

The Eddie Kamae Songbook



A Musical Journey

“HI‘ILAWÉ” DIGITAL PŪ‘OLO

The Hawaiian Legacy Foundation

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Hi'ilawe

Lyrics and music by Samuel Kalāinaina¹

| | |
|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| 1 Kūmaka ka 'ikena iā Hi'ilawe I ka papa lohi mai a'o Maukele | All eyes are on Hi'ilawe And the sparkling flats of Maukele |
| 2 Pakele mai au i ka nui manu Hauwala'au nei puni Waipi'o | I escape the many birds ² Gossiping throughout Waipi'o |
| 3 'A'ole nō wau e loa'a mai He uhiwai au no ke kuahiwi | I will not be caught For I am the mist of the mountains |
| 4 He hiwahiwa au ³ na ka makua A he lei 'ā ⁴ na ke kupuna | I am the darling of my parents And a neck lei for my grandparents |
| 5 No Puna ke 'ala i hali 'ia mai Noho i ka wailele a'o Hi'ilawe | The fragrance is carried from Puna And dwells at the waterfall of Hi'ilawe |
| 6 I ka poli nō au o ha'i wahine ⁵ I ka poli aloha o Ha'inakolo ⁶ | I am at the bosom of another woman In the loving bosom of Ha'inakolo |
| 7 Ho'okolo aku wau i ka nui manu Ua like ke kāina me ka uahoa | I track the many birds Their strikes are harsh |
| 8 Ku'u hoa ia lā o ka le'ale'a I ka nui manu iho haunaele | That is my companion of delight In the commotion of the many birds |
| 9 E 'ole ku'u nui piha akamai Hala a'e nā 'ale o ka moana | If not for my tremendous skill The ocean swells will pass us by |
| 10 Hao mai ka moana kau e ka weli Mea 'ole ia lā i nei ho'okele | The ocean rises up and rages in terror But that is nothing for this steersman |
| 11 Ho'okele o 'uleu pili i ka uapo Honi malihini au me ku'u aloha | Steer and be quick until we are at the wharf I kiss with my sweetheart as if for the first time |

12

He aloha ia nani ua lei ‘ia
Ku‘u pua miulana poina ‘ole

That beauty is loved and worn as a lei
My unforgettable miulan⁷ blossom

13

Ha‘ina ‘ia mai ana ka puana
Kūmaka ka ‘ikena iā Hi‘ilawe⁸

Let the refrain be told
All eyes are on Hi‘ilawe

1. Samuel Kalāinaina 1824–1926 was the father of Samuel Li‘a Kalāinaina.
2. Here, birds symbolize people, and specifically, the chattering gossipers of the area.
3. Braddah Smitty sings “‘oe.”
4. A lei ‘ā‘ī is a much shorter lei worn tied around the neck and can symbolize a beloved child. The phrase appears in other mele. See poetic saying “He hi‘i alo ua milimili ‘ia i ke alo, ua ha‘awe ‘ia ma ke kua, ua lei ‘ia ma ka ‘ā‘ī. A beloved one, fondled in the arms, carried on the back, whose arms have gone about the neck as a lei.” Pukui, *‘Ōlelo No‘eau: Hawaiian Proverbs & Poetical Sayings*, 67.
5. Ha‘i wahine could be Ha‘iwahine, a place name. If so, Pu‘u Haiwahine is near the summit of Maunakea.
6. Ha‘inakolo is the cliff near Hi‘ilawe Falls.
7. Miulan is an older name for pak lan or *Michelia alba*, a large tree from Asia with intensely fragrant flowers.
8. The last line of the song was originally written as “Mai poina ‘oe i ku‘u aloha/Do not forget my love.”

Lyrics for verses 1–5 and 13 correspond to the Hi‘ilawe performance from *Island Music, Island Hearts: Eddie Kamae and The Sons of Hawaii* in 1988.

