunipuni  
la,  
Ha'ina 'ia mai ana ka puana la.

Ka lawai'a huki lau me ka  
makua la,  
Sassy ho'i kāna lewa 'ana.  
Ha'ina 'ia mai ua pau loa la.

Girl of Pā'ia,  
Sassy straying,  
Always swinging hips,  
Sassy straying.

Girl of Kahului,  
Sassy straying,  
Always fibbing,

Tell the story.

Fisherman seining with his  
father,  
Sassy straying.  
The refrain is all *pau*.

### SWEET LEI MAMO

Composed by Huelani.

Wehiwehi ka uka i ka nahele,  
Ka popohe lau o ka palai,  
Hau lipolipo i ke onaona,  
Hoa pili o ke 'a'ali'i.

#### *Hui*

Sweet lei mamo (mamo),  
Lei o ke aloha (loha),  
Kāhiko nani o'u,  
Sweet lei mamo (mamo).

Ka uhi pa'a ka noe,  
Ka luna 'olu o Kilohana,  
I laila ho'i au i 'ike ai  
Kahi wai hu'i o Lei-aloha.

Honehone leo o ke kāhuli,  
Leo le'a o ka wao kele,  
Ka 'i'iwi ka hoa e like ai,  
My sweet lei mamo.

### TŪTŪ

This hula was composed by Queen Lili'u-o-ka-lani for a benefit for Kau-maka-pili Church in Pā-lama, Honolulu. Maira Heleluhe took the role of *tūtū* and seven little girls, all uniformly dressed, acted as

### SWEET LEI OF SAFFRON FLOWER

Uplands adorned with growth,  
Round fern leaves,  
Cool fragrance of the depths,  
Companion of 'a'ali'i tree.

#### *Chorus*

Sweet lei *mamo*,  
Lei of love,  
My beautiful adornment,  
Sweet lei *mamo*.

Covered with mist,  
Cool summit of Kilohana,  
There I saw  
Cool waters of Lei-aloha.

Soft voice of land shell,  
Happy voice of the deep forest,  
The 'i'iwi bird, too, is a friend,  
My sweet lei *mamo*.

### GRANNY

grandchildren. The queen trained the girls to sing this song and accompanied them on her guitar, singing with them. The song was a great success, and lots of nickels, dimes, and quarters were showered on the singers. One little girl was so tired of singing that she cried after five encores and they had to stop singing. Afterwards all the singers were called *tūtū* by their friends.

Ka'ala'ala'a is near Nu'u-anu below Ma'ema'e hill.

Aia i Ka'ala'ala'a  
 Ku'u wahi kupuna wahine,  
 Ua nui kona mau lā  
 'O ka noho 'ana i ke ao nei.

Kāna hana i ke kakahiaka  
 'O ka wehe i ka Paipala nui,  
 Ki'i aku la i nā maka aniani  
 A penei e kau ai.

There at Ka'ala'ala'a  
 My little grandmother,  
 Many are her days  
 Living in this world.

Her first act in the morning  
 To open the big Bible,  
 Get her glasses  
 And put them on this way.

*Hui*

E aloha kākou iāia,  
 E mālama kākou ia Tūtū,  
 E ho'āno kākou iāia,  
 Kō kākou kupuna wahine.

A kau mai i ke ahiahi  
 Ho'omākaukau e pule  
 Ki'i aku la i nā maka aniani,  
 Auwē! ua nalowale.

Aia i ka lae,  
 I ka lae kahi kau ai,  
 Ua pōina loa 'ia  
 I luna i ka lae.

*Chorus*

We love her,  
 We care for *Tūtū*,  
 We honor her,  
 Our grandmother.

When evening comes  
 Preparing for devotion  
 Looking for her glasses,  
*Auwē!* disappeared.

There on her forehead,  
 Placed on her forehead,  
 Quite forgotten  
 High on her forehead.

**WAI O KE ANIANI**

**CRYSTAL WATER**

The old name of this song was "Wai Hu'ihu'i o ke Aniani." Kā'ili-kahi was the name of a *beiau* at Kaha-lu'u, Oahu.

