MAHALO

The trustees of Lili‘uoklani Trust are grateful to all whose generous contributions have made this project possible. It is with heartfelt appreciation that we acknowledge Moon Kaakahi, who as project director masterfully brought this dream to life; he selected the songs, arranged the music, enlisted fellow musicians, sang his heart out, and humbly gave and gave of himself to make this a reality. Our special thanks also to Eric Lee for his immeasurable support throughout it all.
He Mele No Liliʻuokalani (A Song for Liliʻuokalani)
Moon Kauakahi, 2015

This mele was originally composed as an oli kāhea for a retreat for Queen Liliʻuokalani Children’s Center (now Liliʻuokalani Trust) on Maui. The oli kāhea was rearranged and parts were added to create this mele.

E ʻō mai, e ʻō mai, e ʻō mai
Eia mākou, nā mamo o Liliʻuʻaliʻi
E mau nō ka maluhia
Me ke aloha ahonui.
E ʻō mai, e ʻō mai, e ʻō mai
Eia mākou, nā mamo o Liliʻuʻaliʻi
E mau nō ka maluhia
Mai Hawaiʻi a Niʻihau.
E ʻō mai, e ʻō mai, e ʻō mai
Eia mākou, nā pua maʻoʻole o Liliʻuʻaliʻi
E mau nō ka maluhia ka mālama
O Ke Akua.
Aloha ʻe.

Answer:
Here we are, the descendants of Liliʻuokalani
Let peace always abide
With patient love.

Answer:
Here we are the beloved of Liliʻuokalani
Let peace always abide
Throughout the islands, from Hawaiʻi to Niʻihau.

Answer:
Here we are, the descendants of Liliʻuokalani
Let peace always abide in the care
Of Ke Akua.

Love, peace, and harmony to all.

Moon Kauakahi

O n September 2, 1838, Princess Lydia Liliʻu Loloku Walaniabewehi Kamamiaha was born to Kapaʻakea, her father, and Keohokalole, her mother. She ascended the throne as Queen Liliʻuokalani in January 1892, upon the death of her brother, King David Kalākaua, becoming Hawaiʻi’s last reigning monarch.

Queen Liliʻuokalani, along with her siblings King David Kalākaua, Prince William Pitt Leleiohoku, and Princess Miriam Likelike, were musically inclined. Occasionally, they would hold friendly competitions and compose songs to see whose would be deemed victorious among their friends, fraternity members, and subjects. Several of the songs composed by “Na Lani Eha” – the four Royal Ones – are standards today, sung and recorded by some of Hawaiʻi’s most noted musicians. Of all the siblings, the Queen composed the most songs, some during her adolescent years, but most during her imprisonment in Iolani Palace and upon her release. Only a few of Queen Liliʻuokalani’s 130 compositions have been sung, recorded and re-recorded; many of the songs written by and for her have not yet graced the ears to be heard, nor the lips to be sung.

In 1999, with the support of the Liliʻuokalani Trust and its trustees, Hui Hānai published The Queen’s Songbook, a collection of 60 songs written by or for Her Majesty, Queen Liliʻuokalani. The idea of publishing such a book to perpetuate the memory of the Queen and her accomplishments began in 1969. A concerted effort was made to collect and publish the Queen’s songs, “to give some insight as to her thoughts, moods, feelings, and emotion ... to show the Queen as a human being and talented composer.” (Agnes C. Conrad, from the Preface of The Queen’s Songbook)

Most of the songs came from an unpublished book entitled He Mele Buke Hawaiʻi, which the Queen prepared in 1897 with the intention that it be released and made affordable to all Hawaiian people, she hoped to show those who opposed everything she stood for that she was more intellectual than that for which they gave her credit.

The original idea for this project was to record 20 songs from The Queen’s Songbook. Instead, I was able to record 17 songs from the book and one original song that I composed earlier as an oli kāhea for the Queen Liliʻuokalani Children’s Center. By putting musical parts to it, the oli became a mele and is featured as the opening song on this recording. Of the 18 songs, 10 were previously recorded by groups across Hawaiʻi, the continental U.S., and as far across the Pacific Ocean as Japan.

It is my intention, and the intention of those I have had the privilege of working with on this project, to honor the memory of our beloved Queen Liliʻuokalani and reflect the emotions that she put into each composition to tell the story of a people – Her People – whom she loved dearly.