Hi'ilawe

*We were in Waipi'o Valley and Sam told me the story "Hi'ilawe."*¹

During the many hours they spent together, Sam and Eddie dove into the mystery of "Hi'ilawe," discussing its origin and its meaning. The stories and notes generated by their time together don't unlock every last secret of this song, but they are compelling to be sure.

The song was written as a hula by Sam Li'a's father, Samuel Kalāinaina,² who was born in 1824 and died in 1926 at 101. According to anthropology records from Bishop Museum,³ Kalāinaina was asked by Samuel Parker to accompany Reverend Lorenzo Lyons on his first trip to Waipi'o Valley and it was there that he met and married Malaka Kaliwai Paakahili. The couple had eleven, possibly twelve children, and according to the same source, wrote "Hi'ilawe" as a family composition. The song was most likely written in the 1890s and later was made hugely popular by Gabby Pahinui in recordings from 1947 and 1970.⁴

The song first appeared in print in A. R. Sonny Cunha's songbook *Songs of Hawai'i*, published in 1902 by Bergstrom Music in Honolulu. In this single volume, and in an expanded 1914 version of the songbook *Famous Hawaiian Songs*, two sets of "Hi'ilawe" lyrics appear with two different titles attributed to two different sources: "Halialaulani" by Mrs. Kuakini and "Ke Aloha Poina Ole" by Martha K. Maui. The "Hi'ilawe" lyrics are the same in both songs but are arranged by Sonny Cunha with different melodies and display copyright dates of 1902.⁵

To make sense of the song being attributed to someone other than Kalāinaina, ethnomusicologist Amy Stillman wrote in a 2012 blog post⁶ that it was the custom then and now under U.S. copyright registration *to list the musical author of a composition first followed by the author of the lyrics*. In this case, western law stands in opposition to Hawaiian musical tradition where the emphasis is clearly on the lyrics, the poetry—the *mele* of a song.

In the Hawaiian context however, the correct attribution was made in 1906 between publications of the two Cunha songbooks. O. K. Poniaulani sent the "Hi'ilawe" lyrics to the editor of *Ke Aloha Aina* newspaper under the title "Hiilawe Song" and made explicit at the end of the submission that "Hakuia keia mele e Sam'l Kalainaina, i ka A D 1892" or, 'this song composed by Samuel Kalāinaina, A.D. 1892.'⁷

The waterfall of the song's title is in Waipi'o Valley and is one of the tallest in Hawai'i at 1,420 feet. It sits side-by-side its much smaller twin fall named Hakalaoa that is usually only seen after periods of heavy rain. The falls are fed from above by the Hakalaoa stream to the east and the Lālākea stream and its tributary to the west. Both falls used to flow freely before 2.5 million gallons of water per day was diverted from the streams above by the Hāmākua Sugar Company in the early 1900s for field irrigation.

Together Hi'ilawe and Hakalaoa fall into a huge pool that feeds Hi'ilawe stream which flows through the valley. This water makes its way to the ocean by way of the larger Wailoa stream, irrigating taro fields along the way and providing the fresh water that flora and fauna depend on whether in streams or the sea.

It is common knowledge that the song is about an affair between a man and a woman. The lyrics make clear that she is beautiful, treasured by her parents and grandparents, and though she is surrounded by gossip and punishing behavior, she will not be caught or stopped because she is like the mist of the mountains. We can assume where she is from because of two place names that appear: Puna and Maukele, also in Puna. After many lovemaking references and prior to the last verse, one of the lovers compares the other to the intensely fragrant miulan (or pak lan) flower.

There are several different stories attributed to the song including a legend about the twin waterfalls being lovers and holding on so tightly to each other that they turn into Hi'ilawe, the waterfall, and Kakalaoa, the boulder at the base of the waterfall. Sam told Eddie that men would go looking for a beautiful woman named Hi'ilawe at the base of the falls. In

another story, a man sets out for the beautiful Hi‘ilawe and upon seeing her realizes that he himself is but an old, tired man and departs in sadness unaware that he is exactly the man she has been waiting for all along.

