

KEKAHUNA, HENRY E.P.
MUSIC, SONGS
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Restoration Anthem

(Composed by E. O. Hall, and sung at the picnic to Admiral Thomas. Tune, "God Save the King.")

Hail to our rightful King!
We joyful honors bring,
This day to thee.
Long live your Majesty,
Long reign this dynasty;
And for prosperity
    The sceptre be.

Hail to the worthy name,
Worthy his country's fame,
    Thomas the brave.
Long shall thy virtues be
Shrined in our memory,
Who came to set us free
    Quick o'ver the wave.

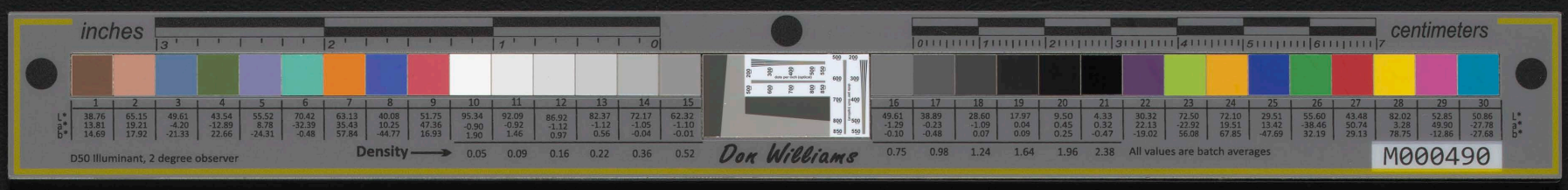
Hail to our Heavenly King!
To Thee our thanks we bring:
    Worthy of all.
Loud we Thine honors raise:
Loud be our song of praise:
Smile on our future days
    Sovereign of all.

Admiral Thomas remained in Honolulu for some time after the Restoration and assisted the government in establishing order and advancing the best interests of the people, as well as establishing court rules and etiquette.

Public improvement was under way, widening of streets took place, completion of the palace and the consequent removal of the court from Lahaina to Honolulu.

Followed by recognition of Hawaiian independence by England, France and the United States.

Recognition of Restoration Day continued until it waned, and then dropped during the reign of Kamehameha V. Observance restored in 1890 by Legislative enactment.

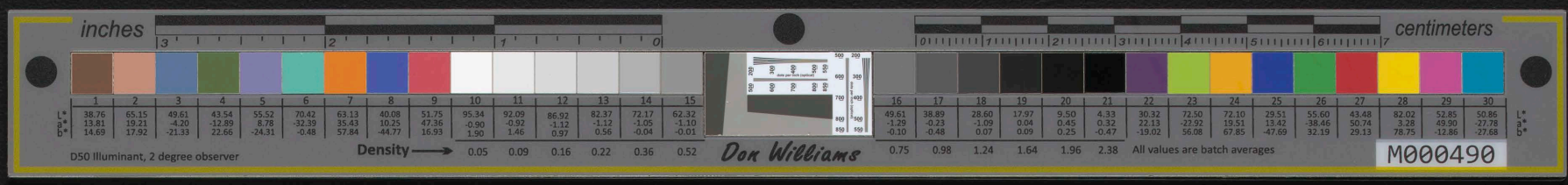

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MELE - SONG.

1. Ke hui nei kakou,
2. Ma keia halawai.
3. E pule a e kukapu,
4. E mele hoomaikai.

1. We are assembling (or uniting),
2. Through this congregation.
3. To prayer and to council,
4. A song of praise for his goodness (or Hosana unto him.)


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A SONG OF WAI-'ANAE

By Isaia Halua-lani

Obtained from Mrs. Emily Aulani Harper Picadura, # 85-908 Li-hu'e Road, Wai-'anae town.
Only two verses known.

I

Lei Li-hu'e i ke kupukupu me ka nēnē;
Lei Nene'u i ke 'ala o ka lipoa;
Lei Mālaea i ka nalu ha'i o Ke-'ala;
Lei ho'i 'oe i ka ulu niu o Po-ka-'I.

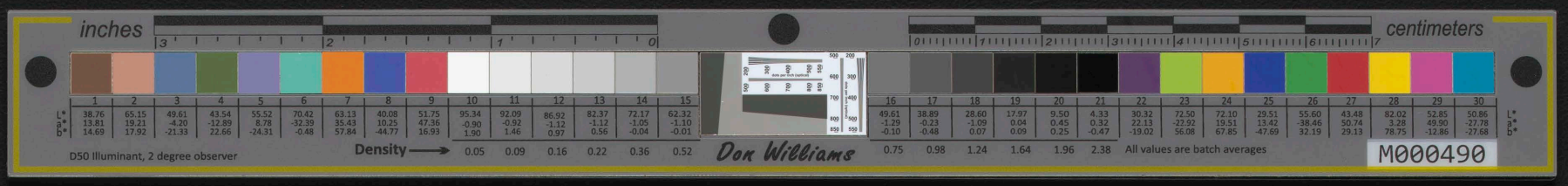
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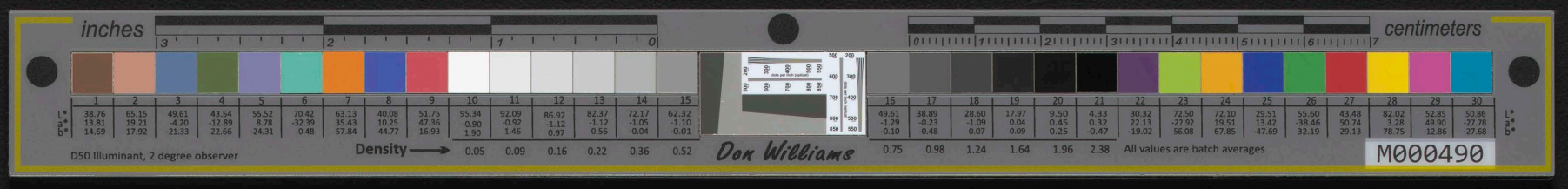
Lei Mākua i Ke One 'Opiopio;
Lei Ko'i-ahi i ka maile lau-li'i;
Lei Kā'ala i ka ua a ka Nāulu;
Lei ho'i 'oe i ka ulu niu o Po-ka-'I.

Notes

Nene'u, a former fishpond where the old railway station was, and where Cabana and where Cabana and Finance Factors are now. It was all Nene'u.

Ha'i ka nalu o Kua-'a'ala i ka po. Pele and Hiiaka, by N.B. Emerson, p. 161.


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HAWAIIAN MUSIC

The music of the ancient Hawaiians was almost entirely vocal. While they had musical instruments, nearly all were used as accompaniments to their songs. This vocal music was chanted; it had no true melody or harmony such as we think of as characterizing music, but was music, nevertheless, in its function, poetical expression and rhythm. There were two main divisions of this vocal music: the hula chants, intended for dancing, and with marked rhythmic accompaniment, and the oli chants, an unaccompanied performance, usually solo, covering a large field of poetical expression.

The importance of all chants was in the words and meaning of the song, that is, the kaona. The kaona was believed to be potent enough to affect for good or evil the lives of the persons referred to in the poem. In the composition of songs great care was taken not to use words which would bring catastrophe upon either the composer or the owner of the song. This careful attention to meanings characterized all composition and to this day modern composers use care in their selection of words.

Also characteristic of the ancient Hawaiian poetry, or chants, since all poems were chanted, was their figurative language and word picturing. There was great use of proper names, both personal and place names. Many of these were descriptive or were associated with well-known incidents, and brought to the mind of the listener a secondary meaning or whole mental picture. Another feature much admired by the ancients is what some have termed "linked assonance", whereby words having much the same sound but different meanings would be used in linking line to line or couplet to couplet. By these means were revealed the true kaona or inner meaning of the song, although often obscure to any but those who knew the background for the composition.

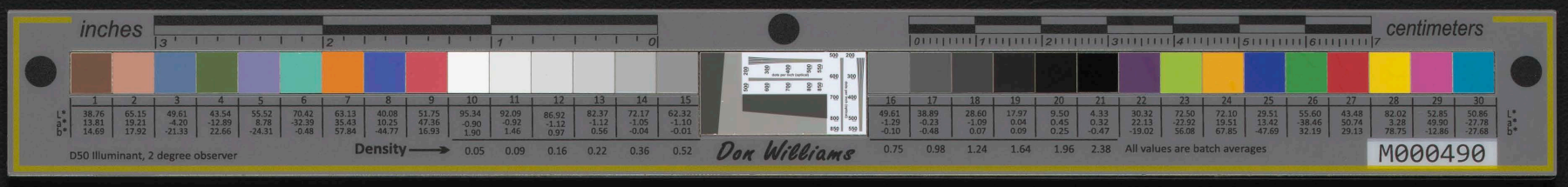
Chants were composed for many occasions, from birth to death, and fell into main classifications as prayers, name songs, dirges and topical chants. However, there were many kinds of prayer chants, many name songs in praise of the chiefs, dirges eulogizing or lamenting, and songs of love or admiration or sarcasm, and each of these was specifically designated according to the context.

The chants were composed by a single person or a group of persons and became the possession of the person to whom the song was dedicated, rather than to the composer. These chants then were handed down in the family and could not be used by others. Sometimes, in order to keep in use a chant originally belonging to a person who had long since died, it would be revised or rededicated to a living person in that family.

Despite the limited range of notes used in chanting, the oli using two or three and the hula four or five, all chanting did not sound alike. The ancient pule, or prayer chanting, in which each division of the pule had to be chanted all in one breath for the prayer to be effective, possibly gave rise to the style of oli chanting which conserves breath by rapid enunciation and muffling of the sounds. So we find in oli chanting long, very long, periods of sustained breath. In the hula chanting such long phrases were not used, the song being arranged usually in couplets, with a breath being taken at the end of each couplet. Also variations were achieved in the use of the voice.

The oli, besides being a main division of poetry, was also the name of a certain voice style. It is characterized by prolonged phrases chanted on one breath, often with a trill, termed 'i'i, at the end of each phrase. The ho'aeae, while closely resembling the true oli, differed in its shorter phrasing and in having protracted vowel sounds instead of the 'i'i trill endings. The oli style was used

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on all formal occasions, while the ho'aeae was preferred for more intimate moments. When clearness of diction was desired, a rhythmical recitative style, called the kepakepa, was used. A style called ho'ouweuwe, which sounded like wailing, was used for the dirges.

In hula chanting, greater variety was possible both because of the wider range of notes, approximating melody, and in individual expression of personalities by the performers.

