

# *The Eddie Kamae Songbook*



*A Musical Journey*

“HE MELE ALOHA NO WAIFI’O” DIGITAL PŪ’OLO

**The Hawaiian Legacy Foundation**

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# He Mele Aloha No Waipi‘o

Song of Praise for Waipi‘o

Lyrics and music by Sam Li‘a Kalāinaina

Arrangement by Eddie Kamae

1

A luna o Pu‘uahuku  
‘Ike ‘ia ka nani o Waipi‘o  
‘Ohu‘ohu mai uka a kai  
I nā wehi nani o ka ‘āina

Atop Pu‘uahuku  
The beauty of Waipi‘o is seen  
Adorned from mountain to sea  
With the beautiful decorations of the land

2

‘Ohu‘ohu ho‘i nā kualono  
Me nā wailele kinikini  
Ho‘opuni ‘ia lā e nā pali  
A wehena ho‘i i ke kai uli

Misty are the ridges  
With a multitude of waterfalls  
Surrounded by cliffs  
And opening out to the deep ocean

3

Ho‘olono aku ‘oe i luna  
Hone i ka wai lā i nā pali  
Me he ala lā e ‘ī mai ana  
Ua heha Waipi‘o i ka noe

Listen above  
To the sweet and soft waters of the cliffs  
As if saying  
Waipi‘o is drowsy in the mist

4

Kū kilakila Hi‘ilawe  
Wailele nani me ke ki‘eki‘e  
Wai ho‘ohihi a ka wahine  
Kui lei pua hala o Puna

Hi‘ilawe stands majestically  
Beautiful and towering waterfall  
Waters alluring to the woman  
Who strings hala lei of Puna

5

Huli aku ke alo i ka moana  
‘Ike ‘ia a‘o Paka‘alana  
Heiau kapu a‘o nā lani  
Me ‘Umialīloa lā i hala

Turn toward the ocean  
Paka‘alana is seen  
Sacred temple of the chiefs  
And ‘Umialīloa now passed

6

Loa ka pi‘ina o ke ala pali  
Maha i ka ‘olu o Kaluahine  
‘Ike ‘ia e ke ao ‘āina  
Me nā kapa kai ‘ānapanapa

Long is the climb on the cliff road  
Resting in the comfort of Kaluahine  
Seen by the realm of the land  
And the shining beaches

7

Komo aku i ka malu kukui  
Inu i ka wai o ke kūmano  
Ha‘ina ‘ia mai ka puana  
Nani Waipi‘o lā i nā pali

Enter into the shade of the kukui  
Drink the water of the reservoir  
The story is told  
Waipi‘o is made beautiful by its cliffs

Lyrics correspond to audio recording from the documentary *Li‘a: The Legacy of a Hawaiian Man*.

# He Mele Aloha No Waipi‘o

A Song Of Aloha For Waipi‘o

*Atop Pu‘uahuku the beauty of Waipi‘o is seen.*<sup>1</sup>

In December, 1968, Ginger Auna recalls a moment after church service:

Grandpa Sam Li‘a came up to me as I was leaving with my children, and he stopped me to give me this envelope here. And at that time, I didn’t look at it; I just hugged him and gave him a kiss for his gesture. And he told me that this envelope was for me and Boy, meaning my husband, John, who was in Vietnam at that time. And so, when I got home that day, I opened it, and it was music—music that he wrote. And I felt so touched.

“He Mele Aloha No Waipi‘o” is John and Ginger Auna’s song and a typical expression of Sam’s generosity: he wrote a song, then gifted it to someone. The writing and the giving seemed to always go together.

The song is one of aloha for Waipi‘o Valley’s beauty, particularly from the lookout point at Pu‘uahuku where the long, steep road into the valley begins. There, tall cliffs that surround the flatlands and extend from mountain to ocean can be seen. In the song, cliffs, and the ridges above them, are mentioned several times. They are decorated by various natural elements and display a multitude of waterfalls, especially the majestic Hi‘ilawe.

Li‘a’s praise for Waipi‘o includes mention of Paka‘alana, the sacred heiau of Waipi‘o’s chiefs including its most famous, ‘Umialiloa. It is a mark of Li‘a’s respect for both kūpuna who have passed, and history itself, that he includes a reminder of Paka‘alana and ‘Umialiloa.

Also mentioned is a proverbial place name phrase, “heha Waipi‘o i ka noe” or ‘drowsy is Waipi‘o in the mist.’ Not only the title of his most famous song, “Heha Waipi‘o,” the phrase is a poetic description of the valley’s lush environment. The misty clouds both above the cliffs and ridges and those lying low to the ground represent the source of water in Waipi‘o: the many waterfalls, the rain that makes the verdant plant life grow, and the streams that take the water to the ocean.

Sam had, in fact, written six versions of the song, three with musical notation, and three with just lyrics. The versions are very similar with only two lines and one phrase unique to two particular versions.<sup>2</sup>

John and Ginger Auna would forever be deeply touched by Sam’s expression of aloha. John said, “I’m really grateful—we both are. How can one person give us so much of his love in this manner at Christmastime? Tūtū Sam Li‘a was among those who loved and gave love with his heart and soul, especially to Ginger and me. Mahalo, Tūtū Sam Li‘a.”

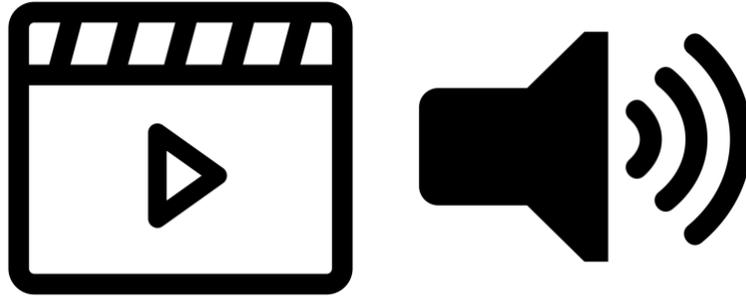
1. Translation of the first two lines of “He Mele Aloha No Waipi‘o.”

2. Andrews, “Comparison Document for Six Versions of ‘He Mele Aloha No Waipi‘o Valley,’” Hawaiian Legacy Foundation archive.

## Bibliography for “He Mele Aloha No Waipi‘o”

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- . “Sam Li‘a’s Handwritten Lyrics and Music of He Mele Hooheno Aloha No Waipio Valley with His Note about Kaona of This Song,” 1967. Hawaiian Legacy Foundation archive.
- . “Sam Li‘a’s Handwritten Lyrics and Music of Nani Waipio with Note to Eddie Kamae from Mabel Thomas,” March 23, 1979. Hawaiian Legacy Foundation archive.
- . “Sam Li‘a’s Handwritten Lyrics of He Mele Hooheno Aloha No ‘Waipio Valley.’” 1967, n.d. Hawaiian Legacy Foundation archive.
- . “Sam Li‘a’s Handwritten Lyrics of Mele Hula o Hiilawe,” n.d. Hawaiian Legacy Foundation archive.
- . “Sam Li‘a’s Handwritten Lyrics of Waipio Melody – Puahuku,” n.d. Hawaiian Legacy Foundation archive.
- Kamae, Eddie. *Li‘a: The Legacy of a Hawaiian Man*. Honolulu: Hawaiian Legacy Foundation, 2011.

## Video and Audio Resources for “He Mele Aloha No Waipi‘o”



Video and audio resources for this song are on the online songbook page:  
<https://eddiekamaesongbook.org/songs/hemelealohanowaipio/>



Eddie Kamae and The Sons of Hawai'i (George Kuo, Dennis Kamakahi, and Junior Daugherty) with seventh grader Kealoha Kahele at Ho'okena Elementary School on Hawai'i island performing at the first school program for the film *Li'a: The Legacy of a Hawaiian Man*, 1990.

Photo credit: Bob Fewell  
Hawaiian Legacy Foundation archive

## Resource material for "He Mele Aloha No Waipi'o"

Sam Li'a's handwritten lyrics and music for song titled "He Mele Aloha No Waipio Valley" to Eddie Kamae from Ginger and John Auna.

He Mele Aloha no  
Waipio Valley, Hawaii.

