

The Eddie Kamae Songbook



A Musical Journey

"MORNING DEW / E KU'U MORNING DEW" DIGITAL PŪ'OLO

The Hawaiian Legacy Foundation

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Morning Dew/E Ku‘u Morning Dew

Hawaiian lyrics and translation by Larry L. Kimura
Music by Eddie Kamae

1

E ku‘u Morning Dew
Alia mai, alia mai
Maliu mai ‘oe i ka‘u e hea nei
E kali mai ‘oe, ia‘u nei, ia‘u nei
‘O wau iho nō me ke aloha

O my Morning Dew
Linger still, just a little while more
Listen to what I call out to you
Wait for me, just for me
I will remain yours always with love

2

Wehe¹ mai ke alaula
‘Ōliliko nei līhau
E ho‘ohehelo ana i nēia pāpālina
I uka o Mānā² i ka ‘iu uhiwai
Ma laila nō kāua e pili mau ai³

The light of a crimson dawn colors a morning sky
Causing the dew-laden plants to glisten
Casting a rosy glow upon my cheeks
In the uplands of Mānā so revered in a cover of mist
Is where you and I will forever be

1. Eddie sings “E hea”

2. Mānā sits along the 49 mile-long Mānā road on the slopes of Maunakea approximately 10 miles from Waimea. It was the site of John Palmer Parker and his wife Chiefess Kipikane’s homestead, Mānā Hale. The Parkers would go on to establish the Parker Ranch in 1847, one of the largest working ranches in the U.S. Parker Ranch Headquarters, “History of Parker Ranch,” Parker Ranch, n.d., <https://parkerranch.com/legacy/history-of/>.

3. Line repeats once.

Lyrics correspond to the audio recording in the 2008 album *Eddie Kamae and The Sons of Hawaii Yesterday & Today*.

Morning Dew (Alone Once More)

Hawaiian lyrics and translation by Larry L. Kimura
English lyrics by Eddie & Myrna Kamae
Music by Eddie Kamae

1

To you alone I say
Wait for me, wait for me
The days go slowly by
Without you close to me

2

A-standing on a hill
Looking down all around
Awaiting your return
To me once more

3

E ku‘u Morning Dew
Alia mai, alia mai
Maliu mai ‘oe i ka‘u e hea nei
E kali mai ‘oe ia‘u nei, ia‘u nei
‘O wau iho nō me ke aloha

O my Morning Dew
Linger still, just a little while more
Listen to what I call out to you
Wait for me, just for me
I will remain yours always with love

4

I thought of moving on
Pack a bag on my way
I came upon that poem
You gave me yesterday

5

There’s no one else to see
So I know it’s time to go
I’m going along my way
Alone once more

6

E ku‘u Morning Dew
Alia mai, alia mai
To you alone I say
Wait for me, wait for me

O my Morning Dew
Linger still, just a little more

My Morning Dew

Hawaiian lyrics and translation by Larry L. Kimura
English lyrics by Eddie and Myrna Kamae
Prologue by Jay Larrin
Closing verse by Jay Larrin and Eddie Kamae
Music by Eddie Kamae

Prologue

Softly comes the dawn
The winds of night are gone
Now shines the Morning Dew
And memories of you
And like the Morning Dew
I always dream of you
Whispering to me
In dreams across the sea¹

1

E ku‘u Morning Dew
Alia mai, alia mai
Maliu mai ‘oe i ka‘u e hea nei
E kali mai ‘oe ia‘u nei, ia‘u nei
‘O wau iho nō me ke aloha

O my Morning Dew
Linger still, just a little while more
Listen to what I call out to you
Wait for me, just for me
I will remain yours always with love

2

Wehe mai ke alaula
‘Ōliliko nei līhau
E ho‘ohehelo ana i nēia pāpālina
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Ma laila nō kāua e pili mau ai

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Casting a rosy glow upon my cheeks
In the uplands of Mānā so revered in a cover of mist
Is where you and I will forever be

3

To you alone I say
Wait for me, wait for me
The days go slowly by
Without you close to me

4

A-standing on a hill
Looking down all around
Awaiting your return
To me once more



Closing

And shining in the dawn

In the dew I see

Footprints in the meadow

Where once you walked with me

And I will wait for you, pray for you

Until the time

I find you waiting there

And you are mine, my Morning Dew, my Morning Dew, my Morning Dew²

1. Prologue alternate ending: Shining in the Sun, When you and I were young.
2. Closing alternate ending: You come to me again, And you are mine, my Morning Dew, my Morning Dew, my Morning Dew.