But in typed notes from a conversation Sam had with Eddie, Larry Kimura, and Carl Lindquist,⁸ Li‘a recalls that the song originally went by a different name. In fact, according to Sam, the song was actually about his own father and his sweetheart, Piliāloha. “When I was a kid my father had a girlfriend,” Sam stated plainly. His mother died in 1890 when Sam was about eight⁹ and according to Sam, his father and Piliāloha met for romantic encounters at Hi‘ilawe and together wrote the song now known as “Hi‘ilawe.” But their songwriting collaboration was not without objections from Sam’s siblings who insisted that they cloak the story about their relationship “in idioms,” and so the song originally titled “Piliāloha” became known as “Hi‘ilawe.”

Kaona is the prerogative of the composer, and even with the information from Sam, aspects of the song still remain deeply embedded in layers known only to his father. It is likely there are many, many other songs that have more than one story about them, perhaps all of them true to some degree, and maybe some of them unknown to new generations of listeners. What is even more certain is that “Hi‘ilawe” is the rare mele composed over a century ago that has not been lost to time, that is still, thankfully, with us now.

1. Kamae, “Eddie Kamae’s Notecard about Hi‘ilawe.” Hawaiian Legacy Foundation archive.
2. Sam Li‘a’s father was Samuel Kalāinaina. His son, Sam Li‘a, was Samuel Li‘aokeaumoe Kalāinaina, a name that differed from his father’s.
3. “Biography of Samuel Lia Kalainaina, Jr.,” 1966. Bishop Museum Archives.
4. Amy Ku‘uleialoha Stillman, “SONGS: Gabby Pahinui’s recordings of ‘Hi‘ilawe,’” Hawaiian Music for Listening Pleasure (blog), March 11, 2012, <https://amykstillman.wordpress.com/2012/03/11/songs-gabby-pahinui-s-recordings-of-hi-ilawe/>.
5. Amy Ku‘uleialoha Stillman, “SONGS: Hiilawe [Hi‘ilawe],” *Hawaiian Music for Listening Pleasure* (blog), March 6, 2012, <https://amykstillman.wordpress.com/2012/03/06/songs-hiilawe-hiilawe/>.
6. Ibid.
7. “Hiilawe Song,” *Ke Aloha Aina*, April 21, 1906.
8. Eddie asked Larry Kimura to help him better understand the stories behind some of the songs he was interested in by going with him and interviewing Sam Li‘a in Hawaiian. It was important to Eddie to hear the rhythm and cadence of Sam speaking in his first language. “Notes on Sam Lia from Tape 3, Typed Translation Transcription of Taped Conversation,” Hawaiian Legacy Foundation archive.
9. “Samuel Liaokeaumoe Kalainaina,” FamilySearch, n.d., <https://ancestors.familysearch.org/en/KWJC-9GQ/samuel-liaokeaumoe-kalainaina-1881-1975>.

Bibliography for “Hi‘ilawe”

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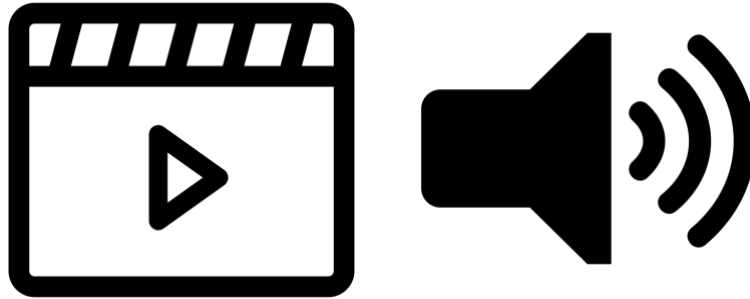
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———. “SONGS: Gabby Pahinui’s recordings of ‘Hi‘ilawe’,” *Hawaiian Music for Listening Pleasure* (blog), March 11, 2012. <https://amykstillman.wordpress.com/2012/03/11/songs-gabby-pahinui's-recordings-of-hi'ilawe/>.