Hakuaia e Samuel Lia Kalainaina  
Kukuihaele Hawaii



1. A-luna o. Puuahu, Ike ia Kanani o Waipio; Obuohy mai Uka  
a Kai, Ina Wehinani oka A-ina. - a - a - - -

2. Ohuohy hoi na-Kyalono, Me-na-Wailele kinikini, Huopuni ia lae.  
na Pali, Awehena hoi ike Kai Wi. - i - i - - -

3. Hoolono aku De iluna, Hone ika Wai lai na Pali Mehe ala lae i -  
mai ana, Ua heha Waipio ike Noe. - e - e - - -

4. Ku-kilakila a Hiilawe, Wailele nani mete kieke, Wai hooihi a -  
ka Wahine, Kii Lei Pua Hala o Puna. - a - a - - -

5. Huli aku ke Alo i ka Moana, Ike ia o Pa-Kaalana, Heiau Kapu ao  
na-Lani, Me-Umi Li-loa lai hala - a - a - - -

6. Loa kapiina oke Ala Pali, Maha ika oke oke Wahine, Ike ia eke Ao  
olina, Me na Kapu kii auapanapa - a - a - - -

7. Komo aku ika Ma'u Kukui, Inuika Wai oke kumano, Heinaia mai  
kapuana, Nani Waipio lai na Pali - i - i - - -

ALOHA MELE KALIKI MAKA

To: Eddie Kamae  
From: Ginger & John Auna 15 Feb 1984

## Resource material for "He Mele Aloha No Waipi'o"

Sam Li'a's handwritten lyrics and music for song titled "He Mele Hooheno Aloha No Waipio Valley" with his note about kaona in this song.

"He Mele Hooheno Aloha no Waipio Valley."

Hakuia e Samuel L. Malaimaini  
Kūhūhūhū, Hawaii 1967

Key C Instrumental

1. A-luna-ao-Pua-huku, I-keia-kanani-Waipio-o-o-o
1. A-luna ao Pua-huku - , I-keia Kanani o Waipio, o-o-o
2. Wehiwehi mai Uka a Kai, Ina lau lipo o ka Aina, a-a
3. Puna ae e na Pali, <sup>open</sup> a-wehena hoi i ke Kai <sup>blue</sup> Uli, i-i
4. <sup>to go with</sup> Ohuohu hoi na <sup>mountain side</sup> Kuaono, Me na Wailele kunihihi i-i
5. Holo ahu o iluna, Hone a ka Wai i na Pali i-i
6. Mehealo ae i mai ana, Ua He-Ha Waipio i ka Noe-ene
7. Ku-kukila a Hilo-ru, Wailele nani me ke kiki-ene
8. Hui-ahu ke Alo i ka Moana, I-ke o ia Pa-kalana-a-a
9. Heia hoi o na Lani, O Umi Liloa i hala-a-a
10. Ma'u ka puina o ke Ala Pali, Mahaika o ka Luahie <sup>o-ene</sup>
11. I-keia e ke Ao Aina, Na kupa ki <sup>to reap plant</sup> Anapanapa-a-a
12. Olu o e i ka Moku Kuku, Inu i ka Wai o ke Kumu-<sup>o-ene</sup>

Hauiaia mai ka puana, Olu mau Waipio i ka Noe-ene

Me na manaolana e hoouia popo o e i ke  
Kasua o keia mele. O Pua-huku oia ka  
Pali iouana o Waipio maluna o kuaaka  
mahope o ko Oukou Home mahi kalo

## Resource material for "He Mele Aloha No Waipi'o"

Sam Li'a's handwritten lyrics and music for song titled "Nani Waipio" with note to Eddie Kamae from Mabel Thomas.

Nani Waipio

Words & Music By S. L. Kalainaina  
Kukuiaale, Haw. Instrumental



1. A luna o Puu - a-hu-ku, I he-Oei-Kanani-o-Wai-pi-o - o - o

2. He nani mai Uka-a-Ka-i, Ina-wehi-ohu-oka-A-i-na-a-a

3x 3. Ulu-wehi-hoi-na-kua-lo-no, Me-na-Wai-lele-Kini-Kini - i - i

4. Hoo-luno-aku-Oe-I-luna, - Hone-aka-Wai-lai-Na-Pali - i - i

5. Mehe-ala-lae-i-mai-ana, Heha-o-Waipio-Ika-Noe - e - e

6. Ku-Kilakila-a-Hilawe, - Wai-lele-nanimo-he-Kiekie - e - e

7. Huli-aku-he-alo-i-Kamu-ana, Ihe-Oe-in-Pa-Kaalana - a - a

8. Ka-Halau-hoi-o-Na-Lani, - O-Umi-Liloa-lai-hala - a - a

9. Mau-ka-piina-oke-Ala-Pali, - A-maha-ika-luna-o-Kaluanine - e - e

11. Hainaia-mai-Kapuana - Heha-mau-Waipio-Ika-Noe - e - e

10. Hoopuni-ae-a-na-Pali, - Awehena-hoi-i-ke-Kai-Uli - e - e

From Uncle,  
Hope you'll understand my good point  
To Eddie Kama'e

O kua aloha nui ia oe, Na, ke -  
Akua, e hoopomaekai ia oe a hoouii  
hou aku i keio <sup>mele ika ahohelehu</sup> keua mele aloha,  
mai ia Sam Li'a mai — Aloha nui.  
E wau no maka haa haa  
Mabel Thomas.  
3/23/79 -

## Resource material for "He Mele Aloha No Waipi'o"

Sam Li'a's handwritten lyrics for song titled "Mele Hula o Hiilawe."

Mele Hula - Hiilawe  
I) Oluo o Puhaka, Ikaia ka nani o Waipio  
Oluo ma'i Uka, a ka, Ika wahi nani i ka Oia  
Ma Uka wahi hui nakuaka, Me na Wailele kinikini  
Puaia a e na Pua, O wahi nani i ka Ika Uli  
II) Hakaia a ka Pua, Hone a ka Wai i ka Pua  
Mehaka la e ma'i a, Uka heha Waipio i ka Hone  
III) Ka kitakita o Hiilawe, Wailele nani meke kiki  
Wai hakaia a ka Wahi, Ika i ka Pua Haka o Pua  
IV) Hakaia a ka Pua, Ika O e i ka Pua  
Hakaia a ka Pua, Me Uka Liloa i ka  
V) Hakaia a ka Pua, Maha i ka Pua o kiki  
Ika e ka O e Oia, Na kapa ka Pua  
VI) Hakaia a ka Pua, Ika i ka Wahi <sup>Kumama</sup>  
Hakaia ma'i kapa, Meha Waipio i ka Pua

By Sam Li'a Kalaianai'a

## Resource material for "He Mele Aloha No Waipi'o"

Sam Li'a's handwritten lyrics for song titled "He Mele Hooheho Aloha no 'Waipio Valley.'"

He Mele Hooheho Aloha no  
"Waipio Valley", Hawaii,  
Hakua e Samuel Lia Kalaniana'olaha  
Kalyichnele, Hawaii, 67  
No ka Hooheho Kalikimaka, "No Na Kupa  
Aloha a Hana Hoi o ke Aha Aloha.  
i-Ohua o Puaohukalani, Ikaia ka nani o Waipio  
Ohohu maika a kai, Ma Wehi nani o ka Pina  
Uluhahaihoi na Kuaono, Me na Waialeale kinikini  
Houpuuina<sup>LAE</sup> na Pali, Iwehena hoi i te kai Uli  
Hooluna oke Oe iluna, Hone a ka Osi ina Pali  
Meheala e i ma ana, Ua heha Waipio ita Noe  
Ku Lilakila a Hirilane, Waialeale nani meke kiekie  
Wai hooheho a ka Wahine, Ku, Lei puu Hala i Puna  
Hali ake ke alo i ka Moana, Ika Oe i Pakaalana  
Herau kapa o na Lani, Me Umi Lila i Hala  
Ho ne Oe i ka Muliwai, Ika Ia mii puu i ka lima  
Ia Kamehameha a ka lehuhehu, Me na Kupa o ka Pina  
Ia Kapuina o ke Ala Pali, Maha i ka Olu o ka Wahine  
Ikaia o ke Oe Pina, Na Kapa oke Aha Puaohukalani  
Lomo ake i ka Maly kuku, Ika i ka Wai o te kumama  
Hooheho ma i te puu, Nani Waipio ina Pali

Oia hola, ya ma ka nani o ka Pina o na la  
ihala, ake, o ke Pua he oia ma.