Morning Dew/E Ku‘u Morning Dew

I kept hearing this music.

Morning Dew/E Ku‘u Morning Dew

The iconic “Morning Dew” is the song in the Kamae repertoire that has traveled the farthest in its evolution, from a melody that Eddie first heard in its entirety to becoming the best-known of his compositions. Geographically as well, no Kamae song has gone on a longer journey than this one.

In the early 1970s Myrna thought she could help Eddie with his work by gaining some Hawaiian language fluency to better transfer his research and brainstorming into more fluid songwriting material. Her friend Leona Kamoku told her that this young man, just back from his time in the military, was teaching beginning Hawaiian classes at U.H. Mānoa and had a remarkable ability to speak in the more traditional cadence and fluency of older, native-speaking kūpuna.¹ His name was Larry Kimura.

During that school year, Myrna and Eddie asked Larry over to their apartment for the one-and-only dinner party they would ever throw. Sometime that evening, Eddie excused himself and went into the back room. Just as the dinner guest wondered where the host had gone, Eddie returned with his ‘ukulele and a tape recorder. He told Myrna and Larry, “I kept hearing this music during dinner. I kept hearing it so I had to record it.” He played a tape of an exquisite and haunting ‘ukulele melody. The music that had come to him during dinner and Myrna remembers being stunned at its beauty. “What kind of a song is it to you?” she asked. “A love song,” Eddie answered, “and Larry, I want you to write the Hawaiian lyrics.”²

Around the end of the school year at the Hui Aloha ‘Āina Tuahine Hawaiian language student club get-together at teacher Pila Wilson’s family home, Eddie asked Larry how he was doing with the lyrics. “I have one verse,” said Larry. Myrna handed him a red pen and asked him to write it down. “Call it ‘Morning Dew,’” Larry said as he gave Myrna a piece of paper with the Hawaiian lyrics written on it. Eddie and Myrna were happy and loved what Larry had written but Eddie thought the song needed one more verse. Larry promised to work on it over the summer when he would be teaching on Hawai‘i island. Two months later he called to say it was done.³

Eddie and Myrna were excited and flew to Hilo the next day. They met Larry at the home he was staying at in Kalapana and went over the new verse. They felt it was perfect, exactly as is. Eddie played the song through once and knew it was complete.

Like many traditional Hawaiian songs, this one was anchored in a place, Mānā, on the slopes of Maunakea, roughly ten miles up Mānā Road. At about 3,400 feet in elevation, it is a chilly, misty, and incomparably beautiful land of rolling hills, pastures, and koa forests. Larry knew Mānā from his childhood, growing up in a family of generational Parker Ranch paniolo (cowboys): “My father and uncle had many stories because as young men they lived up at the dairy ranch at Pu‘ukikoni in the vicinity of Paliho‘oukapapa near Makahālau. My father’s older brother, Uncle Yutaka, was the cowboy foreman of the Makahālau area and for a time at Waiki‘i. This is why when my Hawaiian grandfather’s brothers or older cowboys talked about the days catching the wild cattle from the slopes of Maunakea, those places and scenes were easy to see in my mind.”⁴

Mānā’s dew-laden hills and dream-like mists became the inspiration for the poetry Larry composed to Eddie’s music and set the song on an extraordinary path.

Back in Honolulu, the next task was to find the perfect person to sing the song. Eddie had in mind Moe Keale, a gifted singer and ‘ukulele player whose family was from Ni‘ihau. Moe was playing at Trader Vic’s near the current Blaisdell Center and one night they went to see him. But just as they entered, sat down, and waved at Moe, he left the stage. After waiting for an hour-and-a-half for Moe to finish his break, Eddie and Myrna stood up to leave. Right then, Moe got back on stage and started to play. After watching him from the door for awhile, Eddie and Myrna walked back in and sat down.