Video and Audio Resources for “Hi‘ilawe”



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



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 "Hi'ilawe"

Sam Li'a's handwritten lyrics for "Hi'ilawe."

Hi'ilawe Song, 2/19/91
Kumaka ka ikeia ia Hi'ilawe
I ka Papa tohi mai la o Mauteke
Pakele mai au i ka nui manu
Hauwalaau nei puni Hoipio
Aole no au e loaa mai
Ite Uhiwai au no ke kuahiki
Ite Hiahia au na ka Makua
A he Lei au i no ke kupauna
No Puna ke ala hahia mai
Noho i ka hoilele a o Hi'ilawe
I ka poli au o Hainakine
I ka poli aha o Hainakole
Hoo kolo aha au i ka nui manu
Ua like ke kaina me ka uahoa
Kui Hoo ia la o ka lealea
I ka nui manu iho hanaele
E ole kui nei paha aha mai
Hala se na Aie o ka Moana
Hoo mai ka Moana kau e ka ueli
Mea ole ia la i nei hookele
Ka helenia a Ulu pili? ka Uraipo
Hooi malihini au me kui aha
He aha ia au i ka lei ia
Kui Pua Mialana pua ole
Hainakia mai au ka pua
Mai pua se i kui aha

Resource material for "Hi'ilawe"

Biography of Samuel Lia Kalainaina, Jr., 1966.

207.

H-169.1,
SAMUEL LIA KALAINAINA, JR.

The Reverend Sam L. Kalainaina, Jr., was born in Waipio, April 11, 1880; son of Samuel Lia Kalainaina, who was born in Waimea October 3, 1824 and died January 15, 1926, after a fruitful 101 years. In 1861, the elder Kalainaina, then a cowboy at Parker Ranch, was asked by Mr. Samuel Parker to guide Father Lorenzo Lyons on his first trip into Waipio. It was on this trip that he met and married Mrs. Kalainaina, who in due time bore him twelve children. The whole family became interested in music and, with the prosperity of a successful poi business, were able to enjoy much time with family music. The ever popular "Hiilawe" was one of the family compositions.

In young Sam's childhood there were two schools and three Christian churches in Waipio, but at age 10 he remembers the closing of the Catholic school. At age 17 Sam was sent to the Lahainaluna Seminary to broaden his education. Upon his return to Hawaii he joined the printing staff of the "Hawaii Herald."

When the Hawaiian Irrigation Company started to construct the Lower Hamakua Ditch in 1904, Sam and his brother-in-law, Charles Thomas, organized a group to sub-contract the cement lining until the project was completed. He then joined the Pacific Sugar Mill, working his way up to team luna chief—the same job he held in the successor Honokaa Sugar Company after consolidation.

Sam also found his wife in Waipio and has enjoyed his family of two children and four grandchildren and one great grandchild. After retiring in 1948, his good health has allowed him to lead an active life as a taro and Macadamia nut planter. His religious ambitions have been realized through his service as an elder, organist, pianist and secretary of the Mormon Church. His most popular musical composition, well known on radio and TV programs, is "Heha Waipio."

We salute a true son of Waipio—SAMUEL LIA KALAINAINA, JR!

12-13-69.21

Woman Business Veteran Die

HILO — Mrs. Anabel Ruddle, 78, kamaaina businesswoman, died of a heart attack in a dentist's office yesterday.

Mrs. Ruddle was born Kohala, the daughter of late Ebenezer Parker Lea. Her husband, Al, founded Ruddle Sales Service Co., the Big I Ford agency, in 1926.