MUSICAL INSTRUMENTS

In the field of musical instruments, the ancient Hawaiians had representatives of all three types, string, wind, and percussion. Many of their percussion instruments are still in use today and are familiar to those who have seen hula performances. Of the other percussion instruments, the ka'eke'eke is now coming back into use. These are bamboo tubes of varying lengths, each giving forth a different note when struck on the ground. In the old days the number of notes used undoubtedly was limited to the notes used in the chants. The kupe'e niho, the buskin of dogs' teeth, or kupe'e pupu, of shells, might also be termed an instrument of percussion, although it was not actually played upon, depending upon the foot movements of the dancer to cause its clinking.

Of the wind instruments, three were noise producers rather than musical instruments: first, the 'ulili, two gourds on a stick with a pull-string for twirling; second, the pu, or conch shell trumpet; and third, the oeoe, a small gourd or nutshell on a string, which was swung in circles. Whistles were made of rolled up strips of ti leaf, called pu la-'i, and a small gourd blown through the nose had several names, the most widely used being hokio. The ni'aukani was not an ancient instrument, being the Hawaiian adaptation of the Jew's harp, using, instead of a metal tongue, the midrib of the coconut leaf, hence its name. The most important of the wind instruments was the hano, the bamboo nose flute. These varied in length and diameter and had from one to three finger holes.

The Hawaiians had only one stringed instrument, the 'ukeke. This was an archaic form of the musical bow and it seems to have retained its original form down to modern times. The 'ukeke was held horizontally before the lips and plucked with a bit of fiber, while the performer formed words in the throat which, issuing through the mouth as a sound box, were perfectly understood by anyone familiar with the mele.

All of these instruments, like the vocal music, were rhythmical rather than melodious.

POST-EUROPEAN MUSIC

So much for the pre-European music of the Hawaiians. With the coming of the foreigners a whole new world of melody and harmony was opened to the Hawaiians. The missionaries early translated their hymns into Hawaiian and soon many hymns and songs were composed in Hawaiian, using either a hymn tune, or modeling the tune upon that of a hymn. From this we have the term himeni, a style of musical composition closely resembling hymns.

Other foreign influences were felt to some degree, such as that of the Spanish cowboys and the whalers, but it was Captain Henri Berger, leader of the Royal Hawaiian Band for 43 years, who wielded the greatest influence in the development of musical composition in Hawaii. The ukulele and the guitar, both introduced here, lend themselves admirably to the style of composition adopted then and now known as "Hawaiian music," mainly characterized by a certain plaintiveness of tone and much sentimentality in its poetry.


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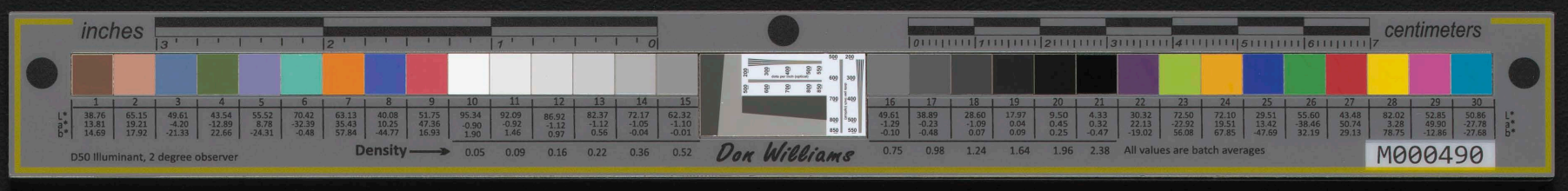
In late years there has been an increasing interest in the ancient music of Hawaii and today we find many revivals of old forms of music and dance once thought lost. While most of these are not performed in exactly the same manner as was done in pre-European days, many are authentic of early European days, at least, and hence a true reflection of previous times. In the hula especially, old forms have survived, many of the songs used being actually pre-European although the music to which they are set may not be the original. The dances themselves are of old, rather than of ancient times.

As performers the Hawaiians have been most successful in vocal music and equally so with one instrument, the steel guitar, which is so suited to their manner of singing. In the field of composition, there have been no serious musical contributions, although many short songs have been composed which are of enduring charm. The modern composer is oftentimes handicapped by a lack of an intimate knowledge of the language. This, together with the ever-present regard for the kaona, or inner meaning of words, forces him to either use phrases from older meles which perhaps have lost their significance, or use words of obviously innocuous meaning. Both of these practices, needless to say, discourage vigorous and original poetic composition.

In musical composition we find that Hawaiian melody and harmony lose much of their distinctive quality if forced into conventional musical notation, since minute shading of tone-interval is an important feature of their music.

It is to be hoped that before internationalism in music obscures or destroys the truly Hawaiian approach to melody and harmony some lasting contribution may be made to what we now call "Hawaiian music" - preserving the traditions of the old in its poetry, and enriched by all the tonic possibilities now known.

..... Dorothy Barrere 1952


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UNWRITTEN LITERATURE

OF

HAWAII

THE MELES AND DANCES

OF THE HULA

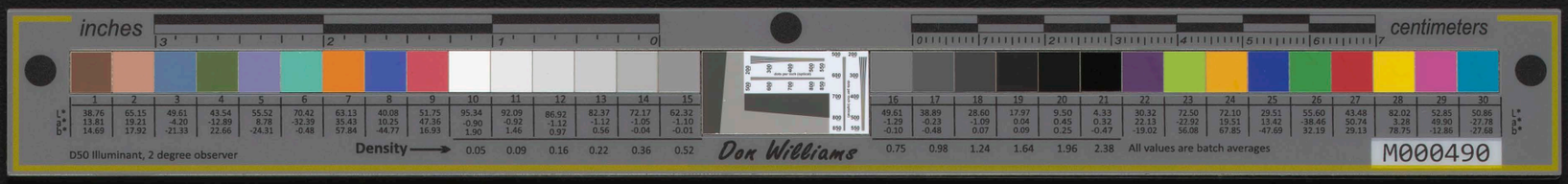
BY

NATHANIEL B. EMERSON, A.M., M.D.

Illustrated

Honolulu, Hawaiian Islands

Territory of Hawaii


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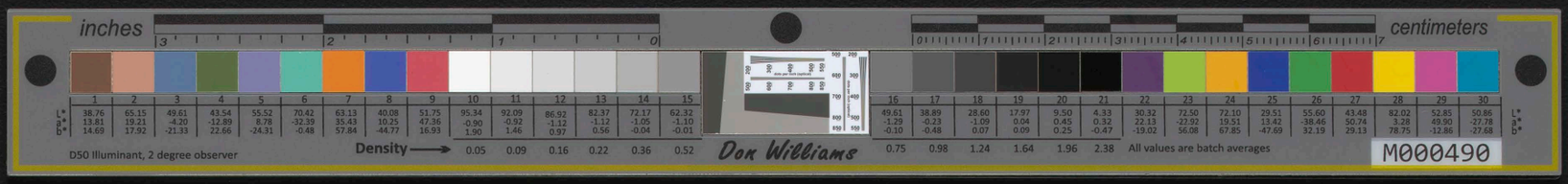
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The Music and Musical Instruments of the Hawaiians

Classification of Hawaiian Poetry

No perfect and satisfactory classification of poetry has ever been made. Much less is it possible to make a scientific classification of Hawaiian poetry. The Hawaiians had many names by which they designated different kinds of poetry, or which they applied to different ways styles of cantillation. These were not scientifically applied, nor is it possible in all cases to give the exact meaning of these terms. The Hawaiians themselves are not at one in their explanation of their meaning; in fact they are ofttimes at swords points in their interpretation of the same. This subject has already been treated of in a previous chapter, but the new phase of the subject which touches the relation of poetry to music calls for further definition and investigation, even though it involve some repetition of matters already set forth.

The word mele -- undoubtedly a Polynesian survivor of the Greek shares with its Greek original, melos, μέλος -- stood in general for all kinds of poetry. In modern times the same word has been used to signify song and singing, whether of the sacred lyric sort that prevails in all Hawaiian churches to day, or, more generally, every variety of song as well as of poetry. The translators of the Bible into Hawaiian speech, a work which for literary excellence is worthy of comparison with King James's edition, sometimes used the word oli and sometimes the word mele to mean song or singing. The two words are, in fact, used almost interchangeably to express the same idea that of song as well as of singing.


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The Music and Musical Instruments of the Hawaiians

I take the following examples at random:

Alaila mele aku ka Iseraels i keia mele -- Then Israel sang this song. Num. XXI: 17. Alaila mele aku la o Mose, a me ka mamo a Iseraels i keia mele ia Iehova -- Then sang Moses and the children of Israel this song unto the Lord. Ex. XV: 1. Aole anei lakou i mele ai kekahi i kekahi nona me ka ha'a ana, i ka i ana 'e, He tausani ka Saulo i pepehi ai, &c. I Sam. XXI: 4. E hauoli na lahuikanaka, a e oli no ke olioli. Ps. LXVII: 4. Ke Hoeho nei lakou no ka olioli,

Ke mele mai nei no hoi lakou." Ps. CXV: 13.

"E mele aku iaia, e mele halelu aku iaia. I Chron. XVI: 9.

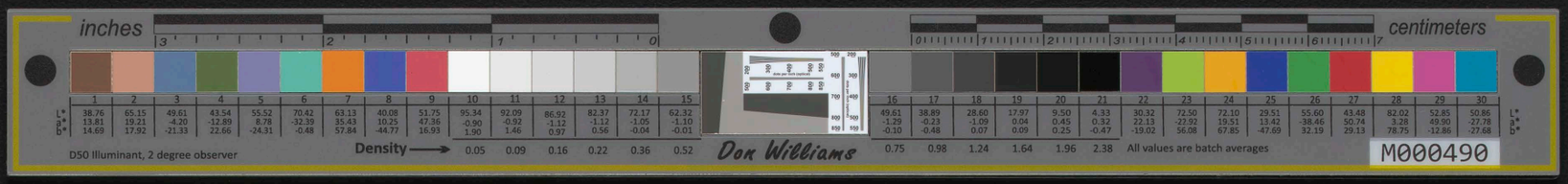
A hoohauoli no au i ka naau o ka wahine kane make. Job, XXIX: 13.

Pehea la makou e oli ai i ka la oli o Iehova ma ka aina malihini? -- How shall we sing the Lord's song in a strange land? Ps. CXXXVII: 4.

Jas. V: 13, . . is any merry, let him sing psalms: . . a i hauoli kekahi, e himeni aku ai. (This is a very poor translation.)

In Rev. XV:3: And they sing the song of Moses, the servant of God, and the song of the Lamb, - "Mele mai la lakou i ke mele o Mose,"- - -

In Eze. XXVII:25, "Ua mele aku la na moku holo o Taresisa nou."


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The Music and Musical Instruments of the Hawaiians

Classification of Hawaiian Poetry

In the great majority of cases, seven out of eleven, the word mele was used by the scholars who translated the Bible; in three instances I found the word oli used, and in one the word himeni, which is an astonishing breach in the good taste and scholarship of the translators.