After his set, Moe went over to their table. “That sure was a long break!” said Eddie. Moe confessed that he just couldn’t play in front of Eddie, his ‘ukulele idol. Eventually, Eddie explained about this new song he had that Moe would be perfect for, and asked him to not only sing it, but to join the Sons of Hawai‘i. The song was a hit and quickly became a Hawaiian music favorite.⁵

Morning Dew (Alone Once More)

From the beginning Eddie and Myrna had begun to compose an English version of the song, not a translation from the Hawaiian, but parallel lyrics that expressed the poetry Larry composed in Hawaiian.

The project was completed but once again the song needed just the right person to sing it. Melveen Leed was a favorite vocalist of Eddie’s and a friend of his and Myrna’s so they called her and met for breakfast. Melveen shared the news that she was about to travel to Nashville, Tennessee to record a Hawaiian country-and-western album with the famed Super Pickers studio musicians at Bradley’s Barn outside Nashville. Eddie asked her if she’d consider adding a new version of “Morning Dew” to her songlist. She was excited and felt honored to be the first to do the Hawaiian-English version of the song.

Once in the studio, Melveen floored the musicians, who all stood up and clapped when she previewed the song for them on piano. The very first take of the song, in Hawaiian with a translation of the lyrics *and* the newly penned English lyrics, would be the lead song on her album *Melveen: The Hawaiian Country Girl*. “Morning Dew (Alone Once More)” helped make her album a huge hit and earned her the first Nā Hōkū Hanohano award for song of the year.⁶ Years later Melveen shared that she thought Eddie’s offer of his signature song was a true blessing: “I put my whole heart into it. The tears were coming down. Such a lovely feeling.”⁷

My Morning Dew

Long before the success of “Morning Dew (Alone Once More),” Eddie thought that maybe what the song needed was a prologue, a lyrical introduction. He asked Myrna to call their beloved friend, award-winning singer and songwriter Jay Larrin. After fifteen minutes on the phone with Jay, Myrna had transcribed the new lyrics. Many years later, Jay revealed that, remarkably, those lyrics had come to him a month earlier as he drove over Saddle Road on Hawai‘i island, near Maunakea and not very far from Mānā, the very center of the song.

Later, Eddie would go back to Jay to ask for an additional English verse to close the song. Jay and Eddie worked for quite a while on Jay’s draft, sitting together in Kapi‘olani Park going over thoughts, translations, and revision after revision. Myrna remembers one day at lunch when they told her about a particular version: she knew that it was the one and was so happy that it was finally done. Jay began to sing this new version in his live performances and went on to record it. A gifted and spontaneous musician, Jay sings the song a bit differently every time he performs it.

In 2018, Myrna would approach Jay one more time, to now ask if he would sing the song in its final version—prologue, Hawaiian, English, and closing verse—at the one-year anniversary of Eddie’s passing at St. Andrew’s Cathedral in Honolulu, not far from where Eddie grew up. Jay did, and Debbie Nakanelua accompanied the song with a breathtakingly beautiful hula. Reverend Moki Hino celebrated Eddie’s life that day, which happened to also be Queen Emma’s birthday. He wondered how he could tie the birthday of Queen Emma—who with her husband, King Kamehameha IV Alexander Liholiho, founded the Queen’s Hospital—together with the death of Eddie Kamae, the legendary composer and musician. He noted that both left a legacy of helping people focus on hope and seeing the dignity in all people no matter their status in life.⁸

Eddie always reminded Myrna that “Morning Dew” was written for her. About the song she says, “The weaving together of this simple, but skillful and lovely poetry by Larry with the music that came to my husband from somewhere in the spheres leaves us all—but I like to think especially me—with the gift of a song that will always fill hearts with love. And, of course, there is the hope that at Mānā it will forever be...”⁹

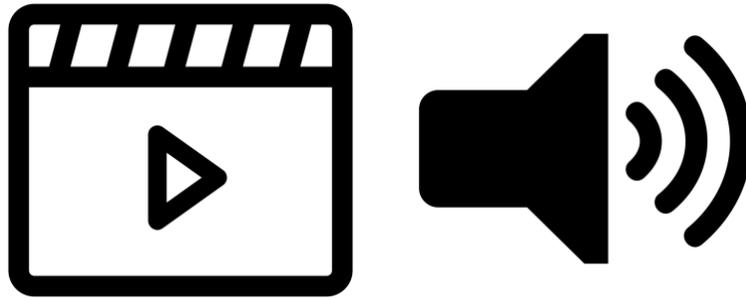
1. Not long after, Larry would help lead a successful, decades-long push to revitalize Hawai‘i’s endangered Hawaiian language with several efforts, one of which was the establishment of the Pūnana Leo preschools.