She became president of the firm on his death in 1956 and served until 1966. It was sold to Bay City, Calif.

Mrs. Ruddle is survived by two sons, Francis and George W., both of Honolulu; daughter, Mrs. Joseph (Abe) Spielman of Honolulu; 12 grandchildren and three great-grandchildren.

Private funeral services will be arranged by McCall Mortuary.

The family has asked that no flowers be sent.

RUDDLE—Funeral services over the ashes were held in Hilo yesterday.

Mrs. Annabelle Ruddle, of Hilo, Mrs. Ruddle, wife of Ebenezer Parker Low, was a great-granddaughter of John Palmer Parker, the Parker Ranch, was former kindergarten teacher. She died Thursday afternoon at the Hilo Hospital.

She was the widow of Albert Ruddle, owner and manager of the Ruddle Sales Service Co., and long been interested in rural beauty and was active in many civic organizations.

Survivors include: Francis G. Ruddle, George W. Ruddle, both of Hilo; daughter, Mrs. Joseph Spielman of Honolulu; brother, E. W. Low of Waimea; Mrs. Clonida Lu and Mrs. Carol Lange, both of Honolulu, 12 grandchildren and seven great-grandchildren.

12-13-69. Ads

Date 5/23/66 Initial - Date

To: E. Williamson

From: The Director

Please handle

Please handle and advise me

Draft reply for my signature

Prepare reply for my signature

Direct reply, copy to me

Comment and return


For your information and return

For your information and file

Initial correspondence and return

See me

This is the old-time mentioned to you. I thought you might like to have the background info.



BISHOP MUSEUM

Credit: Author unknown, Bishop Museum Archives,

www.bishopmuseum.org.

Original location: HAW 207.1

Resource material for "Hi'ilawe"

Eddie Kamae's note on learning the story about Hi'ilawe.

Sam April 25th
Lia Concert My teacher + me
Song Hi'ilawe. SAM LIA
1. We were in Waipi'o Valley and he
told me the story "Hi'ilawe" a beautiful
woman and the man folk would go into
the valley to find her, even my father.
2) Waipi'o Valley Song.
My wife Myrna and I visited the
valley w/ Sam Lia as he describe
the place + family of the valley.
Sam Lia - The Music Man of Waipi'o

Resource material for "Hi'ilawe"

"Notes on Sam Lia" of Tape 3 discussing the story of "Hiilawe" (page 1).

NOTES ON SAM LIA

translations by Hannah Veary

Tape 3:

The true story of "Hiilawe" written by Samuel Lia, Sr. with Piliialoha.

Song #1

Use few seconds of "When You Were Sweet Sixteen" in the sound tract. Sam's voice singing. (His bride was 16 when they were married.)

CHORUS: "When you were sweet...
When you were sweet... sixteen."

Open: "I love you, I love you, like never before (fade)
Story line - narrative

Close: "When you were sweet, when you were sweet 16."

Song #2

Open with helicopter shot of all the different places in Sam's song of the different districts and focus on the group in an old type restaurant gathered together to "talk story" and then they will sing the song.

Song #3

What is the title of this song?

"Piliialoha"

Who composed it?

My father composed it.

When was it written? Do you know what year it was?

When I was 18 years old.

When I was a kid my father had a girlfriend. (sweetheart)
(Sings the song)

Larry: Did he compose that song for Piliialoha when he was in Maui?

The song "Hiilawe" was written by Sam's father with the help of Piliialoha, his girlfriend.

Sam's father had a love affair with a woman named Piliialoha. They used to make love at the waterfall called Hiilawe. and they wrote a song together, "Hiilawe". (It is the story of Sam's father's love affair with Piliialoha. The words have double meanings.)

Resource material for "Hi'ilawe"

"Notes on Sam Lia" of Tape 3 discussing the story of "Hiilawe" (page 2).