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Hebrew

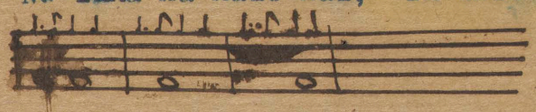
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Ezek. XXVII: 25a "The ships of
Tarshish were

The Music and Musical Instruments of the Hawaiians

(Questions to be asked of Mrs. Yarndley and Matters to be considered

1. In the verse endings and measure endings marked "Antic." = Anticipatory = does the final note or beat of the preceding measure count as one in rhythm with the first note or beat of the succeeding measure? Ans. It counts in the following measure.

2. In the 13th. measure of the mele "No-luna ka hale-kai," in which Mrs. Yarndley has written the score  , with the note (octave below), why not substitute the upper (which is the true form) for the lower (which is the incorrect form)? Would it not be more accurate and better to make this substitution?

3. In the i'i, which is marked by the wavering line ~~~~~, there is to my ear a change of pitch, amounting to less than half a tone. How can this be indicated? If science,-musical science,-has not indicated a method of recording such intervals, that is merely owing to the imperfection and weakness of musical science. There is no intrinsic reason why such a method should not be invented. Let us invent it now, and apply it to this score. It will be a poor excuse -- which is worse than none -- to say that our musical ears do not recognize such small intervals as 1/4s of tones. The Chinese use them, the Arabians used them, and the Hawaiians use them. Why not strive to represent them by some graphic scheme? It is true our piano can not accomplish these intervals, but the violin and cello can give them, and if our ears are too obtuse to apprehend them, so much the worse for our ears, let us cultivate them.

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The Music and Musical Instruments of the Hawaiians

4. I have changed the vowel representation of the i'i from the e-ia-ia-e-ia-ia-, as used by Mrs. Yarndley to e-ie-ie, etc. If we consider the written vowel symbols of the sounds, a as you have writ- it would represent the sound ah, and that is not the sound uttered by Kualii.

5. Let us talk about Rhythm, its changes, syncopations &c. as found in the work of Kualii.

6. I must beg for a copy of the struggle with the other man, even though it was not satisfactory. I must keep it a s a record.


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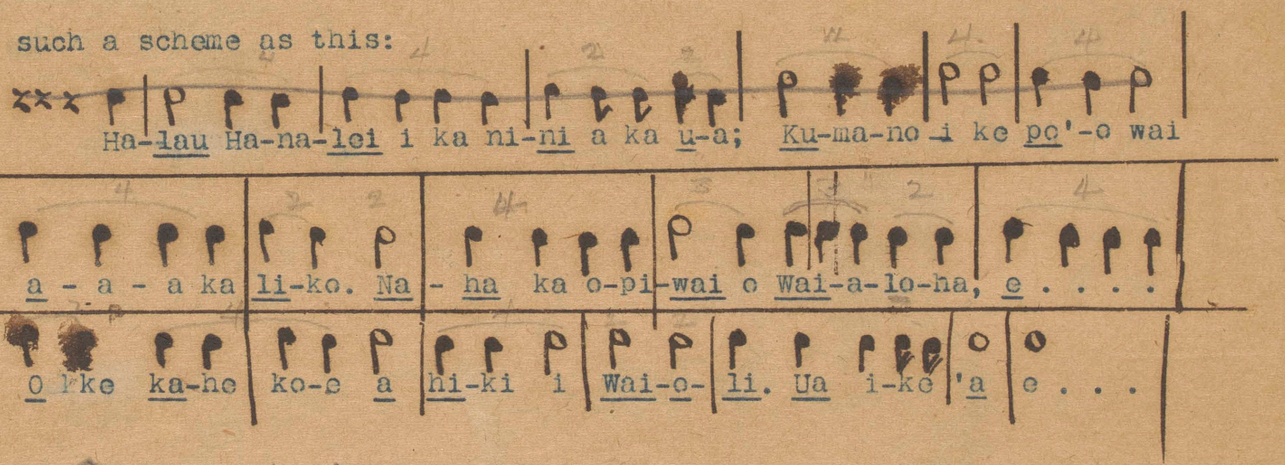
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The Music and Musical Instruments of the Hawaiians

Rhythm

The hall-mark of Hawaiian music is rhythm. The Hawaiians belong to that class of people who can not do anything except they do it rhythmically. Not alone in their poetry, in their music and the dance do we find this recurring accent of pleasure, but in every action of life it seems to enter as a time-keeper and regulator, whether it be the movement of a fingerful of poi to the mouth, or the swinging of a kahili through the incense-laden air at the burial of a chief.

The typical Hawaiian rhythm was a measure, or bar, of four beats, varied at times by a 2-rhythm. If we take the oli "Halau Hanalei i ka nini a ka ua," as given on page 40, we shall find it reducible to such a scheme as this:



Dr. N. B. Emerson,

Honolulu,

Hawaiian Islands.

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The Music and Musical Instruments of the Hawaiians

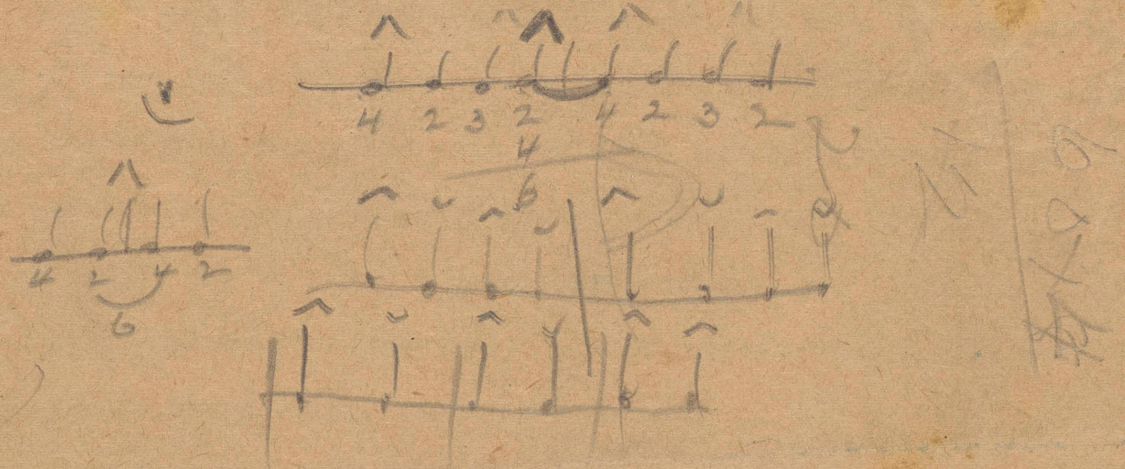
Phrasing

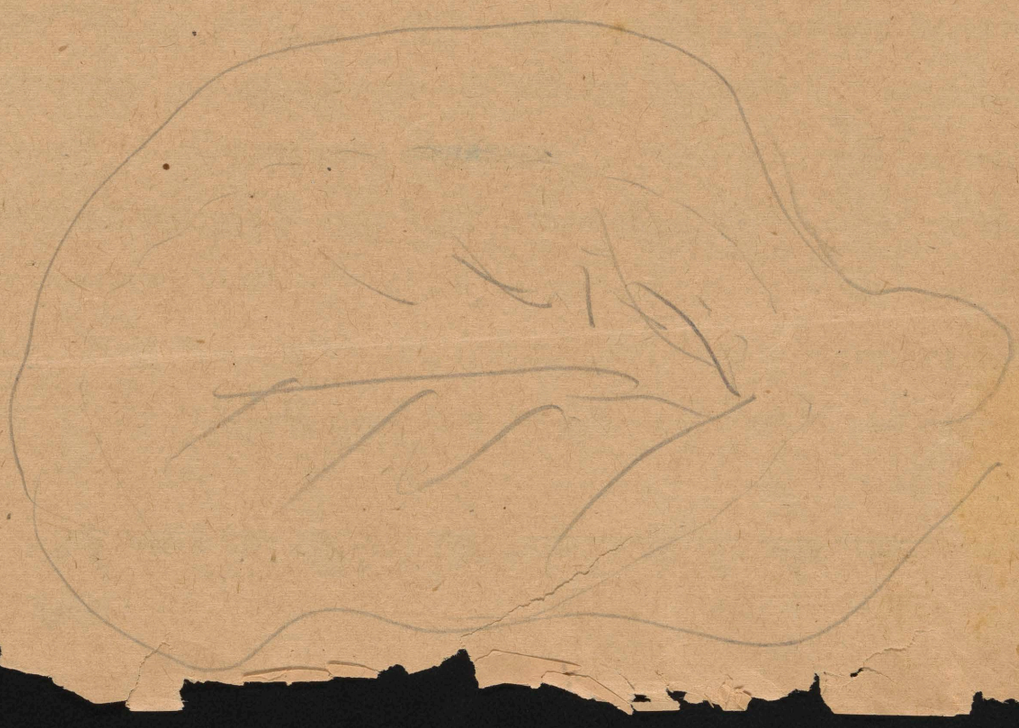
It must not be inferred from this that Hawaiian music was deficient in phrasing. When one listens for the first time to the musical recitation of a Hawaiian poem, a mele, or an oli, it may at first seem to be only a monotonous onflowing of sounds, punctuated, it is true, by the lesser rhythms, the accents that belong to the metre, but lacking those divisions that mark our rhetorical and musical phrasing. Further attention, however, will correct this impression and show that the Hawaiians not only paid strict attention to that lesser form of rhythm which deals with syllables but also with that large-scale rhythm which affects the greater divisions of the sentence, the song.

With the Hawaiians musical phrasing was arranged to fit the verse of the mele, not to express a strictly musical idea. If the verse of the mele or oli was long the tones of the song were eked out by the i'i, an artifice familiar to all who have heard the cantillation of a Hawaiian song. This was a trilling movement of the voice, in which it went up -- or down -- in a weaving manner, touching the main note and then springing away from it only to return again, and so on until the phrase was complete.

The average length of a verse in the oli is said to be longer than in the mele. (The mele inoá, or mele helu, may be regarded as the most perfect type of the mele) Consequently that musical jig-jog, the i'i, was more used in the oli than in the mele. Some even claim that it was entirely absent from the mele, and there-fore but little heard in the

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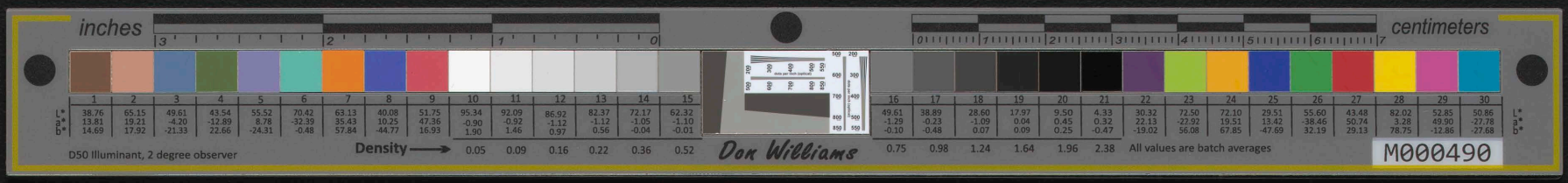
The Music and Musical Instruments of the Hawaiians

Phrasing

cantillations of the halau, that is of the songs of the hula proper.