2. Kamae, "Origin Story of E Ku'u Morning Dew in 1971," Hawaiian Legacy Foundation archive.
3. See 1.
4. Kimura, "Email from Larry Kimura to Myrna Kamae about Mānā," Hawaiian Legacy Foundation archive.
5. As it happens with many Hawaiian songs, "Morning Dew" became "E Ku'u Morning Dew" through the common use of the first line as the title. Kamae, "Notes on Morning Dew/E Ku'u Morning Dew," Hawaiian Legacy Foundation archive.
6. Larry Kimura remembers translating the lyrics of the last song on the album, "You Are My Sunshine" into Hawaiian. Kimura, "Larry Kimura's Review Comments on Morning Dew Song Story Draft v8," Hawaiian Legacy Foundation archive.
7. Quote paraphrased. *Melveen Leed - "E Ku'u Morning Dew" (Made in Hawai'i Festival at Blaisdell Center, August 19, 2011)*, <https://www.youtube.com/watch?v=03C-WNTeVeg>. Kamae, "Notes on E Ku'u Morning Dew (Along Once More)," Hawaiian Legacy Foundation archive.
8. Reverend Moki Hino, "Sermon on Queen Emma's Birthday and Honoring Eddie Kamae's Passing," Hawaiian Legacy Foundation.
9. Personal communication from Myrna Kamae to author, September 15, 2020.

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- Parker Ranch Headquarters. “History of Parker Ranch.” Parker Ranch, n.d. <https://parkerranch.com/legacy/history-of/>.
- Reverend Moki Hino. “Sermon on Queen Emma’s Birthday and Honoring Eddie Kamae’s Passing,” January 7, 2018. Hawaiian Legacy Foundation archive.

Video and Audio Resources for “Morning Dew/E Ku‘u Morning Dew”



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



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 “Morning Dew/E Ku‘u Morning Dew”

Eddie Kamae’s handwritten Hawaiian lyrics for “Morning Dew.”

Morning Dew
I) E Kuu Morning Dew
Alia mai Alia Mai
Malie mai oe i Kau e hea Nei
E Kahi mai oe ia'u nei ia'i nei
O wau iko no me ke Aloha.
II) Wehe mai ke ala
Olili ko nei Lihau
E hoohehele ana i nua Papahua
Juka o Mana ika in uhi wai
Malaila no Kama e pili Mauai

Resource material for "Morning Dew/E Ku'u Morning Dew"

Typed lyrics and translation for "Morning Dew" with Larry Kimura's handwritten corrections and Myrna Kamae's notes about the lyrics as told by Larry.

Music: Edward L. Kamae
Lyrics: Larry L. Kimura

Hawaiian Lyrics
English Translation

Morning Dew

① E ku'u Morning Dew
Alia mai, alia mai
Maliu mai 'oe i ka'u e hea nei
E kali mai 'oe, ia'u nei, ia'u nei
'O wau iho nō me ke aloha.

Oh my Morning Dew
Wait a bit, ^{linger a little longer} wait a bit
~~Harken to my calling~~ ^{Be compassionate} ~~call out~~ ^{To what I}
Wait for me, for me
I remain (yours) with love.

② Wehe mai ke alaula
'Oliliko, nei līhau
E ho'ohelo ana - i neia pāpālina
I uka o mānā i ka 'iu uhiwai
Malaila nō kāua e pili mau ai

Dawn breaks
This dew glistens
Making my cheeks rosey
Up at lofty mānā ^{the} in ^{mist} ^{shrouded} heights
There you & I will remain forever
(be together)

morning dew beside representing a person represents the youth of that person. Dew and youth both fresh and fading quickly. In the second verse there is a wish expressed for the dew to last forever in the cool heights at mānā where the dew never dries in the cool shade of that elevation.