Notes: Story of "Hiilawe" (Piliāloha)

Tell short story of Piliāloha and how father made love with her at Hiilawe. Use Sam's voice telling the story with Sam's kolohe chuckle. Group plays the song Hiilawe.

Sam's father's children objected to his writing a song for his lover so he hid the meaning in idioms. Used Hiilawe (the waterfall) instead of Piliāloha (his sweetheart).

Larry: What is the name of your father?
Kamuēla (Samuel)

Story of Sam's wife:

Married her when she was 16 and eloped with her. He had a friend who was a judge who married them, and his father-in-law could not do anything about it because they were already married. Rode out of the valley with his bride-to-be on a horse.

"Eha Waipio" (written in 1906)
Sam got \$20 for singing the song.
Perez's home - Haleiwa (beautiful home).

Sam shared this song with a woman that asked him for it. They changed the song to "Kaulana Kuu Home" and then copyrighted it under the new name.

Father told Sam "You're just like me." Reference to his writing the song.

Resource material for "Hi'ilawe"

Newspaper article "Hiilawe Song," *Ke Aloha Aina*, April 21, 1906.

KE ALOHA AINA, POAONO APERILA 21, 1906.

He Leta.

Waipio, Kukuiaale, Hawaii
Aperila, 13, 1906.

E oluolu hoi oe e hookomo
iho ma kahi kaawale o ka kaka
hiwahiwa ka nopepa "Ke Aloha
Aina" i keia mele malalo iho. Ke
manao ia na pono i kuu oluolu
me kou haohano.

Me ka mahalo,

O. K. PONI'ULANI.

Hiilawe Song.

Kemaka ka ikema la Hiilawe,
I ka Papa Iohi mai o Maukele,
I pakele mai au i ka nui Mann,
Ea wale au nei puni Waipio,
Aole no au e loa mai,
He ubiwa au no ke kuahiwi,
He hiwahiwa au na ka makua,
He lei a-i na ke kapua,
No Pua ke ala halia mai,
Noho i ka wai-lele o Hiilawe,
I ka poli no au o Haiwahine,
I ka pali aloha a Hainakolo,
Hookolo aku au i ka nui Mann,
Ua like ke kaina me ka Uahoa,
Kuu hoa ia la o ka Lealea,
I ka nui mann iho hannaale,
E ole kuu nui pihā Akamaī,
Hala a'e na ala o ka Moana,
Hao mai ka moana kau e ka weli,
Maa ole ia i nei hookole,
Ka helena a Ulu pili ka napa,
Honi malihini au me kuu aloha,
He aloha ia nani na leia,
Kuu puni Muluana poina ole,
Haina ia mai au ka puana,
Mai pouna oe i kuu aloha.

Hakuia keia mele e Sam'l Ka-
laniaina, i ka A D 1892
Hoonanea Home, Waipio, Hawaii
Aperila 13, 1906

Resource material for “Hi‘ilawe”

Hi‘ilawe Falls.



Photo credit: Myrna Kamae
Hawaiian Legacy Foundation archive

Educational questions for “Hi‘ilawe”

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.

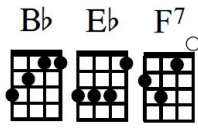
1. What is Hi‘ilawe and where is it located?
2. Who wrote the song Hi‘ilawe and how is he related to Sam Li‘a?
3. How did the Hawaiian language newspapers help determine the original composer of this song?
4. What is kaona and who gets to know what it means?
5. What is one example of kaona in the song and what does it mean?
6. What are all the stories of Hi‘ilawe and why do you think there are so many?
7. What happened to the water that used to feed the waterfalls Hi‘ilawe and Hakalaoa?
8. Where does the water from these waterfalls go?

For additional resources and information, visit The Hawaiian Legacy Foundation’s website, 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.