Cadence

The cadencing of the different musical phrases was marked by great similarity. The formula would be about as follows: a trilling movement in which the voice seemed to be balancing itself for a flight; then an upward movement followed by a trilling in which notes at an interval of a quarter or of an eighth of a tone from the mediant weave themselves about it as vines to a rough frame. There is then a descent to the tonic, more weaving and the cadence is accomplished.



6.45

notebook

Unw. Lit of Haw.

The Music and Musical Instruments of the Hawaiians

(Statements regarding the mele and the oli, by Polikapa. June 8,'06)

In the old times there were three mahele in the tones of music:

1. Ka leo kalalea. This was a term applied to the higher notes in an oli. The term kalakú was also used synonymously.

2. Next to this was the i'i, in which the voice quavered holding the note for sometime, but on a lower pitch than the kalalea.

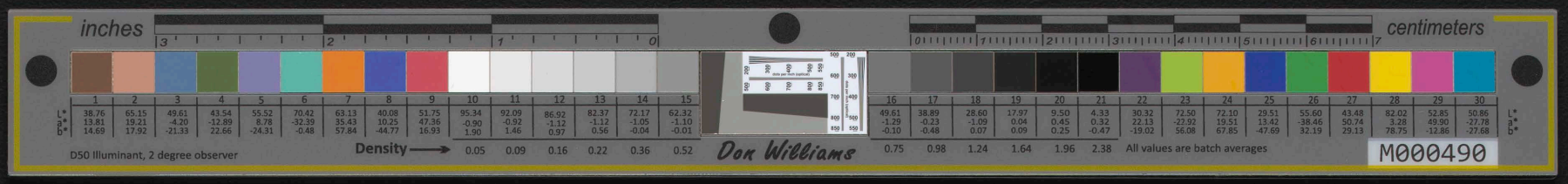
3. Then came the hu'i, in a tone lower than the i'i; which might therefore be regarded as a sort of cadence, or as marking the limit of a period.

Polikapa says there was no i'i in the mele of the hula; it was used only in the oli. There was however a movement that to my ear greatly resembles the i'i, so that I can hardly distinguish the one from the other.

The bombastic, guttural style of reciting or cantillating a mele -- it did not belong to the oli -- was termed kuwó. There were two varieties of the kuwó ; in one, which I would call the staccato form, the wild barbaric accent was used, as I have elsewhere described it: in the other the voice went down by a sliding scale. This was specially used in the mele inoa, or mele helu, both in the halau and elsewhere.

N.B. The three mahele mentioned above were not then different parts, sung by different voices, but were different actions and were sung or performed by the same voice.

Such is the statement of Polikapa.



Dr. N. B. Emerson,
Honolulu,
Hawaiian Islands.

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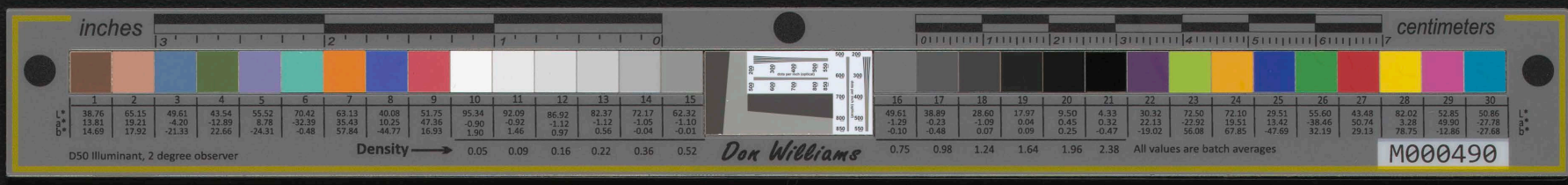
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Pa'ao'ao says a poem made composed for hoaxe is not suitable for the oli.

~~The~~ The hoaxe was sung in a more distinct & milder manner than the oli. It had a sort of fluctuation, but not that long-drawn ii which belonged to the oli proper. As said above, ~~it was the~~ the difference indeed in the literary style or language of the poem. The Kanaka ear, when trained, could easily mark the difference between that fluctuation which characterizes the one and that of the other. The oli was the stronger & more marked of the two. Some have said that the verses of the hoaxe are shorter than those of the oli; while others deny this. Any ear fails to distinguish between the two.



(#1.) Ka Lulu Akia pupu June 25.
Kaiono Ke aimi Kai Waialua
I ka hau
Ke olelo wale no i ka lani. R
Lohe ka nka o Kapuhu i
I loko, iwaho kana, e ke koa, Kuhaimoku R.
Kahi e pau ai o ka oni
See p. 84. H. L. & K. la ea?

Unw. Lit. of Haw. The Mele and the Oli

The Music and Musical Instruments of the Hawaiians

(Interview with Miss Lucy K. Peabody, Vineyard Street, June 8, 1906)

Says she was born at Lahaina, in 1840. While very young taken to Waimea, at which place and at Kawaihae she lived during the years of her young girlhood. At the time of Kamehameha III death of she came to Honolulu. Until then she had never witnessed a hula. The hula was a tabu thing, performed only on the sly and in secret. Now she saw the hula.

Miss P. says she sings church music somewhat; understands about the different parts in singing as thus shown. The Hawaiians did not have part-singing in this sense. Men and women sang together in the same mele and oli, but they sang the same notes.

Did not the men sing an octave below the women? Ans. "No they sang in unison, pitching their voices(on)the same(clef.).

An old native woman, Mrs. Kini Lahilahi Nuuanu, who is present, at the request of Miss Peabody, gives an illustration of ka leo hoaeae, which she sang to an oli. The style called hoaeae was distinguished from the leo kaumaha. The mele she chooses to recite in connection with the hoaeae movement are those lines from the song in the Hula Pele:

A Kauai, a ke olewa i-luna,
Ka pua lana i kai o Wailua;
Nana mai Pele i-laila.
E waiho aku ana o Ahu.

They inform me that the verses of one division of the oli were long; while in the mele hoaeae the lines are short.

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Hawn. Lit. of Haw.

The Music & Mus. Instr. of the H

In all attempts to judge of Hawn. mus
music of any primitive people, one has to ju
our modern stand-point. We
ourselves from our ingrained pr
the influences that have surroun
moulded our taste, ~~and made it~~
~~is~~ We talk of natural scales in music,
~~that were a thing~~ and of natural melodies,
as ~~that~~ it meant any definite thing; when,
as a fact, the intervals of our musical scale,
however pleasing they may be to our ear,
are anything but natural. In truth they
are the work of science, no more natural
than our advanced civilization, or than a steam engine.

The Hawaiian singer did his part with a well
developed, fully nourished organ of
voice and of speech. He brought to his work
no half-starved organism fed on bread,
starch & pastries, or cramped and pinched
with stays & corsets. His throat, chest and
abdomen were absolutely unhampered, unconfined.

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H. I.

# #

A scientific musician with whom I discussed the matter thought it ~~to~~ was produced by a sudden drop in the voice from the middle register to the lower chest register, owing to some sudden impulse of thought or feeling. Might it not, I would ask, be due to some motive that we would classify under the head of affectation? The children of nature, as we reckon them, are by no means free from the artificial moods and influences that ~~reign~~ rule in the human breast.

Mrs. J. D. Yarndley.


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Unw. Lit. of Haw.

The Music and Musical Instruments of the Hawaiians

June 27, 1906. Took the kumu hula Kaulumaha and his female friend, Pomaikai to Mrs. Yarndley's. Asked him to show us the movement and rhythm of the hula dance -- ala'apapa. He stood up and made an effort to comply, but with poor success. He then removed his coat and fastened it about his loins after the manner of a pa-u, binding it on by means of his handkerchief knoted together with that of his friend. Now he seemed inspired and went through with the dance in a very spirited manner. He showed much grace and elan, in spite of the fact that he was somewhat stiff from the rheumatism, in a strange place lacking the stimulus of the drum, the inspiring influence of a Hawaiian audience, and the close presence of the kuahu, or altar, laden with the floral offerings to the goddess Laka. The simple device of tying about his loins something that represented a pa-ú about his loins -- the usual costume of the hula performeer -- gave the needed fillip to his imagination and enabled him to play his rôle to the finish with success. It was a most interesting exhibition of the magic power of reminiscence. The man had the spirit of a true artist.


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The Hula Pele

Ike ia Kau-nā-wahine makani Ka-ú,

He umauma iā pa ia e ka Moa'e ,

O ka Lae Makani o Unulau.

Lau ka wahine kaili-pua o Paia,

Aluadu puahala o ka Milo-pae-kanáka, e-e-e!

He kanaka ke koa no ka ehu ahiahi,

O ia nei ko ka ehu kakahiaka--

O maua no me ka makua o kakou:

Ua ike, la. a!

(1) Kauna-wahine

This was written apropos of Kalei-moku
a [illegible] man-chief of Kamehameha
from him it came down Lelo'okalani
his son who died in 1848.

Kaleikumakaa

This took place at Kona
[illegible] of [illegible] somewhat doubtful whether the Kauna-wahine
Short [illegible] grew in the
name of the woman or of the
[illegible] story itself. In the [illegible]

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In drawing it first the action
the animate and the animate
are often so inextricably interwoven
as to make it difficult to say which
come first.