- ALO HA NO -

## Resource material for "He Mele Aloha No Waipi'o"

Sam Li'a's handwritten lyrics for song titled "Waipio Melody - Puahuku."

4 Staves      Waipio Melody - Puahuku      Hula

1. Aluna o Puahuku, I keia ka nani o Waipio  
Ohihihi ma'i Uka a Kai, Iha wehi nani o ka Aina
2. Uluwehi hoi na kaula, Me na Waiale kinikini  
Harpunia e na Pali, Awehena hoi i ke Kai Uli
3. Hoolono aku Oe ihuna, Hone a ka Wai ina Pali  
Mehe ala e i mai ana, Ua heha Waipio i ka Moa
4. Ku kilakila a Hiilawe, Waiwale nani me ke kikiu  
Wai hoolihi a ka Wahine, Kai Lei Pua Hala o Pua
5. Huli aku Oe i ka Moana, I ke Oe ia Pukaalana  
Heia kapa o na Lani, Me Umi Lili i Lala
6. He lila kapiina o na Pali, Maha i ka Oe o ka kaula  
I keia e ke Oe Aina, Na kapa kai Anapouana
7. Komu aku i ka Maku kuku, Iha i ka Wai o ke kumano  
Haimaia ma'i kapaana, Maha Waipio ina Pali

# Resource material for “He Mele Aloha No Waipi‘o Valley”

## Comparison Document for Six Versions of “He Mele Aloha No Waipi‘o Valley.”

	He Mele Aloha no Waipi‘o Valley, Hawai‘i <small>(note at bottom from John &amp; Ginger) 1:7</small>	He Mele Ho‘oheno Aloha No Waipi‘o Valley <small>2:7, singing these lines on camera</small>	Nani Waipi‘o <small>3:7</small>	Mele Hula–Hi‘ilawe <small>7:7</small>
1	A luna o Puuahuku ‘ike ‘ia ka nani o Waipi‘o	A luna a‘o Pu‘uahuku, ‘ike ‘ia ka nani o Waipi‘o	A luna o Pu‘uahuku, ‘ike ‘oe i ka nani o Waipi‘o	A luna o Puahuku, ‘ike ‘ia ka nani o Waipi‘o
2	‘Ohu‘ohu mai uka a kai i nā wehi nani o ka ‘āina	A luna a‘o Pu‘uahuku, ‘ike ‘ia ka nani o Waipi‘o	He nani mai uka a kai, nā wehi ‘ohu o ka ‘āina	‘Ohu‘ohu mai uka a kai, i nā wehi nani o ka ‘āina
3	‘Ohu‘ohu ho‘i nā kualono, me nā waiwalele kinikini	Wehiwehi mai uka a kai, i nā lau lipo o ka ‘āina	Uluwehi ho‘i nā kualono, me nā waiwalele kinikini	Uluwehi ho‘i nā kualono, me nā waiwalele kinikini
4	Ho‘opuni ‘ia lā e nā pali a wehena ho‘i i ke kai wai [?]	Punia a‘e e nā pali, a wehena ho‘i i ke kai uli	Ho‘olono aku ‘oe i luna, hone a ka wai lā i nā pali	Punia a‘e e nā pali, a wehena ho‘i i ke kai uli
5	Ho‘olono aku ‘oe i luna, hone i ka wai la‘i nā pali	‘Ohu‘ohu ho‘i nā kualono, me nā waiwalele kinikini	Me he ‘ala lā e ‘ī mai ana, heha o Waipi‘o i ka noe	Ho‘olono aku ‘oe i luna, hone a ka wai i nā pali
6	Me he ala lā e ‘ī mai ana ua heha Waipi‘o i ka noe	Ho‘olono aku ‘oe i luna, hone a ka wai i nā pali	Kū kilakila a Hi‘ilawe, waiwalele nani me ke ki‘eki‘e	Me he ala lā e ‘ī mai ana, ua heha Waipi‘o i ka noe
7	Kū kilakila Hi‘ilawe, waiwalele nani me ke ki‘eki‘e	Me he ‘ala a e ‘ī mai ana, ua heha Waipi‘o i ka noe	Huli aku ke alo i ka moana, ke oē iā Paka‘alana	Kū kilakila a Hi‘ilawe, waiwalele nani me ke ki‘eki‘e
8	Wai ho‘ohihi a ka wahine kui lei pua hala o Puna	Kū kilakila a Hi‘ilawe, Waiwalele nani me ke ki‘eki‘e	Ka hālau ho‘i o nā lani, ‘o ‘Umiāliloa lā i hala	Wai ho‘ohihi a ka wahine, kui lei pua hala o Puna
9	Huli aku ke alo i ka moana, ‘ike ‘ia a‘o Paka‘alana	Huli aku ke alo i ka moana, i ke oē iā Paka‘alana	Mau ka pi‘ina o ke ala pali, a maha i ka luna o Kaluahine	Huli aku ‘oe i ka moana, ‘ike ‘oe iā Paka‘alana
10	Heiau kapu a‘o nā lani me ‘Umiāliloa lā i hala	Heiau ho‘i o nā lani, ‘o ‘Umiāliloa i hala	Ha‘ina ‘ia mai ka puana, heha mau Waipi‘o i ka noe	Heiau kapu o nā lani, me ‘Umiāliloa i hala
11	Loa ka pi‘ina o ke ala pali, maha i ka ‘olu o Kaluahine	Ma‘u ka pi‘ina o ke ala pali, maha i ka ‘olu o Kaluahine	Ho‘opuni a‘e a nā pali, a wehena ho‘i i ke kai uli	He loa ka pi‘ina e nā pali, maha i ka ‘olu o Kaluahine
12	‘Ike ‘ia e ke ao ‘āina, me nā kapa kai anapanapa	Kēia e ke ao ‘āina, nā kapa kai ‘anapanapa		‘Ike ‘ia e ke ae ‘āina, nā kapa kai ‘anapanapa
13	Komo aku i ka malu kukui, ‘inu i ka wai o ke kūmano	‘Olu ‘oe i ka malu kukui, inu i ka wai o ke kūmano		Komo aku i ka malu kukui, inu i ka wai o kūmano
14	Ha‘ina ‘ia mai ka puana, nani Waipi‘o la‘i nā pali	Ha‘ina ‘ia mai ka puana, ‘ohu mau Waipi‘o i ka noe		Ha‘ina mai ka puana, heha Waipi‘o i nā pali
other	Written as 7 lines	Note at bottom: Me nā mana‘olana e ho‘omaopopo ‘oe i ke kaona o kēia mele. ‘O Puahuku ‘o ia ka pali moana (?) o Waipi‘o ma luna o kūmaka ma hope o ko ‘oukou home mahi kalo. (With hopes that you remember the kaona of this mele. Puahuku is the (ocean?) pali of Waipi‘o above kūmaka behind your folks kalo farm home.)	Note at bottom: From Uncle, Hope you’ll understand my aged print. To Eddie Kama‘e, ‘O ku‘u aloha nui iā ‘oe. Na, ke Akua, e ho‘opōmaika‘i iā ‘oe a ho‘onui hou aku i kēia mele i ka lehulehu. Kēia mele aloha mai iā Sam Li‘a mai. Aloha nō. ‘O wau nō me ka ha‘aha‘a, Mabel Thomas 3/23/79 (My great aloha to you. May God bless you and popularize this mele with the public. This mele from Sam Li‘a. Aloha indeed. Humbly yours, Mabel Thomas 3/23/79)	