Hi'ilawe

Lyrics and music by Samuel Kalāinaina

Original version

1 Moderate ♩ = 100

B \flat B \flat E \flat B \flat B \flat F 7 B \flat F 7 B \flat F 7

Kū-ma-ka ka 'i-ke-na iā Hi-'i - la-we ka pa-pa lo-hi mai a-'o Ma-u - ke-le

2 B \flat B \flat E \flat B \flat B \flat F 7 B \flat B \flat F 7 **

Pa-ke-le mai au i ka nu-i ma-nu Hau-wa-la - 'a-u nei pu-ni Wa-i - pi-'o

3 B \flat B \flat E \flat B \flat B \flat F 7 B \flat F 7 B \flat F 7

1. 'A -'o-le nō wau e_____ lo-a-'a mai He u-hi - wa-i au no ke ku-a - hi-wi

2. 'A -'o-le nō wau e lo-a-'a mai He u-hi - wa-i au no ke ku-a - hi-wi

4 B \flat B \flat E \flat B \flat B \flat F 7 B \flat F 7 B \flat F 7 B \flat F 7 *** **

1. He hi-wa - hi-wa au na ka ma - ku - a A he le-i 'ā - 'ī na__ ke ku - pu-na

2. He hi-wa hi-wa au na ka ma ku - a A he le-i 'ā - 'ī na__ ke ku - pu-na

5 B \flat B \flat E \flat B \flat B \flat F 7 B \flat F 7 B \flat F 7

No Pu-na ke 'a-la i ha-li'ia mai No-ho i ka wa-i-le-le a-'o Hi-'i - la-we

6-12 **** B \flat B \flat E \flat B \flat B \flat F 7 B \flat F 7 B \flat F 7

6: I ka po-li nō__ a - u o ha-'i wa - hi - ne I ka po-li a-lo-ha__ o Ha-'i-na - ko-lo

7: Ho - 'o-ko - lo a-ku wau i ka nu-i ma-nu U - a li - ke ke kāi-na me ka u - a - ho - a

8: Ku - 'u ho - a i - a lā o ka le-'a - le - 'a I ka nu-i ma - nu i-ho ha-u-na - e - le

9: E__ 'o-le ku-'u nu - i pi-ha a-ka mai__ Ha - la a - 'e__ nā 'a le o ka mo - a - na

10: Ha - o mai ka mo - a - na ka-u e ka we - li Me-a 'o-le i - a lā i ne - i ho-'o - ke - le

11: Ho-'o-ke-le ō 'u - le - u pi-li i ka ua - po Ho-ni ma-li - hi-ni a - u me ku-'u a - lo - ha

12: He a-lo ha i - a na - ni u - a le - i 'i - a Ku-'u pu - a mi - u - la - na po - i - na 'o - le

13 B \flat B \flat E \flat B \flat B \flat F 7 B \flat F 7 B \flat F 7

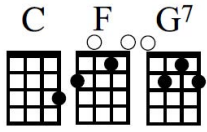
Ha-'i-na 'i - a mai a-na ka pu - a - na Kū-ma-ka ka 'i-ke-na i-ā Hi-'i - la-we

* Each verse sung twice. Smaller notes indicate any discrepancies sung the 2nd time.

** Guitar solo after verses 2 & 4, each for 6 measures.

*** 2nd time only, "I" is sung on F, not E-natural.

**** Recording skips verses 6-12. The rendition here is an extrapolation of what could have been sung.



Hi'ilawe

Transposed version

Lyrics and music by Samuel Kalāinaina

1 Moderate ♩ = 100

C C F C C G7 C G7 C G7

Kū-ma-ka ka 'i-ke-na iā Hi-'i - la-we ka pa-pa lo-hi mai a-'o Ma-u - ke-le

2 C C F C C G7 C C G7 **

Pa-ke-le mai au i ka nu-i ma-nu Hau-wa-la - 'a-u nei pu-ni Wa-i - pi-'o

3 C C F C C G7 C G7 C G7

1. 'A -'o-le nō wau e lo-a-'a mai He u-hi - wa-i au no ke ku-a - hi-wi
 2. 'A -'o-le nō wau e lo-a-'a mai He u-hi - wa-i au no ke ku-a - hi-wi