Matt Lidner,
Klamath, Kootenai
Saddle-maker
for Shoshone

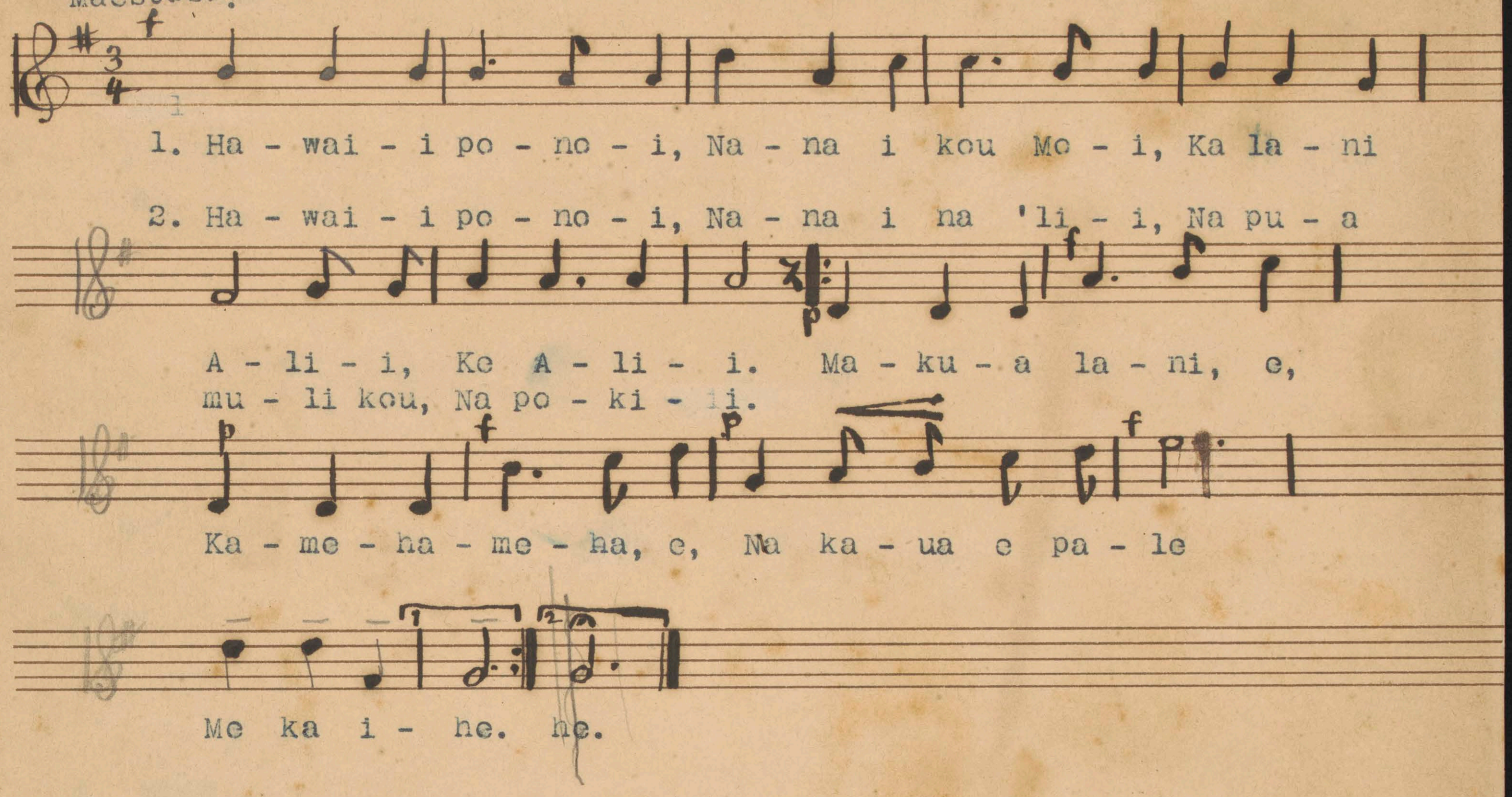
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69

The Music and Musical Instruments of the Hawaiians

Words by King Kalakaua — HAWAII PONOI — Composed by H. Berger.

Maestoso.



(Composed by King Kalakaua and arranged by Berger)

Henry C. P. Kekahuna.

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Liliuokalani Collection,

He Mele Lahui Hawaii.
National Anthem.

1– Ka Makua Mana Loa,
Malu mai ia makou,
E hali aku nei;
Me ka naau haahaa.
E mau ka maluhia,
O nei Pae Aina,
Mai Hawaii a Niihau,
Malalo o Kou malu.

Hooho: E mau ke ea o ka aina,
Ma Kou lono mau,
A ma Kou maka nui,
E ola, e ola, ka Moi mau.

2– E ka Haku, malama mai,
I ko makou nei Moi,
E mau kona noho ana,
Maluna o ko Kuko Alii.
Hauri mai i ke aloha,
Maloko o kona naau,
A ma Kou akonui,
E ola, e ola ka Moi.

3– Malalo o Kou aloha nui,
Na Lii o ke Aupuni,
Me na maka aina,
Ka lehulehu no a pau.
Kiai mai ia lakou,

Composed by Liliuokalani

Ka ma- ku- a ma- na
mau ke ea o ka a- loa ina
ma- li- u ma- i i- a
ko- u ko- na

ma- kou
ma- u
E
ha liu a- ku-
ma- kou ma- na
nei,
nui
me E ka na- a- u ha- a
o- la e o- la ka moi

haa - - E - - - - - mau ka ka ma- li- hia
- - - - - - mau

ne- i Pa- e- a- ina mai Ha- wa i- i a ni- i

hau ma- la- la o ko- u mau E

At the request of His Majesty Kamehameha V. for a Hawaiian National Anthem, Liliuokalani composed the above, Nov 3, 1863.

Me ke aloha aloha nui,
Ku'u mana'o nui,
I-2-

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NOTES ON THE MUSIC COLLECTION OF QUEEN LILI'U-O-KA-LANI

Collected from the State Archives of Hawaii by Mr. Henry E.P. Kekahuna

From Mrs. Jennie K. Wilson

Page 5. King Ka-lā-kaua's 50th birthday was in 1886, when I, Jennie Wilson, was 14 years and first danced before the King. The King was born Nov. 16, 1836. It was in 1887, I think, when they (The King and his party) went to Queen Victoria's Jubilee.

Page 6, 2. Me he lau-'ī pala---, though you can say la-'ī.
Ka pua o ka makahala is the hinano.
The Queen composed the song because of something that happened on the Wed.

Page 7. Ho'oho (Hui, Cho.), sing it together, all in time. Ho'oho like.
Unahe (not ua nahe). Unahe i ka poli Ka-wai-olohia. (Unahe, soft.). (For a man's bass voice.)
Lihau, a place in Kaua'i. Lihau, a little rain or sprinkle.

Page 8. Kupaoa (paoa) i ke 'ala. Ka maile lau-li'i o Ko'i-ahi, the small-leaved maile of the valley of Ko'i-ahi, in Wai-'anae.
'Aki-pohe, a native weed with a pretty yellowish flower that grew down at Wai-alua. It was used together with the small-leaved maile in leis.
Hale Aloha, a school for girls in Lahaina. Lahaina-luna was for boys.
Ho'oma'ū. Wiliau, some kind of weed, growing wild.

Page 10. Ke ānō hali'ali'a.
One looks down into Mānoa Valley from the edge of Wa'a-hila. St. Louis is up on top of Wa'a-hila facing seaward.

Page 11. Kaunu. Kilihe'a, like a little rain, sometimes on and off. Anehe, ready to go, as to pick flowers, etc.

Page 12. He 'ala nei. 12 a. Halihali 'ala---.

Page 17. Ka-'ala'ala'a, a place somewhere. The name of the place where Ka-wanana-koa School is is Ka-'ala'a.
This song was just composed for the children of the Queen's retainers to sing. I know of no tutu for whom it was composed.

Page 18. Noua (nou 'ia), Noua 'ia ka ua. It kept on raining and raining.
Moa'e. Li-hu'e. Hali'a wale.

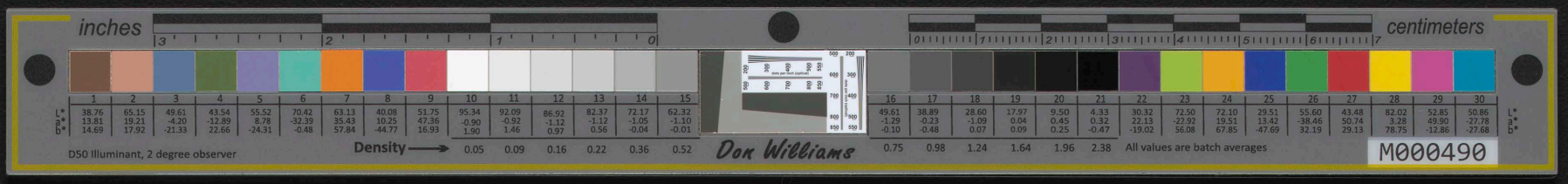
Page 19. 'I ka holo 'ia 'e ka wai. ('Oia ka pololei.) Hu'ihu'i, cold. (Not hoihoi.)
Koa'e-kea (?) Ka-holo-kua-i-ioa (?)

Page 20. Hale Loke, the name given the home of someone.

Page 21. The 'Imi Au Iā 'Oe of today was composed by Prince Lele-iō-Hoku. Māli'o.

Page 24. Nei ānō ahiahi. 'I 'ane'i. Ka Ua Kuahine (Tuahine), the special rain of Mānoa.
Lizzie Chapman, a half white, was a great friend of Princess Likelike. She became Mrs. Ah Chuck.

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Page 26. Ulu-hai-malama, where Queen Lili'u-o-ka-lani had a house of this name, where there is a graveyard mauka of where Ka-wanana-koa School is now.

This song was composed while the Queen was imprisoned. She told John Wilson that this song was composed in his honor, but he did not have this put on the copy with the Queen's picture on the outside. When the Queen spoke to him about it he said that he thought she had made a mistake.

The Queen had her home Paoa-ka-lani, a very nice grass-house at Wai-kīkī, for which a street in the locality is named.

John's mother, Mrs. Eveline Townsend Wilson, was a friend of the Queen from childhood. She sent John to Stanford University. John was raised partly at his nice big home on Pi'ikoi St., corner of Young St., and partly at Washington Place. When baby John's mother went out to Paoa-ka-lani or Washington Place she took the baby with her.

The song Paoa-ka-lani was composed in I895.

Page 27. Kōhau-lani, the home of Kino-iki, Queen Ka-pi'o-lani's sister, I think at the corner of Young and Makiki Street. A first playground for children and field for sports was opened there.

2. Nānā a pau---. 3. Ua mā'ū.

Ka-pi'o-lani and her family, with her sisters, all lived in Ka-'ala'a, makai of Ulu-hai-malama.

Page 28. 'I 'ane'i.

Page 3I. 'E kala. I noticed or knew it a long time ago. Molo-lani. (?) This name recalled to mind Mu'o-lau-lani, one of Lili'u-o-ka-lani's homes in Pālama, before you got to a banyan near present Kau-maka-pili Church, on the mauka side of King Street after you pass Liliha Street.

I. Ho'oho. Ku'u li'a 'ana iā iā lā. 3. --- a ka lā i Ha'eha'e (a place in Puna, Hawaii). The sun goes down.

The 'i'iwi maka-polena has beautiful eyes.

Page 32. A ke nani ia, ae---. Welelau, the tail end or end of something. The "tail end" of kissing on the cheeks.

Page 33. 'Apo lani. Ka 'ao noa (not no----a---). 2. --- ho'ali'i.
Lehau (piha) 'oe i ka makemake. Lehau is an old word used in chant rather than song.