	He Mele Aloha no Waipi‘o Valley, Hawai‘i <small>4:7 [Identical to 1.7, not considered]</small>	He Mele Ho‘oheno Aloha no “Waipi‘o Valley” Hawai‘i <small>Haku ‘ia e Samuel Li‘a Kalainaina Kukuihaele, Hawai‘i 67 No ka Hau‘oli Kalikimaka; “No Nā Kupa Aloha a Hānau Ho‘i o ke Awāwa ALOHA 5:7</small>	Nani Waipi‘o “copy” [NOT CONSIDERED] <small>He mele aloha no Waipi‘o Valley, Hawai‘i using other verse, 1<sup>st</sup> verse on camera 6:7</small>	Waipi‘o Melody–Puahuku <small>8 4 Steps (?) Hula</small>
1	A luna o Pu‘uahuku, ‘ike ‘ia ka nani o Waipi‘o,	A luna o Pu‘uahuku, ‘ike ‘ia ka nani o Waipi‘o	A luna o Pu‘uahuku, ‘ike ‘oe i ka nani o Waipi‘o	A luna o Pu‘ahuku, ‘ike ‘ia ka nani o Waipi‘o
2	‘Ohu‘ohu mai uka a kai, i nā wehi nani o ka ‘āina	‘Ohu‘ohu mai uka a kai, i nā wehi nani o ka ‘āina	<del>He nani mai uka a kai, nā wehi ‘ohu o ka ‘āina</del>	‘Ohu‘ohu mai uka a akai, i nā wehi nani o ka ‘āina
3	‘Ohu‘ohu ho‘i nā kualono, me nā waiwalele kinikini	Uluwehi ho‘i nā kualono, me nā waiwalele kinikini	Uluwehi ho‘i nā kualono, me nā waiwalele kinikini	Uluwehi ho‘i nā kualono, me nā waiwalele kinikini
4	Ho‘opuni ‘ia lā e nā pali, a wehena ho‘i i ke kaiuli	Ho‘opuni ‘ia a‘e e nā pali, a wehena ho‘i i ke kaiuli	Ho‘olono aku ‘oe i luna, hone a ka wai lā i nā pali	Ho‘opuni ‘ia e nā pali, a wehena ho‘i i ke kai uli
5	Ho‘olono aku ‘oe i luna, hone i ka wai lā i nā pali	Ho‘olono aku ‘oe i luna, hone a ka wai i nā pali	Me he ‘ala lā e ‘ī mai ana, heha o Waipi‘o i ka noe	Ho‘okono aku ‘oe i luna, hone a ka wai i nā pali
6	Me he ala lā e ‘ī mai ana, ua heha Waipi‘o i ka noe	Me he ‘ala e ‘ī mai ana, ua heha Waipi‘o i ka noe	Kū kilakila a Hi‘ilawe, waiwalele nani me ke ki‘eki‘e	Me he ala e ‘ī mai ana, ua heha Waipi‘o i ka noe

7	Kū kilakila Hi'īlawe, wailele nani me ke ki'eki'e	Kū kilakila a Hi'īlawe, wailele nani me ke ki'eki'e	Huli aku ke alo i ka moana, ke oē iā Paka'alana	Kū kilakila a Hi'īlawe, wailele nani me ke ki'eki'e
8	Wai ho'ohihi a ka wahine, kui lei pua hala o Puna	Wai ho'ohihi a ka wahine, kui lei pua hala i Puna	Ka hālau ho'ī o nā lani, 'o 'Umiāliloa lā i hala	Wai ho'ohihi a ka wahine, kui lei pua hala o Puna
9	Huli aku ke alo i ka moana, 'ike 'ia a'o Paka'alana	Huli aku ke alo i ka moana, 'ike 'oe iā Paka'alana	Mau ka pi'ina o ke ala pali, a maha i ka luna o Kaluahine	Huli aku 'oe i ka moana, 'ike 'oe iā Paka'alana
10	[?] kapa a'o nā lani, me 'Umiāliloa lā i hala	Heiau kapu o nā lani, me 'Umiāliloa i hala	Ha'ina 'ia mai ka puana, heha mau Waipi'o i ka noe	Heiau kapu o nā lani, me 'Umiāliloa i hala
11	Loa ka pi'ina o ke ala pali, maha i ka 'olu o Kaluahine	Hō a'e 'oe i ka muliwai, i ka i'a mili'opu i ka lima	Ho'opuni a'e a nā pali, a wehena ho'ī i ke kai uli	He loa ka pi'ina e nā pali, maha i ka 'olu o Kaluahine
12	'Ike 'ia e ke ao 'āina, me nā kapa kai 'anapanapa	I'a kāmeha'ī a ka lehulehu, me nā kupa o ka 'āina		'Ike 'ia e ke ao 'āina, nā kapa kai 'anapanapa
13	Komo aku i ka malu kukui, 'inu i ka wai o ke kūmano	Inā ka pi'ina o ke ala pali, mahal i ka 'olu o Kaluahine		Komo aku i ka malu kukui, inu i ka wai o ke kūmano
14	Ha'ina 'ia mai ka puana, nani Waipi'o lā i nā pali	'Ike 'ia e ke ao 'āina, nā kapakai 'anapanapa		Ha'ina mai ka puana, malu Waipi'o i nā pali
15		Komo aku i ka malu kukui, inu i ka wai o ke kūmano		
16		Ha'ina mai ka puana, nani Waipi'o i nā pali		
	Note at bottom: ALOHA a me MELE KALIKIMAKA	Ua hala, ua mae ka nani o ka 'āina o nā lā i hala, akā, o ka inoa he 'o ia mau. Aloha nō. (Gone, faded, is the beauty of the land of the days that have passed, but the name is what endures. Aloha nō.)	Note next to crossed out line 2 with arrow to last line: see other one Eddie hand written different Same note at bottom of 3:7	
	Hi'īlawe Mele Hula by Sam Li'a Kalainaina TRANSLATION	"A Cherishing, Loving Song for Waipi'o Valley Samuel L. Kalainaina TRANSLATION	Nani Waipi'o/Beautiful Waipi'o TRANSLATION	
1	Atop Puahuku the beauty of Waipi'o is seen	Above/atop Pu'uahuku, the beauty of Waipi'o is seen	Atop 'Āhuku hill, you survey the beauty of Waipi'o	
2	Bedecked from uplands to the sea all the beautiful places of the landscape	Beautiful from upland to the sea, the dark foliage of the land	So beautiful from uplands to the sea, the beautifully adorned land	
3	Verdant are the mountains and the myriad waterfalls	Surrounded by cliffs, open to the dark sea	The upland ridges are verdant with the numerous waterfalls	
4	Surrounded by the cliffs and opening to the dark sea	The mountain ridges are bedecked with numerous waterfalls	The cliffs encircle and open up to the dark sea	
5	Listening upward to the sweet sounds of the waters of the cliffs	Listen above to the sweet sound of the water on the cliffs	Listen up above, to the sweet soft peaceful waters of the cliffs	
6	Majestic Hi'īlawe beautiful towering waterfall	As though saying, "Waipi'o is drowsy in the mist."	As though saying Waipi'o is drowsy in the mists	
7	Alluring waters of the woman who strings leis of the hala of Puna	Majestic is Hi'īlawe, beautiful waterfall on high	Hi'īlawe looms majestic, beautiful lofty waterfall	
8	You turn toward the ocean you see Paka'alana	Turn to the ocean, you'll see Paka'alana	You turn around toward the ocean, you see Paka'alana	
9	Sacred temple of the chiefs and 'Umiāliloa, departed	Temple/heiau of the chiefs, 'Umiāliloa, passed on	The hall of the royal ones, 'Umiāliloa, who have passed on	
10	Long is the ascent of the cliffs resting in the comfort of Kaluahine	Wet is the ascent on the cliff road, rest for the comfort of the elderly ladies	The valley cliff road ascends, you rest atop Luahine (hill)	
11	The shoreland is seen the glistening beaches	The upper land realms are seen the bright sea coast	Let the refrain be told, Waipi'o is drowsy in the mists.	
12	Enter into the shade of the kukui grove drink of the waters of Kumama	You are cool in the kukui shade, drink the water of the reservoir		

13	Let the refrain be told Waipi'o of the cliffs is drowsy	Let the refrain be told, Waipi'o continues to be adorned by the mist		
14, 15, 16		With the hope you will understand the kaona of this song. Pu'uahuku is the cliff of Waipi'o above people, behind your taro farming homes.		