Nani nō ke 'ala  
 Ke 'ala o ka pua pīkake  
 'O ka noe a ka ua li'ili'i,  
 Ka 'uhene a ka wai i ka  
 'ili.

Beautiful is the scent  
 Scent of *pīkake* flowers  
 In mist of fine rain,  
 In the happy sound of water over  
 stones.

*Hui*

Hu'i au konikoni  
 I ka wai konikoni,  
 Wai hu'ihu'i o ke aniani.

'O ka noe a ka ua li'ili'i,  
 I ka uka o Kā'ili-kahi,  
 Ho'okahi pua nani o ka liko,  
 Ka 'ōnohi wai ānuenuē.

*Chorus*

Cold am I and tingling  
 In tingling water,  
 Cool, crystal water.

In mist of fine rain,  
 Inland at Kā'ili-kahi,  
 The most beautiful flower bud,  
 A patch of rainbow water.

An alternate first stanza has the following first two lines:

Ua la'i nō ke 'ala  
 I ka liko o ka pūkake.

Peaceful is the fragrance  
 Of *pūkake* flower buds.

**WAI-PI'O**

This song was probably written in the 1860's. It is a woman's praise of her isolated home at Wai-pi'o, Hawai'i, its beautiful waterfall called Hi'ilawe, her relatives, friends, and neighbors, and her half-Spanish lover. She defies the gossips who have compared her to King Herod of the Bible. In the fifth stanza are two sayings: "The fish caught in the hands" is probably a lover; "Wai-pi'o is drowsy in the mist" is a poetical expression for one who has had much to drink; here it means that the singer's happiness is so great that she is indifferent to her isolation and the unkind remarks of others. See "Hi'ilawe" for another song about an adventurous woman at the same place.

Kaulana ku'u home puni  
 Wai-pi'o,  
 Me nā pe'a nani o ka  
 'āina.  
 Kākela he hale ali'i,  
 Herode ko'u hoa  
 like,  
 Mō'ī puni ha'akei.

Famous is my home, beloved  
 Wai-pi'o,  
 And the beautiful fringes of the  
 land.  
 A castle, a royal residence,  
 Yet I (am said to be) like my  
 friend Herod,  
 King with evil pride.

Kukuna o ka lā ko'u kapa ia  
 E 'ōlino nei a puni ka honua,  
 Auwē a'e luna lilo  
 Lihi launa 'ole mai  
 Nā ali'i nui o ke ao.

My garments are rays of the sun  
 Sparkling on all the land,  
 But far, far away  
 And never to be  
 With great persons of the world.

E o‘u mau kini nā makamaka,  
Me nā kupa o ku‘u ‘āina,  
Me ka wailele a‘o Hi‘ilawe  
Ko‘iawe maila i luna,  
Ko‘iawe mau i ka pali.

‘A‘ole pēlā ka ‘oiā‘i‘o,  
Haku ‘epa loko ‘ino a ka  
makamaka,  
Ua like nō a like  
Me nā kini lehulehu  
O ku‘u one hānau.

E ola māua me a‘u kini,  
Me a‘u lei o nei  
‘āina  
Pulupē i ka hunakai,  
Ka i‘a mili i ka  
lima.  
Heha Wai-pi‘o i ka noe.

Ha‘ina ‘ia mai ana ka puana:  
Nō ka lei hapa pua Sepania,  
He kupa nō ka ‘āina,  
E kipa mai maloko,  
Hale-‘iwa beautiful home.

### WEHIWEHI ‘OE

Composed by Sylvester Ka-lama.

E ku‘u pua mae  
‘ole  
A‘u i kui ai a  
lawa.  
I lei ho‘ohiehie  
Nō ke ano ahiahi.

*Hui*

Wehiwehi ‘oe, e ku‘u  
ipo,  
He ‘i‘ini ke ko‘i‘i waiho  
iā loko  
‘O loko hana nui i ka  
pu‘uwai  
Kō leo nahenahe e maliu mai.

My only relatives and friends,  
Old natives of my land,  
The waterfall of Hi‘ilawe  
Gushing down from above,  
Gushing always on the cliff.

Not thus the truth,  
Just wicked lies of  
friends,  
And also  
Of the crowds  
On the sands of my birth.