Page 36. 2. Ke hiki mai nei (not ne'i) welawela. Ua luhi au ma'opa'opa, i'm very tired.
3. Paku'iku'i oloolo.

Page 37. Lakou nei a'e. 'Aī e, 'ai lau. 4. Ki'i na i'a. 'Aukū.

Page 38. Wahine (not wahune). Na-lani-'ehā-a-Ka-pa'akea, a name given to John Wilson by the Queen. It refers to Ka-lā-kaua, Lili'u, Likelike, and Lele-iō-Hoku.

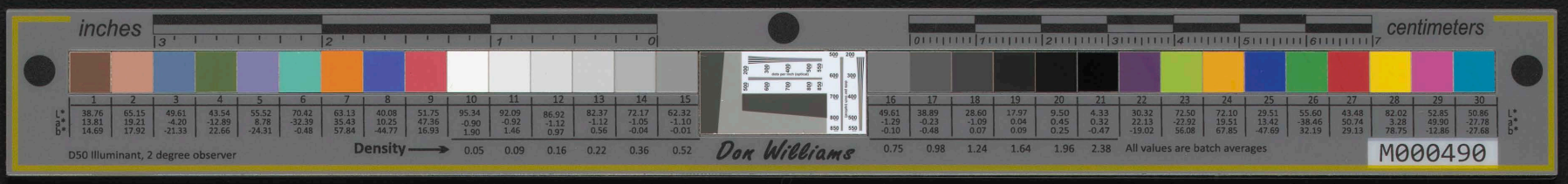
Page 39. Hui. 'E ō----. 2. Think 'uī'uī ke 'ala (not 'uī).
3. Lanako'i. Lanako'i ka makemake. You like it; you want it.

Page 40. Ka Ua-Koko 'Ula, a rain somewhere in 'Ewa.

Page 4I. Ho'ohehelo, show off. 4. --- e kau ailāā

Page 42. E kala (not A kala). Ke One o Kā-kuhihewa refers to all O-'ahu.

Page 45. Na nalu ehuehu. Ka 'a'ena (?). Chant language.


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Page 46. Poli 'ala. Paila, imitation of the word pile.

Page 49. Pu'ili, hold on to.

Page 5I. --- e 'ako.

Page 52. Mā'ū.

Page 53. Ku'iku'i. Hakuko'i, all boiling up. Nōhea. Kuikui, a form of kukui. 'Ane'ane, pretty near. Hakuko'i, run over or overflow as from a cup.

Page 54. Hanakeoki - Hancock - the name of one of the fast racing whaleboats of King Ka-la-kaua's time. He had the Hea-lani Boat House at the end of Kaka-'ako St. The Myrtle Boat House was on the outer side, and the big boat-building place of Lyle was on the other side. I. Hi'ona.
Ka-la-kaua was elected King in I874. Lele-iō-Hoku was crown-prince but died when 28 years old. Lili'u-o-ka-lani, and Mrs. Cleghorn Ka-'iu-lani's mother, were made princesses. They received their titles through the Legislature. 3. 'Elo'elo.

Page 55. Maile pakaha, a big maile from Hilo. Maile ku-honua, from which leis were made, was young maile just coming up, without branches. The 4 mailes, maile ha'i-wale, which I think has a little smaller leaf than the maile pakaha, maile kaluhea (kalukalū may be used to make the word longer in song), and maile-lau-li'i, the smallest-leaved maile, supplied the names of four sisters of 'Ai-wohi-kupua in the romance of La-'ie-i-ka-wai, translated by Martha Beckwith. The youngest sister was Ka-hala-o-mapuana.
--I -Ola'a (the name slurs).

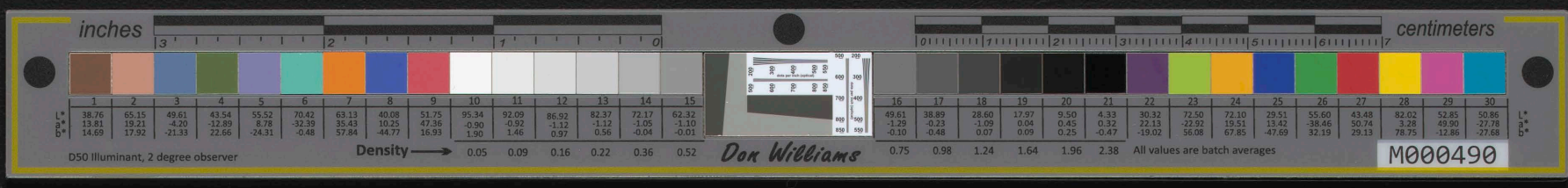
Page 56. Sanoe. I think this refers to feeling good (ke noenoe mai nei).
'Olu wau me he wai -ala (with slur). Likelike, an island steamer named after Princess Likelike. Kāpeka ('Elikāpeka, Elizabeth). A friend. She became Lizzie Ah Chuck when she married a Chinese.

Page 57. --- ka nāhele. Kilihau, very light sprinkle. Kilikilihau, just a little bit. Līli-lehua. Ka-Ua Līli-lehua, the Palolo rain.

Page 58, 59. I ka newe ka'ao o ka hala. (?) Lihau (ka ua lihau pua, he ua kilihune). (Have heard of Makani Lu-hau-pua in chant. (Kelsey)) Hunehune, li'ili'i loa, he ua lihau kelā.

Page 60. Ninipo (like ho'onipo), kind of dizzy. 'Iwi, short for 'i'iwi. Weo 'Ola'a. Cho. ha'a'ōa (?) Nini'au (?). Pakalikali, try, try, and try. Huia, a surf near Moku-ola (Coconut Is.), Hilo. (Kelsy).

Page 62. Cho. Kālele. Pikaneki, "business." 2. 'Ele-pī. Mākila, where Judge Ka-ha'ule-lio's home was in Lahaina.


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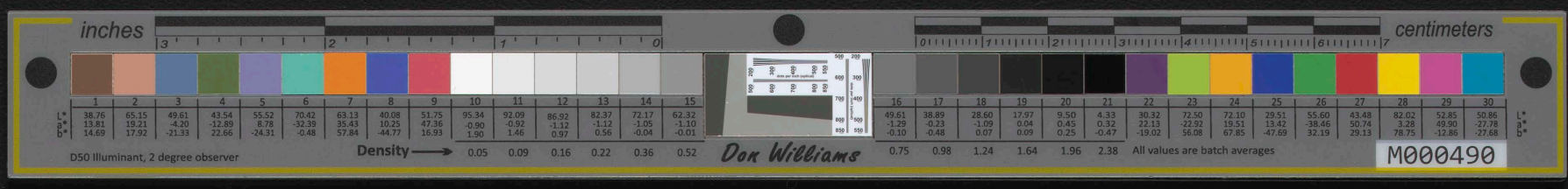
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Before closing this special subject, the treatment of which has grown to an unexpected length, the author feels constrained to add one more illustration of Hawaii's musical productions. The Hawaiian National Anthem on its poetical side may be called the last appeal of royalty to the nation's feeling of race pride! The Music, though by a foreigner, is well fitted to the words and is colored by the environment in which the composer has spent the best years of his life. The whole production seems well fitted to serve as the clarion of a people that need every help which art and imagination can offer.

Words by King Kalakaua. Music by H. Berger.

{Unwritten Literature of Hawaii. Page 172
By N.B. Emerson.

Kalakaua's (King's) Book of Hawn Melodies. Pg 30
(History Shelf)


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HAWAII PONOI. -- NATIONAL ANTHEM.

Composed by His Majesty Kalakau. Music by H. Berger.

1:- Hawaii Ponoi,
Nana i kou Moi,
Ka Lani Alii,
Ke Alii.

Hooho.- Chorus.

Makua Lani e,
Kamehameha e,
Na kaua e pale,
Me ka ihe.

2:- Hawaii Ponoi,
Nana i na 'Lii,
Na pua kou muli,
Na pokii.

3:- Hawaii Ponoi,
E ka Lahui e,
O kau hana nui,
E ui e.

Translated By Liliuokalani.

Hawaii's Own True Sons.

1:- Hawaii's own true sons,
Be loyal to your king,
Your only ruling chief,
Your liege and Lord.

Chorus.

Father above us all,
'Twas Kamehameha,
Who guarded us from war,
With his ihe.

2:- Hawaii's own true sons,
Honor give to your chiefs,
Of kindred race are we,
Younger descent.

3:- Hawaii's own true sons,
People of this our land,
Duty calls fealthy,
Guide in the right.

Reference:
Liliuokalani's Collection. Terr Archives.

References:

Hillmoreland's collection. Text Archives.

Hamlet's own Tune song.

Translated By Hillmoreland.

Hamlet's own Tune song.

1:- Hamlet's own tune song,
Be lovely to your king,
Your only trying sister,
Your life and fold.

Chorus.

Refuse above us all,
'Twas Remembered,
Who Entered us from war,
With his line.

3:- Hamlet's own tune song,
Honor Give to your sisters,
Of kingdom face his we,
Consent descent.

2:- Hamlet's own tune song,
People of fate our land,
Duty calls testify,
Guide in the night.

1:- Hamlet Tonot,
Mana i kon Not,
Ka lani Alii,
Ke Alii.

Koopo.- Chorus.

Makua lani e,
Kamehameha e,
Na kana e haje,
Ne ka lio.

5:- Hamlet Tonot,
Mana i na Lii',
Na pua kon mili,
Na hokii.

2:- Hamlet Tonot,

Composed by His Majesty Kalakaua. Manao by H. Peiper.

HAMLET TONOT. -- NATIONAL ANTHEM.

HAWAII PONOI. -- NATIONAL ANTHEM.

A BRIEF ACCOUNT

OF

HAWAII PONOI.

THE HAWAIIAN NATIONAL ANTHEM.

On November 17, in the year 1874, His Majesty King Ka-la-kaua, last male monarch of all the Hawaiian Islands, sailed for Washington on the United States ship Benicia, and there negotiated a Treaty of Reciprocity. It was ratified in June, 1875, and enacted in September, 1876.

The adoption of this Treaty, the most important event in Hawaiian history since 1843, was the greatest accomplishment of his reign. It ushered in an era of prosperity, and set in motion a series of changes of which none could foresee the end.

It is to the successful efforts of King Ka-la-kaua, where others failed, that business and progress owe a great debt.

Soon after this event the King proposed to members of his Cabinet that he travel to other countries and study their methods of government. His plan was much opposed but at last he attained his desire.

When the King intention to travel became known there was much talk of the Hawaiians having no National Anthem. This led him to compose our "Hawaiian National Anthem - Hawaii Ponoi," which he had the Royal Band-Master, Captain Henri Berger, set to music.