### GROUP COMPARISON "HE MELE ALOHA NO WAIPI'O"

"He Mele Aloha No Waipi'o Valley, Hawai'i" \*; ALOHA a me MELE KALIKIMAKA; To Eddie Kamae etc.; "He Mele Ho'ohenoa Aloha No Waipi'o Valley"; 1967; "He Mele Ho'ohenoa Aloha no 'Waipi'o Valley"; Haku 'ia e SLK Kukuihaele, Hawai'i 67 No ka Hau'oli Kalikimaka etc.; "Nani Waipi'o"; "Mele Hula-Hi'ilawe"; "Waipi'o Melody-Puahuku"

A luna o Pu'uahuku 'ike 'ia ka nani o Waipi'o A luna a'o Pu'uahuku, 'ike 'ia ka nani o Waipi'o A luna o Pu'uahuku, 'ike 'ia ka nani o Waipi'o	1	A luna o Pu'uahuku, 'ike 'oe i ka nani o Waipi'o A luna o Pu'uahuku, 'ike 'ia ka nani o Waipi'o A luna o Pu'uahuku, 'ike 'ia ka nani o Waipi'o
'Ohu'ohu mai uka a kai i na wehi nani o ka 'aina A luna a'o Pu'uahuku, 'ike 'ia ka nani o Waipi'o 'Ohu'ohu mai uka a kai, i na wehi nani o ka 'aina	2	He nani mai uka a kai, na wehi 'ohu o ka 'aina 'Ohu'ohu mai uka a kai, i na wehi nani o ka 'aina 'Ohu'ohu mai uka a kai, i na wehi nani o ka 'aina
'Ohu'ohu ho'i na kualono, me na waiwale kinikini Wehiwehi mai uka a kai, <i>inā lau lipo o ka 'aina</i> Uluwehi ho'i na kualono, me na waiwale kinikini	3	Uluwehi ho'i na kualono, me na waiwale kinikini Uluwehi ho'i na kualono, me na waiwale kinikini Uluwehi ho'i na kualono, me na waiwale kinikini
Ho'opuni 'ia la e na pali a wehena ho'i i ke kai uli Punia a'e e na pali, a wehena ho'i i ke kai uli Ho'opuni 'ia a'e e na pali, a wehena ho'i i ke kai uli	4	Ho'olono aku 'oe i luna, hone a ka wai la i na pali Punia a'e e na pali, a wehena ho'i i ke kai uli Ho'opuni 'ia e na pali, a wehena ho'i i ke kai uli
Ho'olono aku 'oe i luna, hone i ka wai la i na pali 'Ohu'ohu ho'i na kualono, me na waiwale kinikini Ho'olono aku 'oe i luna, hone a ka wai i na pali	5	Me he ala la e 'i mai ana, heha o Waipi'o i ka noe Ho'olono aku 'oe i luna, hone a ka wai i na pali Ho'olono aku 'oe i luna, hone a ka wai i na pali
Me he ala la e 'i mai ana ua heha Waipi'o i ka noe Ho'olono aku 'oe i luna, hone a ka wai i na pali Me he 'ala e 'i mai ana, ua heha Waipi'o i ka noe	6	Ku kilakila a Hi'ilawe, waiwale nani me ke ki'eki'e Me he ala la e 'i mai ana, ua heha Waipi'o i ka noe Me he ala e 'i mai ana, ua heha Waipi'o i ka noe
Ku kilakila Hi'ilawe, waiwale nani me ke ki'eki'e Me he 'ala e 'i mai ana, ua heha Waipi'o i ka noe Ku kilakila a Hi'ilawe, waiwale nani me ke ki'eki'e	7	Huli aku ke alo i ka moana, 'ike 'oe ia Paka'alana Ku kilakila a Hi'ilawe, waiwale nani me ke ki'eki'e Ku kilakila a Hi'ilawe, waiwale nani me ke ki'eki'e
Wai ho'ohihi a ka wahine kui lei pua hala o Puna Ku kilakila a Hi'ilawe, waiwale nani me ke ki'eki'e Wai ho'ohihi a ka wahine, kui lei pua hala i Puna	8	Ka hālau ho'i o na lani, 'o 'Umiāliloa la i hala Wai ho'ohihi a ka wahine, kui lei pua hala o Puna Wai ho'ohihi a ka wahine, kui lei pua hala o Puna
Huli aku ke alo i ka moana, 'ike 'ia a'o Paka'alana Huli aku ke alo i ka moana, 'ike 'oe ia Paka'alana Huli aku ke alo i ka moana, 'ike 'oe ia Paka'alana	9	Mau ka pi'ina o ke ala pali, a maha i ka luna o Kaluahine Huli aku 'oe i ka moana, 'ike 'oe ia Paka'alana Huli aku 'oe i ka moana, 'ike 'oe ia Paka'alana
Heiau kapu a'o na lani me 'Umiāliloa la i hala Heiau ho'i o na lani, 'o 'Umiāliloa i hala Heiau kapu o na lani, me 'Umiāliloa i hala	10	Ha'ina 'ia mai ka puana, heha mau Waipi'o i ka noe Heiau kapu o na lani, me 'Umiāliloa i hala Heiau kapu o na lani, me 'Umiāliloa i hala
Loa ka pi'ina o ke ala pali, maha i ka 'olu o Kaluahine Ma'u ka pi'ina o ke ala pali, maha i ka 'olu o Kaluahine <i>Inā</i> ka pi'ina o ke ala pali, maha i ka 'olu o Kaluahine	11	Ho'opuni a'e a na pali, a wehena ho'i i ke kai uli He loa ka pi'ina e na pali, maha i ka 'olu o Kaluahine He loa ka pi'ina e na pali, maha i ka 'olu o Kaluahine
'Ike 'ia e ke ao 'aina, me na kapa kai 'anapanapa Kēia e ke ao 'aina, na kapa kai 'anapanapa 'Ike 'ia e ke ao 'aina, na kapakai 'anapanapa	12	'Ike 'ia e ke ao 'aina, na kapa kai 'anapanapa 'Ike 'ia e ke ao 'aina, na kapa kai 'anapanapa
Komo aku i ka malu kukui, 'inu i ka wai o ke kumano 'Olu 'oe i ka malu kukui, inu i ka wai o ke kumano Komo aku i ka malu kukui, inu i ka wai o ke kumano	13	Komo aku i ka malu kukui, inu i ka wai o kumano Komo aku i ka malu kukui, inu i ka wai o ke kumano
Ha'ina 'ia mai ka puana, nani Waipi'o la i na pali Ha'ina 'ia mai ka puana, 'ohu mau Waipi'o i ka noe Ha'ina mai ka puana, nani Waipi'o i na pali	14	Ha'ina mai ka puana, heha Waipi'o i na pali Ha'ina mai ka puana, malu Waipi'o i na pali
Note at bottom: Me na mana'olana e ho'omaopopo 'oe i ke kaona o kēia mele. 'O Puahuku 'o ia ka pali moana (?) o Waipi'o ma luna o kumaka ma hope o ko 'oukou home mahi kalo. (With hopes that you remember the kaona of this mele. Puahuku is the (ocean?) pali of Waipi'o above kumaka behind your folks kalo farm home.)		Note at bottom: From Uncle, Hope you'll understand my aged print. To Eddie Kama'e, 'O ku'u aloha nui ia 'oe. Na, ke Akua, e ho'opomaika'i ia 'oe a ho'onui hou aku i kēia mele i ka lehulehu. Kēia mele aloha mai ia Sam Li'a mai. Aloha nō. 'O wau nō me ka ha'aha'a, Mabel Thomas 3/23/79 (My great aloha to you. May God bless you and popularize this mele with the public. This mele from Sam Li'a. Aloha indeed. Humbly yours, Mabel Thomas 3/23/79)
<i>Hō a'e 'oe i ka muliwai, i ka i'a mili'opu i ka lima</i> xtra line 11		
<i>I'a kāmeha'i a ka lehulehu, me na kupa o ka 'aina</i> xtra line 12		
Ua hala, ua mae ka nani o ka 'aina o na la i hala, akā, o ka inoa he 'o ia mau. Aloha nō. (Gone, faded, is the beauty of the land of the days that have passed, but the name is what endures. Aloha nō.)		