He and I and my relatives,  
And my children stay in this  
land  
Drenched with sea spray,  
Where fish are caught in the  
hands.  
Wai-pi‘o is drowsy in the mist.

Tell the refrain:  
Half-Spanish flower lei,  
Old native of the land,  
Visiting within,  
Hale-‘iwa beautiful home.

### YOU ARE SO DECORATIVE

O flower of mine that never  
fades  
That I wear as a lei bound  
strongly.  
You are so elegant  
In the evening.

*Chorus*

You are so decorative, my  
sweetheart,  
And you evoke within desire so  
persistent  
That it is impossible for the  
heart  
Not to heed your soft voice.



Ho'ohihi ka mana'o a'e 'ike  
I ka lau 'āhihi o ia uka  
I puia i ke 'ala  
onaona  
Me ka ua hāli'i i ka  
nahele.

One wants to know and love  
The creeping vines of the uplands  
Drenched with fragrance and  
perfume  
And the rain spread through the  
forest.

# CHRISTMAS SONGS

These songs were adapted from English and the words were tailored to fit the music. They were meant to be sung in Hawaii, and therefore certain changes were made in the originals. In this book they have been translated from the Hawaiian back into English so that singers not very familiar with Hawaiian will know the meaning of the content words.

## AULD LANG SYNE

The following are three Hawaiian translations of this famous song. The first is by Lili'u-o-ka-lani. The solos in this version use the singular *ke hoa* (the friend) and the dual *kāua* (you and I). The choruses use the plural *nā hoa* (the friends) and *kākou* (all of us). The second and third versions were published in the *Paradise of the Pacific* (December 1891), and in *Ka Nupepa Kuokoa* (September 16, 1893). The 1891 variant is more literal and more difficult to sing.

### Lili'u-o-ka-lani Version

E poina 'ia anei ke hoa  
 'A'ole e ho'omana'o?  
 E poina 'ia anei ke hoa  
 O nā lā i 'au i a'e?

#### *Hui*

E poina 'ia anei nā hoa  
 O nā lā o ka  
 makali'i?  
 E mau ka ho'omana'o 'ana  
 Nō nā lā i 'au i a'e.

Kāua ka i alo i ka nahele  
 A 'ako i nā pua kamaha'o.  
 Kāua pū ka i 'ike i ka  
 luhi  
 I nā lā i hala 'ē aku.

#### *Hui*

Kākou ka i alo i ka nahele  
 A 'ako i nā pua kamaha'o.  
 Kākou ka i 'ike pū i ka luhi  
 I nā lā i 'au i a'e.

Eia mai e aloha, e ka hoa,  
 Huli mai kākou i 'ane'i  
 A 'e hui me ka ho'omana'o  
 I nā lā i 'au i a'e.

Is the friend forgotten  
 And not remembered?  
 Is the friend forgotten  
 Of days long past?

#### *Chorus*

Are the friends forgotten  
 Of the days of the summer  
 months?  
 Keep the memory  
 Of days long past.

You and I go to the forest  
 And pick astonishing flowers.  
 Only you and I know the  
 burdens  
 Of days long gone.

#### *Chorus*

All of us go to the forest  
 And pick astonishing flowers.  
 We all know the burdens  
 Of days long past.

Greetings, o friend,  
 Let us come here  
 And unite in memory  
 Of days long past.

## 1891 Version

Nō ke aha la nā hoaloha kahiko  
i pōina ai

A ho'omana'o 'ole kahi i  
kekahi?

Nō ke aha la nā hoaloha kahiko  
i pōina ai

O nā lā lō'ihī i hala?

### *Hui*

A nō laila nō ka manawa i  
hala ku'u hoalauna

Nō ka manawa lō'ihī i hala,  
A'e lawe kāua i ke kī'aha o  
ke aloha

Nō ka manawa lō'ihī i hala.

Kāua 'elua ka i hele ma nā pali  
A 'ako ho'i i nā pua o pu'u  
nani

Akā, ua 'auwana kāua ma nā  
wahi lehulehu

Mahope mai o kēlā manawa i hala.