Therefore when King Ka-la-kaua, the only ruling monarch to tour the world, commenced his great journey, on January 20, 1881, he had given to Hawaii her National Anthem. To this day, when the life of old Hawaii, and the majesty of the Hawaiian Monarchy have passed forever, "Hawaii Ponoi" yet remains the Hawaiian National Anthem, a living memorial to King Ka-la-kaua, and the Hawaiian race.

a flying memorial to King Ka-la-kaua, and the Hawaiian race.

If it is to the successful efforts of King Ka-la-kaua, where efforts failed, that preserves and propagates one great deed.

Soon after this event the King proposed to members of his Cabinet that he travel to other countries and study their methods of government. His plan was soon opposed but as less determination his desire.

When the King intention to travel became known there was much talk of the Hawaiian nation having an National Anthem. This led him to compose our "Hawaiian National Anthem - Hawaii Ponoi," which he had the royal Band-Master, Captain Henry Berger, set to music.

Therefore when King Ka-la-kaua, the only writing moment to tour the world, arrived in Germany on May 25, 1881, he had a copy of Hawaii Ponoi composed his first National Anthem. To this day, when the Hawaii is played, the Hawaiian people all stand. Hawaii Ponoi" they remain National Anthem for Hawaiian race.

On November 17, in the year 1874, His Majesty King Ka-la-kaua, less than

to determine to life the Hawaiian throne, called for Kamehameha on the United States

this country, was successful. It was a struggle to decide a battle and the Hawaiian

and, 1874, and entered in September, 1874.

inches centimeters Golden Thread DSO Illuminant, 2 degree observer Density Dan Williams All values are batch averages M000408

RESTORATION ANTHEM.

BY E. O. HALL.

---

1. Hail! to our rightful King.
   We joyful honors bring
   This day to thee
   Long live your Majesty;
   Long reign this Dynasty;
   And for posterity
   The sceptre be.

2. Hail! to the worthy Name.
   Worthy his Country's fame.
   Thomas the brave!
   Long shall thy Virtues be,
   Shrined in our Memory
   Who came to set us free;
   Quick o'ver the wave.

3. Praise to our Heavenly King!
   To Thee our thanks we bring;
   Worthy of all;
   Loud, we thine honors raise;
   Loud is our song of praise
   Smile on our future days
   Sovereign of all.

Note:- The "Restoration Anthem" was composed by E. O. Hall in honor of the restoration of the independence of the Hawaiian kingdom by Rear-Admiral Thomas, which took place at ten A.M., July 31, 1843, on the plain of Kula-o-kahu'a, at a point now known as "Thomas Square."

On the 26th of July, 1843, Rear-Admiral Thomas, Commander-in-chief of H.B. M.s naval forces in the Pacific Ocean, arrived in the flag-ship "Dublin," accompanied by the Caryfort and the Hazard.

That memorable day in Hawaiian history was clear and cloudless.

The ceremonies were witnessed by the entire population of Honolulu.

The marines from the "Dublin," "Caryfort," and Hazard" were drawn up in line, with a battery of field-pieces on their right. The King was escorted by his own troops.

As the Hawaiian royal standard was hoisted, a salute of twenty-one guns was fired by the field-battery, after which the Hawaiian flag was raised over the fort, and on Punchbowl Hill(Puu-o-waina), and was saluted by the fort, and the four men-of-war in port. This was followed by loud and long cheering from the assembled multitude.

At one P.M., the King(Kauikeaouli - Kamehameha III)attended a thanksgiving service in Kawaiahao Church, where he addressed the people, stating that, as he hoped "the life of the land" had been restored, using the words which have since been adopted as the Hawaiian national motto: "Ua mau ke ea o ka aina i ka pono - The life of the land is perpetuated by righteousness."

The king upon this occassion published an "Act of Grace," pardoning all offenses committed during the interregnum, and granting ten days of rejoicing, during which all government work was to be suspended.

John Ii addressed the assembly, announcing the general amnesty, and a festival of ten days, which was held at Kani-ka-pupu, Luakaha, in Nuuanu Valley, where the summer palace of the King was then located.

During this festival, from about eight to twelve thousand people participated.

There were ancient sports and dances, and a demonstration of military exercises, in which John Ii parried six spears hurled at him, as did Kamehameha I in the presence of Capt Vancouver in 1793.

Note:- The "Restoration Anthem" was composed by E. O. Hall in honor of the restoration of the independence of the Hawaiian kingdom by Rear-Admiral Thomas, which took place at Honolulu, July 31, 1843, on the birth of Kalae-o-kamoku, at a point now known as "Thomas Square."

On the 26th of July, 1843, Rear-Admiral Thomas, Commander-in-chief of H.B.M.'s naval forces in the Pacific Ocean, arrived in the ship-of-war "Dublin," accompanied by the Carysfort and the Hazard.

That memorable day in Hawaiian history was clear and cloudless.

The ceremonies were misconceived by the entire population of Honolulu.

The marines from the "Dublin," "Carysfort," and Hazard" were drawn up in line, with a battery of field-pieces on their right. The King was escorted by his own troops.

As the Hawaiian royal standard was hoisted, a salute of twenty-one guns was fired by the field-battery, after which the Hawaiian flag was lowered over the fort, and on Punchbowl(Puu-o-mahoe), and was saluted by the fort, and the ton men-of-war in port. This was followed by loud and long cheering from the assembled multitude.

At one P.M., the King(Kauikeaouli - Kamehameha III)attended a thanksgiving service in Kawaiahao Church, where he addressed the people, after which, as he passed "the line of the land" had been restored, rising the words might have since been adopted as the Hawaiian national motto: "Ua mau ke ea o ka aina i ka pono - The life of the land is perpetuated by righteousness."

The King upon this occasion published an "Act of Grace," pardoning all offenses committed during the interregnum, and granting pardon to political, during which time work was to be suspended.

John II addressed the assembly, announcing the general amnesty, and a festival of ten days, which was held at Kani-ka-pupu, Honolulu, in Nuuanu Valley, where the annual harvest of the King was then located.

During this festival, from about eight to twelve thousand people participated.

There were ancient sports and dances, and a demonstration of military exercises, in which John II permitted six spears that had at him, as did Kamehameha I in the presence of Capt Lawrence in 1792.

---

1. Hail! to our rightful King.
   We joyful pronounce praise
   This day for these
   Unto Whom we owe Loyalty;
   Loud like our cannon roar
   Loud re our song of praise
   Shall on our lofty days
   Sovereign of all.

2. Praise to our heavenly King;
   To Thee our thanks we bring;
   Thomas the brave;
   Whom all people love;
   Long shall in our Memory
   Cherished in our Hearts
   Who came to see us free;
   Quick o'er the wave.

M0000408

inches centimeters Golden Thread Don Williams
D50 Illuminant, 2 degree observer Density → All values are batch averages
M000408

HE MELE NO KA HO'I HOU ANA O KA

EA O KA AINA.

---

1. E ko maku Alii!
   Mahalo i ka Mo'i,
   I keia la!
   E mau kou ola nei!
   E mau kou Aupuni!
   No na hanauna ho'i
   Ioni paa.

2. Nani! ka inoa maikai!
   Me kona Aina nae!
   Toma ke koa!
   Mahalo i ko maikai
   Kou wikiwiki mai
   Maluna o ke kai
   E kuu na paa!

3. Hiilani i ke Lii!
   Iehova ka Mo'i
   E hapai no
   Nui ka leo! e
   Kani kani nui!
   Ola na kamalii
   Ia oe no.

Honolulu, Oahu. H. I.
Julai 31 - 43

The tune (music) of this Anthem is that of the English National Air, "God Save the King."

Dated at Honolulu, Oahu. H. I.
July 31, 1843.

Copied by Moses K. Kekuaiwa.

Copied by Moses K. Kekuaiwa.

Dated at Honolulu, Oahu. H. I.
July 21, 1842.

The tune (music) of this Anthem is that of the English National Air,
"God save the King."

1. E ko makou Alii!
   Malalo i ka Mo'i,
   I keia la!
   E mau kou aloha!
   E mau kou maluhia!
   E mau ko makou Aupuni!
   O ka manawalea no'u
   I noi aku ai.

2. Hiilani i ke Lii!
   Iehova ka Mo'i
   E pomai mai
   Mai ka loo'i e
   Kani kani uuli!
   Ola na kamalii
   Ia oe no.

Honolulu, Oahu. H. I.
July 21 - 42

AHOLO KA MOI

HE MELE NO KA HO'I HOU AKU O KA MAKA.

inches centimeters Golden Thread Don Williams
D50 Illuminant, 2 degree observer Density → All values are batch averages
M000408

HAWAIIAN NATIONAL HYMN.

(God Save the King).

Prize Hymn - By Prince W. C. Lunalilo. Translated by Rev L. Lyons.

---

1. Eternal, mighty God,
Bless, from thy bright abode,
Our Sovereign King;
May thy all - powerful arm,
Ward from our Sire all harm,
Let no vile foe alarm.
Long may he reign.

2. Royal, distinguished name,
Our beauteous diadem,
Long life be thine;
Thy wing spread o'ver our land,
From every wrong defend,
For thee our prayers ascend,
Long live our King!

3. Before thee, King of Kings,
Of whom all nature sings,
Our prayers we bring;
Oh, let our kingdom live,
Life, peace and union give,
Let all thy care receive,
Bless thou our King!

King William Charles Lunalilo, whose death we briefly announced in our last issue, was descended from the highest of the Royal line of Hawaiian Chiefs. His mother was Kekauluohi, known as Kaahumanu III; Kuhina Nui(Premier) under Kamehameha III; and was married to Charles Kanaina, from which marriage two sons were born Davida and William. The former died when quite young. William, soon after his mother's death, when about eight years of age, was placed in the Royal School, kept by Mr. and Mrs. Cooke, where he received a liberal English education, and as he possessed naturally a quick mind, he became one of the best scholars in the school. For English classical literature he had great fondness, and his familiarity with the English poets was remarkable. It was this taste that led him to indulge in writing poetry, some of which was well composed. On one occassion, twelve years ago, he called on us in our editorial sanctum and sat down at our table. In the course of the conversation, we suggested that he become a competitor for the prize which had been offered for the best Hawaiian verson of "God Save the King."

He took a pen and in fifteen or twenty minutes handed us his verses, which we enclosed in an envelope and passed with ten or twelve others to the judges, who awarded it the prize, and this is known now as the Hawaiian National Hymn "God Save the King." We instance this to illustrate the extraordinary mental qualities with which he was endowed.

Hawaiian Gazette. February 11 - 1874.
Page 2. Col - 3.

The Second Interregnum. March 3d. 1874.
Page 18.