## Educational questions for “He Mele Aloha No Waipi‘o”

To get the most out of these questions and to find the answers: 1) read the song lyrics, translation and story; 2) review the footnotes; 3) engage the resource materials—watch the video clips and listen to the audio recording of the song; and 4) try to play and sing along with Eddie Kamae using the included sheet music.

1. Where is Waipi‘o valley on the island of Hawai‘i?
2. Why do you think Sam Li‘a wrote so many songs about Waipi‘o valley?
3. What are some reasons why Waipi‘o plays an important role in Hawaiian history?
4. Sam Li‘a wrote several versions of this song. Why did he do that?
5. Among the different versions of the song, which lines are unique and appear only in one version?
6. Why would a Hawaiian composer give away one of his/her songs?
7. Who did Sam give this song to and why?
8. Sam Li‘a begins this song from the vantage point of the lookout at Pu‘uahuku and then describes the natural features of Waipi‘o Valley from that high view. Are there high vantage points on your island that you can name?
9. What do you see when you look at your ‘āina from a high vantage point?
10. How is this song a love song for Waipi‘o valley?
11. What did Sam Li‘a say about Paka‘alana in this song?
12. Where does Sam use ‘ōlelo no‘eau in this song?

For additional resources and information, visit The Hawaiian Legacy Foundation’s website, [www.hawaiianlegacyfoundation.org](http://www.hawaiianlegacyfoundation.org) to explore other songs in the Eddie Kamae digital songbook, find streaming links to our ten award-winning documentary films, access additional study guides and link to hours of digitized raw footage from the films with our partner, ‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i. Read Eddie’s book, *Hawaiian Son: The Life and Music of Eddie Kamae* as this provides a great overview about Eddie and his journey playing (and learning about) Hawaiian music.

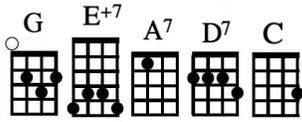
### **A note to teachers and parents:**

These questions are for grades 4-12 and post-secondary; use the ones that are most appropriate for the age of your learners. For each song, a central question is: “What did this song teach Eddie Kamae about Hawaiian music, about life and about how it was part of his journey as a Hawaiian Son?”

Our hope is that these mele are used as core curriculum. The materials in the songbook were written with an overarching goal to make music part of the core curriculum by helping learners see how mele is connected to all the subject areas they study. We also hope that the mele, resource materials, and exploratory questions are springboards for learners to engage with their co-learners, teachers and family to unpack each mele’s layered educational richness. We are hopeful that these learners will dive deeper into the lyrics, translations and stories by continuing to research in the Hawaiian language newspapers and dictionaries and other sources found “in” and “outside” our libraries and archives.

# He Mele Aloha No Waipi‘o

## Song of Praise for Waipi‘o



Lively ♩ = 80

Lyrics and music by  
Sam Li‘a Kalāinaina  
Arrangement by Eddie Kamae



1. A\_\_\_\_\_ lu-na o\_\_\_\_\_ Pu - ‘a - hu - ku, ‘I - ke ‘i - a ka na-ni o Wai-pi - ‘o,
2. ‘O - hu -‘o - hu ho - ‘i na ku - a - lo - no, Me nā wa-i - le - le ki ni ki - ni, \_\_\_\_\_
3. Ho - ‘o - lo - no a - ku ‘oe i\_\_\_\_\_ lu - na, Ho - ne i ka wai\_\_\_\_\_ lā i nā pa - li,
4. Kū\_\_\_\_\_ ki - la - ki - la Hi - ‘i\_\_\_\_\_ la - we, Wai\_\_\_\_\_ le - le na - ni me ke ki - ‘e - ki - ‘e,
5. Hu - li a - ku ke a - lo i ka mo - a - na, ‘I - ke ‘i - a a - ‘o\_\_\_\_\_ Pa - ka - ‘a - la - na,
6. Lo - a ka pi - ‘i - na o ke a - la pa - li, Ma - ha i ka ‘o - lu o Ka - lu - a - hi - ne,
7. Ko - mo a - ku i ka ma - lu ku - ku - i, I - nu i ka wai\_\_\_\_\_ o ke kū - ma - no,



- (1) ‘O - hu - ‘o - hu mai u - ka a ka - i, I nā we - hi na - ni o ka ‘āi - na.
- (2) Ho - ‘o pu ni ‘ia lā e nā pa - li, A we - he - na ho - ‘i i ke kai u - li.
- (3) Me he a - la lā e ‘ī mai a - na, U - a he - ha Wai - pi - ‘o i ka no - e.
- (4) Wai ho - ‘o - hi hi a ka wa - hi - ne, Ku - i lei\_\_\_\_\_ pu - a ha - la o Pu - na.
- (5) Hei - au ka - pu a - ‘o\_\_\_\_\_ nā la - ni, Me ‘U - mi - a - lī - lo - a lā i ha - la.
- (6) ‘I - ke ‘ia e ke a - o ‘āi - na, Me nā ka - pa kai\_\_\_\_\_ ‘ā - na - pa - na - pa,
- (7) Ha - ‘i - na ‘ia mai ka pu - a - na, Na - ni Wai\_\_\_\_\_ pi - ‘o lā i nā pa - li.

\* Chord played on the recording at m. 8 beat 1-2 is ambiguous and could be interpreted as C.

## About The Songbook

*The Eddie Kamae Songbook: A Musical Journey* is a compilation of thirty-four songs that played an important role in Eddie's life. Each song is presented in the form of a digital pū'olo (bundle): researched lyrics and translations, a story about the song and its importance, video and audio clips, a music sheet and multiple resources that range from important to fascinating. The goal of this work is to tell Eddie and Myrna's story of Eddie's musical journey and share some of what he learned along the way.

### ***Eddie and Myrna Kamae***

For over fifty years Eddie and his wife, Myrna, were responsible for fifteen albums of genre-defining Hawaiian music, ten award-winning documentaries, and curriculum for K-12 learners. While Eddie created the music, led the Sons of Hawai'i, collected stories from kūpuna, and directed the documentaries, Myrna handled the business side of things, co-produced most of their projects and co-wrote several songs with Eddie. From the beginning, Myrna was a formidable notetaker and meticulously documented their work. Together they created the Hawaiian Legacy Foundation to document, preserve and perpetuate the cultural heritage of Hawai'i. Its archive consists of the raw footage from all documentaries, audio recordings, thousands of photographs, and papers ranging from original lyrics, scores, arrangements, notebooks, correspondence, and scribbled ideas on cocktail napkins.

### ***This project***

The seed for this project was planted when U.H. West O'ahu chancellor Maenette K.P. Ah Nee-Benham talked with Myrna and found out she was busy pulling some of Eddie's songs to share with musicians. Maenette suggested a songbook and the curriculum to go with it. The majority of the work was done by the Hui Hana, the core project team comprised of Myrna, archivist Kapena Shim, and language and curriculum specialist Lilinoe Andrews. They divvied up the work then huddled together every week in person or on Zoom for two years to ensure, as Maenette promised Eddie days before his death in 2017, that his work would be made available to students in Hawai'i's classrooms.

Kapena began processing the Hawaiian Legacy Foundation archives in 2013. In 2015 digitization began on the ten documentaries, undertaken by 'Ulu'ulu: The Henry Ku'ualoa Giugni Moving Image Archive of Hawai'i located at U.H. West O'ahu. In June, 2018, Hui Hana started tackling the material for this collection with Myrna providing guidance, detail, accuracy, and alignment with the goals of the Hawaiian Legacy Foundation. Kapena served as project director and Lilinoe served as researcher and writer and updated the translations for all songs except for "Kalaupapa," "Kanaka Waiolina," "Kēlā Mea Whiffa," "Nānā Mai," and "Aloha Chant" which was worked on collectively by the group. Together the trio reviewed story drafts, lyrics, translations, original documents, and new research. The last six months were spent editing, rewriting, having the songs scored and thinking about the educational implications of each song.