Kāua 'elua ka i 'au'au i loko  
o ke kahawai

Mai ke kakahiaka a hiki i ke  
awakea 'ana

Akā, nā ka moana ākea i  
ho'oka 'awale 'ia kāua

Mahope mai o kēlā manawa i  
hala.

Eia ku'u lima, e ku'u hoaloha  
'oiā'i'o,

A'e hā'awi mai ho'i 'oe i  
kou lima,

A'e lawe kāua i ka inu maika'i  
'ana

Nō ka manawa lō'ihī i hala.

A nō ka 'oiā'i'o, e lawe mai 'oe  
i kou kī'aha

A pēlā ho'i au i ko'u.

A'e lawe kāua i ke kī'aha o  
ke aloha

Nō ka manawa lō'ihī i hala.

Why should old friends  
forget

And one remember not the  
other?

Why should old friends  
forget

Days long past?

### *Chorus*

So old neighbors of past  
times

Times long past,  
Let's lift a cup of  
kindness

To times long past.

We went to the cliffs

And picked flowers of the pretty  
hills

And we wandered in many  
places

After that past time.

We swam in the  
streams

From morning to  
afternoon

And by the wide ocean we were  
separated

After that past  
time.

Here is my hand, true  
friend,

And give me too your  
hand,

Let's take good  
drinks

To days long past.

And in truth bring your  
glass

And so I will mine.

Let's lift a cup of  
kindness

To times long past.

1893 Version

Poina anei ka hoa o'u  
A nalo loa nō?  
Poina anei ka hoa o'u  
Nā la'i, nā la'i nei?

*Hui*

E ho'omana'o nā lā a pau  
I launa aloha pū,  
E lūlū lima aloha nō  
Ka hoa aloha o'u.

**BETELEHEMA  
IKI Ē**

Translated by Edward Ka-hale.

Betelehemema iki ē,  
Ke 'ike nei mākou  
Kou moe 'ana i ka pō,  
Pane'e a'e nā hōkū  
La'ela'e nō kou mau ala,  
Ka lama e ola ai,  
Ka li'a, ka weli o nā  
kau  
Aia nō me 'oe.

Hānau 'ia 'o Kristo  
A hui a'e kō 'ō.  
Moe kō ke ao a kia'i mau,  
Nā 'ānela maika'i  
Hui pū nā hōkū ao.  
Kūkala a'e 'oukou  
A mililani i ke Akua  
He malu i kānaka.

Do my friends forget  
And lose forever?  
Do my friends forget  
Peace, this peace?

*Chorus*

Remember every day  
To gather with aloha,  
To shake hands with aloha  
My beloved friends.

**O LITTLE TOWN  
OF BETHLEHEM**

Little Bethlehem,  
We see  
Your sleep at night,  
The stars advance  
Bright for your pathway,  
Light of salvation,  
The yearning and awe of the  
seasons  
Are with you.

Christ is born  
Meeting there.  
The world sleeps guarded ever,  
Good angels  
Meeting the stars of dawn.  
You proclaim  
Praise of God  
And peace to man.

**DECK THE HALLS**

This song was translated by Mary Kawena Pukui in July 1968. Each *la* is repeated eight times.

Ho'onani i ka hale — la  
He manawa ho'ohau'oli — la  
Komo i nā 'ahu nani — la  
E mele nō ka lā Kalikimaka — la.

Deck the halls — la  
A time to make merry — la  
Put on fine clothes — la  
And sing for Christmas day — la.

A ke ahi mālamalama — la  
Kani mai nā pila 'oli — la  
A hulahula hau'oli a'e — la  
Hō'ike nō ka lā Kalikimaka — la.

Hala a'e ia makahiki — la  
E hau'oli i ka mea hou — la  
Mele 'oli pū kākou — la  
'A'ohe hopo i ke ko'eko'e — la.

### E HELE MAI 'OUKOU KA PO'E MANA'O'I'O

E hele mai 'oukou, ka po'e  
mana'o'i'o,  
E hele hau'oli i Betelehema,  
Hele mai a 'ike i ka Mō'i  
hānau hou.

Ka lama i 'ō mai ka lani mai.  
Nani ka hua a ka  
Virgine,  
Akua maoli i hana 'ole 'ia.