Youth is dew - perhaps like innocence will change - fade away
still hope that at mānā it will last
uhiwai - separated from everything else

(Myrna Kamae)

Resource material for "Morning Dew/E Ku'u Morning Dew"

Jay Larrin's handwritten prologue and closing lyrics for "My Morning Dew."



SURFRIDER

SHERATON HOTELS in HAWAII | on the beach at waikiki

My Morning Dew

Softly comes the dawn
The winds of night are gone
Now shines the morning dew
And memories of you
And like the morning dew
I always dream of you,
Whispering to me,
In dreams across the sea

To you alone I say, wait for me, wait for me
The days go slowly by without you close to me
A standing on a hill looking down, all around
Awaiting your return to me one more
And shining in the dawn, in the dew, I see
Footprints in the meadow
Where once you walked with me,
And I will wait for you, pray for you
Until the time
You come to me again and you are mine
Morning dew, my morning dew, my morning dew

August 12, 1981

J. L. Larrin AKA Jay Larrin

Resource material for "Morning Dew/E Ku'u Morning Dew"

Eddie Kamae's handwritten sheet music for "Morning Dew."

Morning Dew Lyrics - Larry Kimura
Music - Edward Kamae

Copyright - Jan. 2, 1973
EU-377065

Resource material for "Morning Dew/E Ku'u Morning Dew"

Eddie and Myrna Kamae's handwritten sheet music for "Alone Once More."

*Myrna Myrna Kamae
Eddie Eddie Kamae*

VERSE I *Alone Once More*

To you a-lone I say wait for me wait for me The days go slowly
By with-out you close to me a standing on a Hill look-ing look-in
down look-ing Down and wait for your Re-turn to me once more
all a-sound a-wait-ing

VERSE II

I thought of moving on
Pack a bag, on my way
I came upon the poem
you gave me yesterday
There's no one else to see
So I know it's time to go
I'm going along my way
Alone, Once more.

Oct 12 1944

Resource material for “Morning Dew/E Ku‘u Morning Dew”

Eddie Kamae and Jay Larrin at Columbia Inn on Kapi‘olani Blvd. for Jay’s birthday, circa 1970.



Photo credit: unknown
Hawaiian Legacy Foundation archive

Resource material for “Morning Dew/E Ku‘u Morning Dew”

Jo Kamae Byrne (Eddie’s niece), Myrna Kamae and Melveen Leed at the Nā Hōkū Hanohano Awards after Lead won best song for “E Kuu Morning Dew/Alone Once More,” 1978.

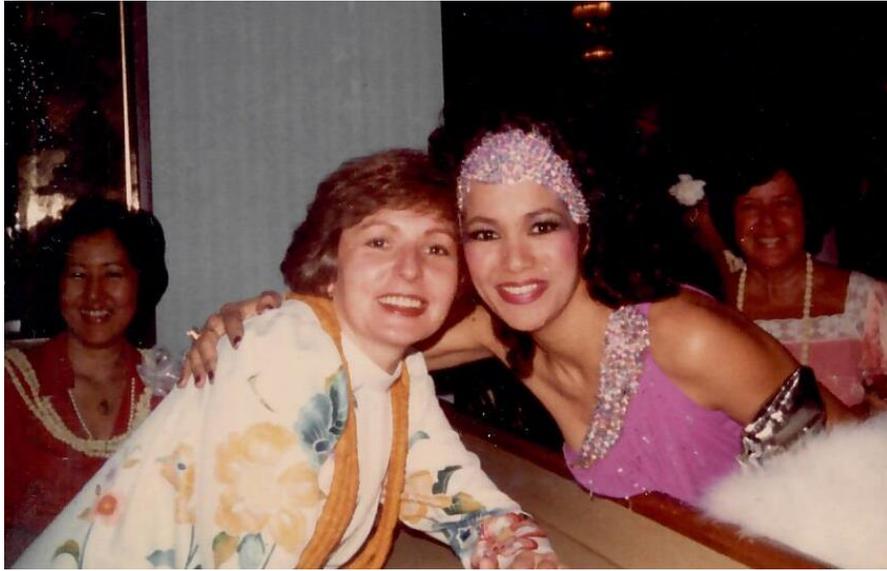


Photo credit: unknown
Hawaiian Legacy Foundation archive

Resource material for “Morning Dew/E Ku‘u Morning Dew”

Eddie and Myrna Kamae at Waikahalulu Falls in the Lili‘uokalani Botanical Garden, 2003.