### ***Resources***

The result is a songbook grounded in the rich resources of the Hawaiian Legacy Foundation archive and Hui Hana's research. The primary sources were conversations and correspondence with Myrna and the materials from the HLF archive. Hui Hana relied heavily on James Houston's biography of Eddie, *Hawaiian Son: The Life and Music of Eddie Kamae*, and the ten documentaries as secondary resources. They allowed the team to hear Eddie voice his thoughts about his teachers, the many songs in the songbook, and what he learned about Hawaiian music and life. Extensive use of published resources including Hawaiian and English language archives of Hawai'i's newspapers added important information to the background stories of many of the songs. Additionally, the extensive cross-referencing of newspaper archives, online search engines and databases, and Hui Hana's network sometimes yielded new or updated information that occasionally shed new light on previously published stories.

### ***Original lyrics, translations, orthography, and notes***

What is the right or correct version of a song? It is the prerogative of a composer to create different versions of their lyrics or scores let alone make changes during subsequent performances of them to reflect particular contexts,



audiences, or times. One of the most challenging tasks was presenting a standard set of lyrics for each song based on the original lyrics and sometimes several slight variations thereof. Careful effort was made to note where the standard lyrics deviated from what Eddie sang in the accompanying audio sample.

English translations were done as narrowly as possible with attention to specifics and nuance while avoiding clumsy word-for-word explanations. Broad translations that make for pretty phrases in English were avoided to keep the emphasis on the integrity of the Hawaiian lyrics. All Hawaiian words (with the exception of personal names where exact spellings were unknown) were spelled according to modern orthography using diacritical marks.

Footnotes include short-form citations of sources and point the reader to important additional information that did not quite fit in the main body of the text. Full citations are included in the bibliographies.

***Our hope***

Hui Hana shares this work with a deep desire to perpetuate the knowledge Eddie gained from kūpuna of his time. This is what his teachers urged him to do. It is hoped that by exploring these songs, some of their lessons, stories, kaona (hidden poetic meaning), and aloha will resonate with you. We also hope that by playing and singing them you will not only help this music live on but reflect on your own stories and tell them. For educators, this publication serves as a foundation to create curriculum across multiple disciplines.

While the greatest effort was made to create an accurate publication that honors Eddie and Myrna's stories, any shortcomings, mistakes or omissions that may appear are ours alone.

# About Eddie Kamae

## *Ho 'omau, Eddie, ho 'omau*

For Edward Leilani Kamae music was the language of life. He said a song wasn't finished until it brought tears to his eyes. He searched for forgotten songs and reinterpreted them in a style that was both traditional and new at the same time. He used music, and later, film, as a means of cultural preservation, seeking out and sharing the songs and stories of kūpuna as his teachers encouraged him to do. They told him to do it for the children, for the generations yet to come.

His talents and achievements are legendary. *The New York Times* called him one of the most important musicians of the second half of the 20<sup>th</sup> century. A career that spanned five decades was marked by innovation and preservation, and his passing in 2017 left a mighty legacy in three parts: music, critically-acclaimed cultural documentaries, and an archive of rich materials.

Born in Honolulu on August 4, 1927 to Alice Ululani 'Ōpūnui and Samuel Hoapili Kamae, Kamae was raised in a Hawaiian-speaking home in a mostly Chinese plantation camp near Chinatown and spent summers with his maternal grandmother in Lahaina. The musician who revolutionized 'ukulele playing by bringing it out of the rhythmic background to the solo forefront had his first experience with the instrument when he played one his older brother brought home.

The only style of music the young Eddie wasn't interested in was the one his father asked him to play: Hawaiian, because he thought it was too simple. Instead he picked out popular tunes, Latin music, even classical works on the 'ukulele and became known for a unique way of playing both rhythm and melody at the same time. He played for tips at Charlie's Cab Stand and then formed the 'Ukulele Rascals with Shoi Ikemi. Together they joined bandleader Ray Kinney for a coast-to-coast tour on the continental U.S. in 1949.

Eddie taught 'ukulele and played various engagements to support himself. By 1958 he was a featured soloist in Haunani Kahalewai's Top o' the Isle show at the Waikīkī Biltmore hotel. One night Haunani shared some sheet music with him that would change his ambivalence toward Hawaiian music. "Ku'u Pua I Paoakalani" by Queen Lili'uokalani touched something deep inside of him and gently set him on a lifelong path of studying, researching, reviving, and playing Hawaiian music.

In 1959, Eddie drove to Waimānalo to visit friends and found an ailing Gabby Pahinui. Gabby asked him to stay awhile and play music with him. Thanks to Gabby's gifted and deeply Hawaiian style of playing, the impromptu request led to a month-long musical immersion and an epiphany for Eddie: "I heard the soul speaking and in almost an instant I understood what my father had tried to tell me about Hawaiian music. There in Waimānalo, just the two of us, Gabby is pouring out his heart and the whole history of Hawai'i is in his voice." That day would determine the rest of Eddie's life journey.

Their collaboration reinvigorated Gabby and led to the founding of one of the most famous musical groups in Hawai'i's history that still, after many iterations, continues today: the Sons of Hawai'i. Eddie and Gabby were joined by two accomplished musicians: steel guitar player David "Feet" Rogers and bassist Joe Marshall. Together they made hugely popular albums in the 1960s and '70s featuring songs that drew from traditional Hawaiian chant and music but were played in a distinctive and rhythmically assertive style. Their music became part of the soundtrack to the Hawaiian cultural revival movement, a call to pay attention to the traditional values that form the bedrock of life in Hawai'i—including that of aloha 'āina—values that were slipping away. In 1970 Eddie bought blue palaka shirts—a print popular during the plantation era and one that spoke to working-class pride—for the band members to wear when they played at the Hana Ho'olaulea Music Festival. From then on the Sons of Hawai'i wore

palaka shirts whenever they played. Often the group introduced themselves with: “We are the Sons of Hawai‘i and we are Hawaiian.”

### ***Ho‘omau, Eddie, ho‘omau***

During their first gig at the Sand Box in Honolulu’s Sand Island industrial area, one of their regular audience members befriended Eddie. Kurt Johnson loved the Sons’ music and invited Eddie to meet a friend of his mother’s who could help him learn more about the music he was playing. “The most knowledgeable person I know is Kawena Pukui. If you’re serious I’d like to take you to meet her,” Kurt told Eddie.

Mary Kawena Pukui was Hawai‘i’s foremost scholar of Hawaiian culture, a living treasure of cultural knowledge. A linguist, translator, genealogist, composer, kumu hula, and storyteller, she had an encyclopedic mind. She was author of over 150 songs and chants and author or co-author of fifty-two books and articles. From their first meeting Kawena would become one of the most important teachers and song collaborators in Eddie’s life. She encouraged his library and archive research but told him those alone would not take him to the heart of Hawaiian music. “It’s out there. In the valleys and small towns, in the back country. All those places where we have come from.” She told him to go there to find the songs and ‘ike (knowledge) usually shared among families, something she knew was in danger of disappearing.

Kawena was generous in both mind and spirit. Eddie said, “She told me, ‘The next time you come to visit me, bring your wife for I want to meet her.’ I called one day and asked if I could see her and she said ‘hiki’ and ‘bring your wife.’ And my wife and I visited Kawena the next day. We discussed my research, translated my work. After an hour I told Kawena, ‘I’m going.’ I leaned over to kiss her and thank her. She looked at me and said, ‘If you have any pilikia with your wife Myrna you’re wrong. For your wife will be helping you in your life’s work.’”

According to Eddie, “I’d never heard a harsh word mentioned by Kawena of anyone, all the years I’d known her. Always love & respect. She would say, ‘there’s always room in your heart for forgiveness.’” He added, “my first visit to Ka‘ū I would say, ‘Kawena Pukui sends her aloha.’ At that moment love was shown to me, with great affection and love for Kawena.”

“Kawena is aloha.”

“Over the years I visited Kawena at her home and shared my research. When I’m in the doorway, saying ‘mahalo’ Kawena would always tell me, ‘Ho‘omau, Eddie, ho‘omau.’”