#### *Hui*

Ho'onani kākou iā Ia,  
Ho'onani kākou iā Ia,  
Ho'onani kākou iā Ia,  
Kristo ka Haku.

### HĀMAU 'E NĀ KĀNAKA

Hāmau 'e nā kānaka,  
Mele mai nā 'ānela,  
Eia ke Li'i hānau hou,  
E ho'onani (a'e) 'oukou!  
Malu nō kō lalo nei  
E hau'oli ho'omaika'i!  
Ke Akua kō ke ao,  
Ku'ikahi pū lākou.  
Ke Akua kō ke ao,  
Ku'ikahi pū lākou.

Oli (a'e) nā 'āina a pau,  
Oli pū me kēlā ao.

The bright fire — la  
Fiddles play with joy — la  
For happy dancing — la  
Signs of Christmas day — la.

The year has gone — la  
Be happy for the new — la  
Let us sing together — la  
And not fear cold — la.

### O COME ALL YE FAITHFUL

Come, faithful  
people,  
Go happily to Bethlehem,  
Come and see the new-born  
King.

The torch there from heaven.  
Beautiful is the child of  
the Virgin,  
True God, not graven.

#### *Chorus*

Let us adore Him,  
Let us adore Him,  
Let us adore Him,  
Christ the Lord.

### HARK! THE HERALD ANGELS SING

Silence, O people,  
The angels sing,  
Here is the new-born Chief,  
Sing praises!  
Here below is so peaceful  
Rejoice congratulate!  
The God of the world,  
They are united.  
The God of the world,  
They are united.

All the lands sing chants,  
Chant together with the world.

E ha'i a'e mai 'ō a 'ō,  
'Iesū ke Li'i nō kākou,  
Hele mai ka lani mai,  
Hānau 'ia nō ma'ane'i,  
Nō kākou i hānau hou,  
A loa'a ke ola mau.  
Nō kākou i hānau hou,  
A loa'a ke ola mau.

E aloha ke Li'i mau,  
Ke Li'i pono nō kākou.  
Lama ola malu nō,  
Nō keia ao a pau.  
Mele 'ē nā kānaka,  
Mele me nā 'ānela,  
Eia ke Li'i hānau hou,  
Pōmaika'i a malu mau.  
Eia ke Li'i hānau hou,  
Pōmaika'i a malu mau.

### HE PŌ LA'ELA'E

Translated by Edward Ka-hale.

Ka pō la'ela'e ka hikina mai,  
i mele 'oli nei  
Mai nā 'ānela i ke ao, ho'okani  
mai lākou  
He malu he aloha nō, mai ka  
Makua mai,  
Mehameha ke ao a pau, aloha  
nō lākou.

Mai loko mai o ke ao, a wehe  
a'e nā 'eheu  
A 'o nā mele ke 'ō mai la, i ke  
ao luhi nei.  
Maluna a'e o ka honua, kūlou  
mai nō lākou.  
Ho'okani nō a lohe 'ia ka leo  
o nā 'ānela.

Saying here and there,  
Jesus the Chief for us,  
Come from heaven,  
Born for us,  
Born again for us,  
To gain eternal life.  
Born again for us,  
To gain eternal life.

Hail eternal Chief,  
The Chief for us.  
Torch [of] peaceful life,  
For all this world.  
Sing before, people,  
Sing with the angels,  
Here is the new-born Chief,  
Blessings and eternal peace.  
Here is the new-born Chief,  
Blessings and eternal peace.

### IT CAME UPON THE MIDNIGHT CLEAR

In the clear night comes this  
joyous song  
From the angels in the air they  
sing  
Of peace, of love from the  
Lord,  
Silence in all the world, they  
love.

Within in the air, opening  
wings  
The songs that endure in this  
tired world.  
Above the earth they  
bow.  
Sing and listen to the voices  
of the angels.

## KANA KALOKA

Composed by Mary Kawena Pukui in the early 1950's.

Hiki mai 'o Kana Kaloka  
Mai ka 'āina hau anu,  
Lele mai i Hawai'i  
Me nā kia punahele.