King William Charles Lunatic, whose death we patiently announced in our last issue, was descended from the highest of the Royal line of Hamelton Castle. His mother was Kokomiloni, known as Kamehameha III: Kahina Nui(Tremtor) under Kamehameha III: and was married to Charles Kamaina, from whom marriage two sons were born Dwight and William. The former died when quite young. William, soon after his mother's death, when about eight years of age, was placed in the Royal School, kept by Mr. and Mrs. Cooke, where he received a liberal English education, and as he possessed naturally a quick mind, he became one of the best scholars in the school. For English classical literature he had great fondness, and his familiarity with the English poets was remarkable. It was this taste that led him to indulge in writing poetry, some of which was well composed. On one occasion, twelve years ago, he called on us in our editorial sanctum and set down at our table. In the course of the conversation, we endeavored that he become a competitor for the prize which had been offered for the best Hamelton version of "God Save the King."

He took a pen and in fifteen or twenty minutes handed us his verses, which we enclosed in an envelope and passed with ten or twelve others to the Judges, who awarded it the prize, and this is known now as the Hamelton National Hymn "God Save the King." We instance this to illustrate the extraordinary mental dexterity men with which he was endowed.

Hamelton Gazette. February 11 - 1874.

Page 5. Col - 2.

The second Interregnum. March 3d. 1874.

Page 15.

1. Eternal, mighty God,
Bless, from thy bright abode,
Our sovereign King:
Hear thy all - powerful arm,
Mark from our site all harm,
Be on his foes a dread,
Long may he reign.

2. Before thee, King of Kings,
Of whom all nature sings,
Our prayers we bring:
Oh, let our kingdom live,
Life, peace and union give,
Let all thy care receive,
Bless thou our King;

3. Long live our King;
Lord of all below,
Thy throne is heaven,
Thy mighty arm
Can overthrow
Our powerful foes,
Long live our King;

4. Thy wing spread o'er our land,
Thy mine unexplored
From every wrong defend,
For thee our prayers ascend,
Long live our King;

5. Lord, glorify Thy name,
Our sovereign claims,
Long life be thine;
Thy will be all - powerful arm,
Hamelton National Hymn "God Save the King."

Translated by Rev L. Lyons.

Prize Hymn - by Prince W. C. Lunalilo.

(God Save the King).

HAWAIIAN NATIONAL HYMN.

Golden Thread
inches
centimeters
DSO Illuminant, 2 degree observer
Density
Don Williams
All values are batch averages
M0000408

inches centimeters Golden Thread Don Williams D50 Illuminant, 2 degree observer Density All values are batch averages M000408

E OLA KA MO'I I KE AKUA.

Haku ia e Ka Mea Kiekie William C. Lunalilo.

---

1. Ke Akua mana mau,
Hoomaikai, pomaikai
I ka Mo'i!
Kou lima mana mau.
Malama, kiai mai
Ko makou nei Mo'i,
E ola e!

2. Ka inoa kamahao,
Lei nani o makou,
E ola e!
Kou eheu uhi mai,
Pale na ino e,
Ka makou pule nou,
E ola e!

3. Imua ou makou,
Ke 'Lii o na Alii,
E aloha mai;
E mau ke ea e,
O ke aupuni nei,
E ola mau makou.
Me ka Mo'i.

Young Men's Christian Association of Honolulu.
March 2 - 1874.

Note:-
Because of differences between King Kamehameha V and Prince W. C. Lunalilo, in 1862, this Anthem was not accepted as the National Air.

Note:- because of differences between King Kamehameha V and Prince W. C. Lunalilo, in 1863, this anthem was not accepted as the National Air.

Komo Kemo,e Christian Association of Honolulu.

Mahoi 3 - 1874.

1. Ke Akua mana wau,
   Hoomaikai, homaikai
   I ka Hoi'oi
   Kou lima mana wau.
   Malama, kala lau
   Ka malama'ino'i,
   Ia ala E

2. Iuma no makou,
   Ke ui'li'i ae o Ala'i,
   E ajoje mai!
   E wau ke ee e,
   O ke wupuni mai,
   E ala wau makou.
   Ke ku Ke'i.

Komo Kemo,e Christian Association of Honolulu.

Mahoi 3 - 1874.

1. Ke Akua mana wau,
   Hoomaikai, homaikai
   I ka Hoi'oi
   Kou lima mana wau.
   Malama, kala lau
   Ka malama'ino'i,
   Ia ala E

2. Iuma no makou,
   Ke ui'li'i ae o Ala'i,
   E ajoje mai!
   E wau ke ee e,
   O ke wupuni mai,
   E ala wau makou.
   Ke ku Ke'i.

Note:- because of differences between King Kamehameha V and Prince W. C. Lunalilo, in 1863, this anthem was not accepted as the National Air.

inches
Golden Thread
centimeters
Don Williams
D50 Illuminant, 2 degree observer
Density
All values are batch averages
M000408

HE MELE LAHUI HAWAII.

NATIONAL ANTHEM.

Composed By Liliuokalani.

---

1. Ka Makua Mana Loa,
Maliu mai ia makou,
E haliu aku nei,
Me ka naau haahaa.
E mau ka maluhia,
O nei Pae Aina,
Mai Hawaii a Niihau,
Malalo o kou malu.

Hooho: - Chorus.

E mau ke ea o ka aina,
Ma kou pono mau,
A ma kou mana nui,
E ola, e ola, ka Mo'i mau.

2. E ka Haku, malama mai,
I ko makou nei Mo'i,
E mau kona noho ana,
Maluna o ko Noho Alii.
Haawi mai i ke aloha,
Maloko o kona naau,
A ma Kou ahonui,
E ola, e ola ka Mo'i.

3. Malalo o Kou aloha nui,
Na 'Lii o ke Aupuni,
Me na makaaina,
Ka lehulehu no a pau.
Kiai mai ia lakou,
Me ke aloha ahonui
E ola no makou,
I Kou mana mau.

At the request of His Majesty Kamehameha V; for a Hawaiian National Anthem, Liliuokalani composed the above, November 3, 1863.

Liliuokalani's Collection. Territory Archive.

Lillinokalani's collection. Territory Active.

Af the request of His Majesty Kamehameha V! tot a Hawaiian National anthem,
Lillinokalani composed the above, November 2, 1862.

2. Malelo o Kon alohe nui,
     Ua 'Lil' o ke ahiahi,
     Me na makamaka,
     Ka lehulehu no e pen.
Kiai mai ia Jakob,
     Me ke aloha aloha
E ola no makou,
     I kou mana nui.

E ola, e ola ka Mo'I.
A ma kou aloha nui,

3. E ka Haku, malama mai,
     I ko makou mei Mo'I,
E wen kona noho ana,
     Malama o ko Noho Alii.
Hawai mai i ke aloha,
     Maloko o kona maun,
A ma kou aloha,
     E ola, e ola ka Mo'I.

Hoohoi - Chorus.

E wen ke ao o ka aina,
     Me kou poho wau,
A ma kou mana nui,

     Me kou Noho wau,
E ola, e ola, ka Mo'I wau.

4. Ka Makua Mana loa,
     Malii mai ia makou,
E pulama aku wau,
     Me ka maun pomaha.
E wen ka malihini,
     O mai Pae Aina,
Mai Hawaii a Niihau,
     Malelo o kou alu.

Hoohoi - Chorus.

---

composed by Lillinokalani.

HE MELE LAHUI HAWAII.

NATIONAL ANTHEM.

inches centimeters
D50 Illuminant, 2 degree observer
Density → 0.05 0.09 0.16 0.22 0.36 0.52 0.75 0.98 1.24 1.64 1.96 2.38
Don Williams
All values are batch averages
M000490

Ke Mod. Meles. Book called Pamano Hou. Song composed by Daivd nape for Alice Everett

Ua like no a Like

because he took her from her husband in Hilo.

One is just like the other; Two rains are both alike. Kain represents two persons. Seems sweetheart is hiding in bushes — aia ke ala i ka nahele i. Both of them get wet. Sweet heart might be hiding in bushes Pee i ke ahiahi iloko o ka nahelehele. Manu e mii ka walaau e pili ana ia lana — heard they running around. Bird doesn't make noise at night — sleeps. Hele hulu ke kane i ka wahine i ka po. Both suffer the rain — keep appointment — both get wet, consequence. Nani lehua, ua like ia me ka mae ana o ke kane me ka wahine. Hele ka manu e kiko i ka lehua — mai ke kane i ka wahine. Aia ke ala i ka nahele, Hanpee ka kane ua hele ka wahine i ka lalau, oia ka nahelehele. Kuu lei hiki ahiahi, sweetheart, o ka puea wale no, a me ka alae, ka manu kani i ka po.

Kuu Ipo i ka Hee Pue One. Rin, dikelike.

kili 'opu, mae, kane a wahine. Hee pue one — he mae, bed, — spring bed. nehe — spring bed. Hpo aku la ka manao. ka pela — bed makes a noise. — makemake moe. Sleepy, languid. makemake e pana i kekahi hana, e like me ke kanaka makemake mae, aole huamae, kili 'opu, mae kane a wahine. Malu me, to reason with him or her, to listen E i ala, say, listen here — Committed last night.

Lei Aloha.

Noe, like a creeping feeling koomaka mai ka manao — like a feeling in your heart — nee ka noe brings up the thoughts When feeling comes hard pii mai ka manawa — thoughts form — ka aleale Think this & that — maybe half hour to decide & Lana koi, forcing him to go ahead and do it after thoughts come. Thoughts force him to go ahead & do it. Hoopeo — that feeling. Olihia, creepy feeling — makemake kii i ka wahine (sensation) a i ole i ke kane. Luulu, burden, Luulu, sometimes women has husb, goes lalau, so you suffer + luulu, hakaka, peechi ia; kekahi manawa hapai + luulu. Kann i ka hoopeo — makemake lana e lilo i kane a wahine.

Aloha no Wau i ka maka.

noho i ka 'eu — high muckamucka — high rank. Sometimes watch them very carefully. A he kuliana kau i 'ane i. When she thinks of him — like fear not — have right to come to me — both agree. Whenever she thinks of him fear

inches centimeters
D50 Illuminant, 2 degree observer
Density → 0.05 0.09 0.16 0.22 0.36 0.52 0.75 0.98 1.24 1.64 1.96 2.38
Don Williams
All values are batch averages
M000490

Ke i - 2 - Mod, Songs.

not) secretly consulted;
Ke ihu waiwai, soft smooth skin -
pretty woman; Honihoni, continue kissing
Piko, mai o ka wahine; must be high family; must be
rich to afford; He trying to forbid girl to go with others.
He rich talette & honor. Wai olo, moe ke kane i ka
wahine, pau no ka pilikia; must have warned girl - kapu
Ke onaona o ayana, Japanese flower - sometimes call Jap; pikake
has small white flowers - hedges;
hoene, sweet; Hoene, like soft tone - pleasure, enjoyment
(Black heads (pimple kind), called kukae nala);
p.3. Konikoni, aching of his heart, feeling in ones heart;

Samoa Ms. Songs (mod)
Manu E. P. Tetcheman