A life-changing trip for Eddie was one he took with Kawena when she asked both Eddie and Myrna to join her in Ka‘ū. They would visit the places where she grew up and learned from her grandmother. At the end of the long day, at Uncle Willie Meinecke’s home in Nā‘ālehu, Kawena said to Eddie, “I would like you to meet the songwriter of Waipi‘o Valley, Sam Li‘a.” Eddie knew nothing about Sam. Kawena said, “He is the one. He is like no one else. This man writes in the old way, Eddie. No one knows how many songs, or where they all are. He writes in Hawaiian and he gives it away, with his aloha. In our time there is no one else like him.”

### ***Play it simple, play it sweet***

On Eddie’s first trip to visit Sam Li‘a he drove from Hilo to Kukuihaele and made his way to a wooden house right by the old social hall. There he found the elderly gentleman on his porch, sitting straight in his chair with a dignified air. Wearing a white shirt, tie and black suit, the man with tinted glasses, white hair and mustache said, “I’ve been expecting you.”

Samuel Li‘aokeaumoe Kalāinaina was born in 1881 in Waipi‘o Valley to Malaka and Samuel Kalāinaina, one of eleven children. In 1913 he married Sarah Kapela Kaiwipoepoe Pupulenui and had two children. In his life he had been a taro farmer, a typesetter, a wagon driver, a plasterer, a road repairer and a supervisor. But music defined him. He played the ‘ukulele, guitar, banjo, piano and organ until late in life. He was the organ player for his church



and taught choir with a reputation as a kind and patient teacher. He was part of, or led, several traveling serenader groups, and when asked how he managed his musicians, he said, “Let each and every one of them share their mana‘o, their intention and feeling, the way they want to play their song, and share the way they want to strum along with you. I let them do that and all I tell them is, ‘play it simple, play it sweet, don’t forget the rhythm, and don’t forget the melody line.’”

Li‘a wrote dozens and dozens of songs and gave many of them away as gifts: nāu kēia mele, this mele is for you. With a natural facility in Hawaiian as his first language and the eyes of a poet, he took in the places around him, from pristine Waipi‘o to the urban landscape of Hawai‘i Kai and composed beautiful, thoughtful songs full of aloha for the recipient he had in mind. Sam shared many of his songs of Waipi‘o Valley with Eddie as he did in the old Hawaiian way. Eddie wrote the music for some of them and arrangements for all of them. Eddie felt privileged to sing and perform Sam’s songs.

Sam and Eddie shared a close relationship of four years during which they composed together, recorded songs and chants on audiotape, roamed through Waipi‘o Valley, and shared stories. Mostly Eddie listened. They spent many hours together on Sam’s porch or in his sitting room among his song sheets, books, violin and keyboard. During one of these visits, Eddie asked him how he seemed to be expecting him. Sam explained that Kawena had written to him saying that Eddie would come to visit. If Eddie had found a spiritual father, Sam had recognized in him someone he’d been looking for and waiting to meet. Sam said, “People tend to wait for the right people to come along.”

According to Eddie, on one of the days he visited Sam, he saw a notepad in Sam’s lap. “He was working on a song. He’d written some lyrics on some pages and he tore them off, looked at me, and said, ‘These are for you.’ I said, ‘You give this to your family’ and he said, ‘No, I give this to you with my aloha.’” To Eddie, Sam was a man of aloha.

### ***Do it now, for there will be no more***

Like Mary Kawena Pukui, Pilahi Pahi helped guide Eddie on his journey. Hawaiian poet, philosopher, author, and teacher, she was born on Maui and was a contemporary of Kawena’s and other Hawaiians engaged in scholarly work. She was best known for her profound message about aloha at the 1970 Governor’s Conference on the Year 2000 which became a bill signed into law by then governor George Ariyoshi who said it expressed “aloha as the essence of the law in the State of Hawai‘i.”

Eddie was also introduced to Pilahi through Kurt Johnson. Pilahi would often visit Kurt’s mother, Rachel, at her home in Hakipu‘u on Kāne‘ohe Bay to discuss wide-ranging topics of Hawaiian knowledge. At their meeting, Pilahi asked Eddie, “What have you been doing?” Eddie said, “So I showed her some of my work that I’d been doing research on and she gave me her phone number and said, ‘You call me. I live in Kailua. Anytime you want to see me, talk to me, you call me.’”

Eddie and Pilahi would meet up when Eddie had questions about his research or music. He said, “I found her very stern. When she talks to you, she doesn’t smile at all. She just tells you what it’s all about. I like that. She was very generous, very caring, always reminding me, ‘You call me if you need me.’”

Eventually the two would put Pilahi’s thoughts about aloha to music, creating the song “Aloha Chant.” Eddie remembers that Pilahi shared her vision that the spirit of aloha would one day guide a troubled world toward peace. Eddie said, “I liked that. So I did the music for “Aloha Chant.” The two would also compose one of the Sons’ most popular songs, “Kēlā Mea Whiffā” which describes a formerly foul odor at Launiupoko on Maui.

In 1979 Eddie was recognized as a Living Treasure of Hawai‘i by the Honpa Hongwanji Mission of Hawai‘i. At the award luncheon at the Willows restaurant, Pilahi turned to Eddie and said, “Where are you with this work you have been doing for so many years?” Eddie answered, “I am still working on it.” Pilahi then looked at Eddie and said in a stern voice he never forgot, “Do it now, for there will be no more.” At home, Eddie told Myrna what she had said.



Both recognized the urgent truth of her message. It was, in fact, the catalyst that would help launch a second career for Eddie—as a filmmaker.

***A treasure trove into the worldview of kūpuna***

It began as a small thought, growing over time into an eighteen-year-long puzzle that Eddie wrestled with: how to best tell Sam’s story. Print? Audio recordings? New music? Once he discovered filmmaking he said, “I thought I was just going to make one film. But along the way I met so many people and learned so many stories that I had to keep on making more films.”

Collaborating with his wife of fifty years, Myrna, the pair directed and produced ten award-winning documentaries beginning with *Li ‘a: The Legacy of a Hawaiian Man* in 1986. Their goal was Hawaiian cultural continuity: to preserve and share the firsthand accounts of kūpuna who were passing away and are mostly gone. In each, their voices, gestures, faces, songs, and memories are highlighted against music performed by the Sons of Hawai‘i, narration by Ka‘upena Wong, and an introduction by Eddie expressing what he learned about these stories and himself.

The documentaries about Hawaiian music, culture, language, and history are a treasure trove that takes us into the worldview of our kūpuna with the hope that future generations can learn from them, remember their history, respect their cultural identity, and in turn, learn and tell their own stories. The documentaries are, through arts and cultural education, a means to recover and stabilize the loss of language and cultural identity that occurs with each passing generation.

Eddie and Myrna took the documentaries to schools across Hawai‘i and created learning materials to accompany them. Eddie said, “I try to tell the children, ‘ask your grandparents what life was like, what the sound of music was. What was the lifestyle like?’ That’s what I want them to do to keep this music alive.”

***Ka ipukukui pio ‘ole i ke Kaua‘ula/the inextinguishable light in the Kaua‘ula wind***

Yet to Eddie, the body of work he and Myrna produced was not measured by accomplishments but by how much was left to be done. Eddie Kamae’s work with Hawaiian culture served as a bridge between kūpuna who shared songs, stories and traditions with him. All of his teachers and most of the kūpuna whose stories he recorded told him to “do it for the children.” So Eddie and Myrna established the Hawaiian Legacy Foundation to “continue the work” of passing on Hawai‘i’s deep culture to future generations of learners.

This collection of songs is part of the ongoing focus of finishing Eddie and Myrna’s work so that the music can live on. In addition, efforts are ongoing to ensure that the irreplaceable materials they collected and created are archived and accessible for educational purposes.

In his search for a deeper source of understanding Hawaiian music and culture, Eddie felt like he was always guided. From locating songs at Bishop Museum’s library to finding old songwriters living in Hawai‘i’s tiniest towns, Eddie listened to and followed the signs that were shown to him. We hope that the stories of his life in music inspire you, and when your signs appear, that you, too, will follow them.

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'Ukulele chord charts

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