### *Hui*

Kani mai nā pele e,  
Kani 'oli, kanikē,  
Kani mai nā pele e  
Mele Kalikimaka.

He mau maka 'olu'olu,  
'Umi'umi pūhuluhulu,  
Pa'alole 'ula'ula,  
'Oia nō 'o Kana Kaloka.

He 'eke nui kāna  
Piha pono i nā makana  
He mea ho'ohau'oli  
Iā kākou nō apau.

## KANI NĀ PELE

Translated by Ronald Brown.

Kani nā pele,  
Kani nā pele,  
Kani nā wā apau.  
Le'ale'a nō ke kau 'oe  
Ma ke ka'a holo  
hau.

Hā'ule mai ka hau  
A holo nō lākou  
Maluna o nā kula  
Me nā leo hau'oli.

Kani mai nā pele,  
Hau'oli nui nō,  
Ka hele 'ana i ka holo  
Hau keia pō.

## SANTA CLAUS

Santa Claus comes  
From the land of cold and snow,  
Flies here to Hawaii  
With favorite deer.

### *Chorus*

Bells ring,  
Ring with joy, ring dingdong,  
Bells ring  
Merry Christmas.

Kind eyes,  
Shaggy beard,  
Red uniform,  
This is Santa Claus.

He has a big bag  
Full of gifts  
To bring joy  
To all of us.

## JINGLE BELLS

The bells ring,  
The bells ring,  
Ring all the time.  
Happy when you ride  
On the vehicle running on  
the snow.

The snow falls  
They ride  
On the plains  
With happy voices.

The bells ring,  
So very happy,  
To go riding  
On the snow tonight.



## LITTLE DRUMMER BOY

Translated by Mary Kawena Pukui in August 1968. The chorus is similar in each stanza.

Kono 'ia mai au, pa rum pum  
pum pum  
E 'ike i ke li'i, pa rum pum  
pum pum  
Me nā makana nāna, rum pum  
pum pum  
E waiho i ke alo, rum pum pum  
pum, rum pum pum pum,  
rum pum pum pum  
E ho'ohanohano, pa rum pum  
pum pum  
Ke hiki aku.

E ke ali'i Iesū,  
He kama hune au,  
'A'ohe a'u makana  
Kūpono na ke ali'i,  
E ho'okani aku au  
I ku'u pahu nei.

Kūnou 'o Malia,  
'Oli'oli nā holoholona  
Ho'okani au i ku'u pahu  
Me ka ho'omaika'i.  
Mino'aka mai ia  
Ia'u nei.

I am invited, pa rum pum  
pum pum  
To see the chief, pa rum pum  
pum pum  
With gifts for him, rum pum  
pum pum  
To leave before him, rum pum  
pum pum, rum pum pum  
pum, rum pum pum pum  
To honor, pa rum pum  
pum pum  
His coming.

O Jesus chief,  
I am a little child,  
I have no gifts  
Fit for the chief,  
I play  
My drum.

Mary bows,  
Animals rejoice,  
I play my drum  
With thanksgiving.  
She smiles  
At me.

## MELE KALIKIMAKA IĀ KĀKOU

Mele Kalikimaka iā kākou  
I nēia lā hau'oli,  
Lā hānau o ka Haku,  
Keiki hiwahiwa a ke Akua.

Mele Kalikimaka iā kākou  
I nēia lā hau'oli,  
Lā hānau o ka Haku,  
Keiki a ke Akua.

## MERRY CHRISTMAS FOR US

Merry Christmas for us  
This happy day,  
Birthday of the Lord,  
Holy child of God.

Merry Christmas for us  
This happy day,  
Birthday of the Lord,  
Child of God.

Hānau 'ia 'o Iesū  
Ma Betelehema o Iudea  
I ke kau o Herode,  
Ke ali'i o 'Aikupita.

Jesus was born  
In Bethlehem in Judea  
At the time of Herod,  
King of Egypt.

### PŌ LA'I Ē

### SILENT NIGHT

Translated by Stephen and Mary Desha.

Pō la'i ē, pō kamaha'o,  
Maluhia, mālamalama,  
Ka makuahine aloha ē  
Me ke keiki hemolele ē  
Moe me ka maluhia lani.  
Moe me ka maluhia lani.