4 C C F C C G7 C G7 C G7 *** **

1. He hi-wa - hi-wa au na ka ma - ku - a A he le - i 'ā - 'ī na ke ku - pu - na
 2. He hi-wa hi-wa au na ka ma ku - a A he le - i 'ā - 'ī na ke ku - pu - na

5 C C F C C G7 C G7 C G7

No Pu-na ke 'a-la i ha-li'ia mai No-ho i ka wa-i-le-le a-'o Hi-'i - la-we

6-12 **** C C F C C G7 C G7 C G7

6: I ka po-li nō a - u o ha-'i wa - hi - ne I ka po-li a - lo - ha o Ha-'i - na - ko - lo
 7: Ho - 'o - ko - lo a - ku wau i ka nu - i ma - nu U - a li - ke ke kái - na me ka u - a - ho - a
 8: Ku - 'u ho - a i - a lā o ka le - 'a - le - 'a I ka nu - i ma - nu i - ho ha - u - na - e - le
 9: E 'o - le ku - 'u nu - i pi - ha a - ka mai Ha - la a - 'e nā 'a le o ka mo - a - na
 10: Ha - o mai ka mo - a - na ka - u e ka we - li Me - a 'o - le i - a lā i ne - i ho - 'o - ke - le
 11: Ho - 'o - ke - le ō 'u - le - u pi - li i ka ua - po Ho - ni ma - li - hi - ni a - u me ku - 'u a - lo - ha
 12: He a - lo - ha i - a na - ni u - a le - i 'i - a Ku - 'u pu - a mi - u - la - na po - i - na 'o - le

13 C C F C C G7 C G7 C G7

Ha-'i-na 'i - a mai a-na ka pu - a - na Kū-ma-ka ka 'i-ke-na i-ā Hi-'i - la-we

* Each verse sung twice. Smaller notes indicate any discrepancies sung the 2nd time.

** Guitar solo after verses 2 & 4, each for 6 measures.

*** 2nd time only, "I" is sung on F, not E-natural.

**** Recording skips verses 6-12. The rendition here is an extrapolation of what could have been sung.

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 20th 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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Hui Hana warmly acknowledges the following because without their aloha and support this project would not have been possible:

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Eddie Kamae was a master 'ukulele virtuoso who would often tune down a step so the chord positions were simple to play. Hui Hana gives a special mahalo to the following music transcribers. Because of their aloha, support and expertise, we now have music scores that illustrate how Eddie played these songs.

Takuma Itoh

Coordinator and editor
Hanakeoki
He Ho'oheno No Hawai'i Aloha
Hi'ilawe
Hui Waiānuhea
Ka 'Elele I Wakinekona
Kananaka
Sweet Hāhā 'Ai A Ka Manu
Waipi'o Valley Song

Michael Foumai

Ke Ala A Ka Jeep
Kēlā Mea Whiffa
Lā Kalikimaka
Nānā Mai
Punalu'u Nani
'Ōkolehao

Jon Magnussen

Heha Waipi'o
Kāhuli Aku, Kāhuli Mai
Pua Līlia
Pua O Ka 'Ilima
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Kalaupapa
Maunakea
No Ke Ano Ahiahi

Donald Womack

Aloha Chant
E Ho'omau
Hawai'i Kai
He Mele Aloha No Waipi'o
Kanaka Waiolina

Byron Yasui

Hinahina Kū Kahakai
Ka Pua O Ka Lehua
Komo Mai
Morning Dew/E Ku'u Morning Dew
Nani Waipi'o Kāhela I Ka La'i
'Ūlili Ē

Ocean Kaowili

'Ukulele chord charts

Aaron J. Salā

Advisor and reviewer