Photo credit: Phil Spalding III
Hawaiian Legacy Foundation archive

Resource material for “Morning Dew/E Ku‘u Morning Dew”

Jay Larrin and Melveen Leed at her home studio, 2018.



Photo credit: Myrna Kamae
Hawaiian Legacy Foundation archive

Resource material for “Morning Dew/E Ku‘u Morning Dew”

Reverend Moki Hino and Myrna Kamae at St. Andrews Cathedral, 2017.



Photo credit: Leilani Kahoano
Hawaiian Legacy Foundation archive

Educational questions for “Morning Dew/E Ku‘u Morning Dew”

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. How did the melody and Hawaiian lyrics of this song come about?
2. How did the parallel English lyrics come about and who first sang them?
3. How did the prologue come about?
4. How does listening to the song “Morning Dew” make you feel?
5. Is this a love song? Why or why not?
6. Could you write a song about images of your favorite place?
7. Where is Mānā located and what are some of its characteristics?
8. What are some of the contributions Larry Kimura has made to the Hawaiian language?

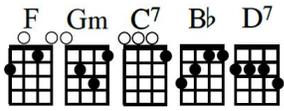
For additional resources and information, visit The Hawaiian Legacy Foundation’s website, www.hawaiianlegacyfoundation.org to explore other songs in the Eddie Kamae digital songbook, find streaming links to our ten award-winning documentary films, access additional study guides and link to hours of digitized 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.



Morning Dew/E Ku'u Morning Dew

Original version
Moderato ♩ = 82
Instrumental intro

Hawaiian lyrics and translation by Larry L. Kimura
Music by Eddie Kamae

1. E Ku-'u Morn-ing

8 Dew A li - a mai a - li - a mai
(2). lau - la 'O - li - li - ko nei li - hau

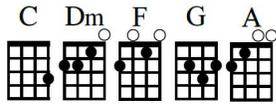
11 Ma-li - u ma-i 'o - e i ka -'u e he - a nei
E ho-'o-he-he-lo a - na i nē - ia pā-pā - li - na

15 E ka-li ma-i 'oe ia -'u nei ia -'u nei 'O wau i - ho
I u - ka o Mā - nā i ka 'iu u - hi - wai Ma lai - la nō kā

20 nō me ke a - lo - ha 2. We - he mai ke a -
u - a e pi - li mau

24 2. F TAG Bb C7 F
ai Ma lai - la nō kā - u - a e pi - li mau ai

- Six bars of instrumental introduction.
- Verse 1, voice (16 bar song).
- Instrumental solo, playing the entire 16 bar song.
- Verse 2, voice re-enters.
- Instrumental ending, slight extension of final cadence.



Morning Dew/E Ku‘u Morning Dew

Transposed version
Moderato ♩ = 82
 Instrumental intro

Hawaiian lyrics and translation by Larry L. Kimura
 Music by Eddie Kamae

1. E Ku-‘u Morn-ing

Dew A li - a mai a - li - a mai
 (2). lau - la ‘O - li - li - ko nei li - hau

Ma-li - u ma-i ‘o - e i ka-‘u e he - a nei
 E ho-‘o-he-he-lo a - na i nē - ia pā-pā - li - na

E ka-li ma-i ‘oe ia-‘u nei ia-‘u nei ‘O wau i - ho
 I u-ka o Mā - nā i ka ‘u u - hi - wai Ma lai - la nō kā

nō me ke a - lo - ha 2. We - he mai ke a -
 u - a e pi - li mau mau

ai Ma lai - la nō kā - u - a e pi - li mau ai

- Six bars of instrumental introduction.
- Verse 1, voice (16 bar song).
- Instrumental solo, playing the entire 16 bar song.
- Verse 2, voice re-enters.
- Instrumental ending, slight extension of final cadence.

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 Waiānuhea
Ka 'Elele I Wakinekona
Kananaka
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Waipi'o Valley Song

Michael Foumai

Ke Ala A Ka Jeep
Kēlā Mea Whiffa
Lā Kalikimaka
Nānā Mai
Punalu'u Nani
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Morning Dew/E Ku'u Morning Dew
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Ocean Kaowili

'Ukulele chord charts

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