Peaceful night, wonderful night,  
Peace, light,  
The beloved mother  
With the holy child  
Sleep in heavenly peace.  
Sleep in heavenly peace.

Pō la'i ē, pō kamaha'o,  
Oni nā kahu hipa ē  
I kō ka lani nani nō.  
Mele nā 'ānela haleluia.  
Hānau 'ia Kristo ka haku.  
Hānau 'ia Kristo ka haku.

Peaceful night, wonderful night,  
The shepherds come  
With the heaven's beauty.  
The angels sing hallelujah.  
Christ the Lord is born.  
Christ the Lord is born.

Pō la'i ē, pō kamaha'o,  
Keiki hiwahiwa aloha ē,  
Ka lama la'i mai luna mai  
Me ka lokomaika'i makamae.  
Iesū i kou hānau 'ana.  
Iesū i kou hānau 'ana.

Peaceful night, wonderful night,  
Beloved sacred child,  
Light of peace from above  
With goodwill and purity.  
Jesus for your birth.  
Jesus for your birth.

### PŌMAIKA'I WALE KŌ KE AO

### JOY TO THE WORLD

Composed by Hiram Bingham, the leading member of the First Company of Missionaries (1820) who was more noted for sternness than for joy. He dominated the mission for twenty years.

Pōmaika'i wale kō ke ao,  
Ua hiki mai ke Ali'i.  
E moe, e nā 'āina a pau,  
E malu nui mai,  
E malu nui mai,  
E malu, malu nui mai.

Blessings of the world,  
The Chief has come.  
Sleep, O lands all,  
Great peace has come,  
Great peace has come,  
Peace, great peace has come.

Hau'oli 'o Iesū ke Ali'i,  
Mahalo kānaka.  
Ho'okani a'e nā mea a pau

Joy, Jesus is the Chief,  
Men give thanks.  
All persons sing

E pau ho'i nā kīnā,  
E pau ho'i na kīnā,  
E pau, e pau ho'i nā kīnā.

Mai ulu wale hou ma'ane'i  
Nā 'ino nō ka pō.  
Nā Iesū i hā'awi mai  
Ka maika'i wale nō,  
Ka maika'i wale nō,  
Ka maika'i, maika'i wale nō.

A nāna e ho'omalū mau  
Ke aupuni pōmaika'i.  
A 'ike pū nā 'āina a pau  
Ia pono e ola ai,  
Ia pono e ola ai,  
Ia pono, pono e ola  
ai.

Blemishes are gone,  
Blemishes are gone,  
Gone, blemishes are gone.

No longer will here arise  
The sins of ignorance.  
Jesus has given  
Goodness only,  
Goodness only,  
Goodness, goodness only.

He will always protect  
The blessed kingdom.  
All lands will see  
This righteousness of salvation,  
This righteousness of salvation,  
This righteousness, righteousness  
of salvation.

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## APPENDIX: COMPOSERS

- Ae'a: "Hilo March," "Ho'oheno"  
 Alohikea: "Hanohano Hanalei," "Ka Ua Loku," "Pua Lilia"  
 Beckley: "Ahi Wela"  
 Berger: "Beautiful 'Ilima," "Hawai'i Pono'i," "Hilo March"  
 Bingham: "Pōmaika'i Kō ke Ao"  
 Brown: "Kani nā Pele"  
 De Fries: "Beautiful 'Ilima"  
 Desha: "Pō La'i ē"  
 Doirin: "Ahi Wela"  
 Elia: "Hālona," "Remember Be Sure and Be There"  
 Ha'i: "'Ahulili"  
 Heleluhe: "Ho'oheno"  
 Hiram: "Ka Moa'e," "Sassy" (?)  
 Holt: "Makalapua"  
 Hopkins: "Ku'u Home o nā Pali Hāuliuli"  
 Huelani: "Sweet Lei Mamo"  
 Ka'apa: "'Ālika"  
 Ka-hale: "Betelehema Iki ē," "He Pō La'ela'e"  
 Ka-hinu: "Nā Hala o Naue"  
 Ka-lā-kaua: "Hawai'i Pono'i," "Koni Au i ka Wai"  
 Ka-lama: "Wehiwehi 'Oe"  
 Kāne: "Ka Makani Kā'ili Aloha," "Moloka'i Nui a Hina"  
 Ka-pa'akea: "Maika'i Kaua'i"  
 Kauila: "Nā 'Ono o ka 'Āina"  
 Ke'alaka'i: "Lei 'Awapuhi"  
 Kinney: "Holoholo Ka'a"  
 Kokolio: "Sassy" (?)  
 Kuloloia: "Sassy"  
 Konia: "Makalapua"  
 Kong: "Kāne'ohe"  
 Kuahiwi: "Na Āli'i"  
 Kuakini: "Hi'ilawe"  
 Lele-iō-Hoku: "Adios ke Aloha," "Hole Wai-mea," "Kāua i ka Huahua'i," "Ke  
 Ka'upu"  
 Likelike: "'Āina-hau," "Ku'u Ipo i ka He'e Pu'e One"  
 Lili'u-o-ka-lani: "Aloha 'Oe," "He Inoa nō Ka'iu-lani," "He Kanikau nō  
 Lele-io-Hoku," "He Mele Lāhui Hawai'i," "Ka Wiliwiliwai," "Kokohi," "Ku'u  
 Pua i Paoa-ka-lani," "Puia ka Nahele," "Puna Paia 'A'ala," "Queen's Prayer,"  
 "Tūtū," "Auld Lang Syne"  
 Luna-lilo: "Alekoki"  
 Lyons: "Hawai'i Aloha"

Montano: "Old Plantation"  
Mossman: "Hele Au i Kaleponi," "He 'Ono," "Niu Haohao"  
Nā-hinu: "Iā 'Oe e ka Lā"  
Nape: "Moana-lua," "Old Plantation"  
Nā-wāhine: "'Ekolu Mea Nui"  
Noble: "Kāne-'ohe," "Lāna'i,"  
Parker: "Hawaiian Rough Riders"  
Prendergast: "Kaulana nā Pua"  
Pukui: "Ke Ao Nani," "Ku'u Lei," "Ku'u Lei Pūpū," "Deck the Halls," "Kana Kaloka," "Little Drummer Boy"  
Robins: "Lāna'i," "Royal Hawaiian Hotel"  
Waia'u: "Ka-'ili-lau-o-ke-koa," "Maika'i Kaua'i"  
Wilcox: "Kamuela King"  
Wong: "'Ālika Spoehr Hula"

## Nā Mele o Hawai'i Nei 101 Hawaiian Songs

collected by Samuel H. Elbert and Noelani Mahoe

Here for the first time is a large collection of Hawaiian songs in an authoritative text with translation (music not included). The texts have never before been written consistently with the glottal stops (indicating syllabic breaks between vowels) and macrons (indicating long vowels and stresses) that make the words pronounceable by those unfamiliar with the Hawaiian language. Many of the songs have not been translated before or have only been freely adapted rather than translated.

These 101 songs are all postmissionary and owe their musical origin to missionary hymns, although only a few are religious. None are technically chants, though some are chants that have been edited and set to music. They date from the mid-1850s (most are from the time of the monarchy) to 1968 (the date of Mary Kawena Pukui's translation of Christmas songs). Nearly all of these songs are sung today and are well known to Hawaiian singers. Included are love songs, songs honoring places and persons, songs about events, drinking songs, and Christmas songs.

There is an exhaustive introduction, which includes classification and arrangement of the songs; a note on the composers; an analysis of the structure, symbolism, and meanings of the songs; and a note on the translations and on the poetic vocabulary of the Hawaiian words.

Samuel H. Elbert, professor emeritus of Pacific languages and linguistics at the University of Hawai'i, taught the Hawaiian language for many years and is considered one of the foremost authorities on the language today. He is author of the textbook *Spoken Hawaiian* and is co-author with Mary Pukui of *Hawaiian Dictionary*, and with Mary Pukui and Esther Mookini of *Place Names of Hawaii*.

Most of the Hawaiian verses of the songs in this collection were contributed by the well-known singer Noelani Kanohe Mahoe, whose specialty is true, native Hawaiian songs.

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