“Wear this lei, O Liliʻuʻaliʻi – E lei hoʻi, e Liliʻuʻaliʻi ʻe”

– Moon Kauakahi
Ka Hanu O Hanakeoki (The Scent of Hanakeoki)
Lili‘uokalani, 1884

Like many of the Queen’s compositions, this mele describes the beauty and fragrance of a site, as it furnishes the metaphors for her emotions. Although Her diary suggests that Hanakeoki may have been a carriage, a second and more likely possibility is that Hanakeoki was a property of the Queen’s located in the Pālolo area.

Nani wale ka hī’ona o ka manu lá
O ka ‘i‘iwi maka onaona pōlena lá
Noho i ka malu lá‘au lá
Ulunahele pō i ka lehua lá.

Hūi:
Ililiu au i ke ‘ala lá
O ka hanu o Hanakeoki lá
Punīhei ka mana’o ho‘ohihi lá
Hanu ‘a‘ala o Hanakeoki.

Ala‘ oe, e ka ‘amakīhi lá
Manu pauapa lena‘ena lá
E lalai nei i ka wai lá
Wai hālukuluku i ka pali lá
E inu aku wau i kena lá
I ka wai lehua a ka manu lá
Hō iho kālua ‘e‘elo‘elo lá
A ho‘i a e ho‘ola‘ila‘i lá

Beautiful are the features of the bird
The sweet-eyed ‘i‘iwi pōlena
Nestled in the shade of the forest
Forest overshadowed with lehua blossoms.

Refrain:
I am overwhelmed with the fragrance
The scent of Hanakeoki
My thoughts are engulfed
By the sweet scent of Hanakeoki.

Wait, ‘amakīhi
You yellow-tailed bird
Obstructing the water
Water rushing noisily upon the cliff.
I wish to drink the water to quench my thirst
On the bird’s lehua nectar
Let’s you and I indulge and be drenched
Then return to find contentment.

Ka Wai ‘Apo Lani (Heavenly Showers)
Lili‘uokalani, 1896 | Featuring Ra’i‘tea Helm

In composing this song, the Queen drew upon her immense reservoir of pride in her royal ancestry, her emotional outpouring and display of rank and authority in order to cope with her sense of loss, and her struggle to regain her kingdom. Ka Wai ‘Apo Lani also means “taro-leaf-caught raindrops,” referring to an ancient belief that rainwater caught in this manner, without touching the ground, is pure and fit for the gods and important ceremonies. She associates herself with that sacred water, as well as with taro and fire, her family kapu.

Me he alo ala o ka wai
Ka mākoloh o ka wai ‘apo lani
Ka wai o nā lani ka ‘ao nō‘ā
Ka lalapa ka ‘ena kū moku.
Ulu ho‘āli‘i ka lani
Ka hoaka lei hiwihiwi
Ua ola ku‘u kini, ua nui ka ‘alana
Me ka‘u lāhui pono‘i.

Hūi:
A hiki mai ke aloha
‘Ac pono mai ana
Ke kāheka kai kapu a Kāne
Ka moʻe, ke a‘a o ka ‘āina.
He mānai kōmī ka leo
Mai ‘ena ‘oe i kē kā maka
‘Oiai ke kuleana i loko
‘Oi lehua i ka makemake.

Reminiscent of being in the presence of water
Is the heavy presence of royal raindrops
The eighth of the rulers is the taro-leaf sacrifice
The leaping flames, the ruling glow of the land.
It possesses chiefly deportment with her majesty
The precious crescent lei
My subjects find relief; the offerings, heart-given
The foundation, the root of the land.

Refrain:
When companion arrives
There will be full approval
From Kāne’s pool of sacred waters
Be the firm foundation of the land.
Words come like a pressing needle
Don’t shy away from your subjects
While you have this responsibility
And feel so strongly about this.
Puna Paia ‘A‘ala (Puna’s Surrounded by Fragrance)
Lili‘uokalani, 1868

One of her best-known waltzes, “Puna Paia ‘A‘ala” takes us to the Puna district on the island of Hawaii‘i. Known for its grove or wall of fragrant hala, Lili‘uokalani uses it in treating the theme of love. This song, especially the chorus, was favored by falsetto singers.

I‘a Puna paia ‘a‘ala
Pili mau na ke onoa‘a
I lai la ke kā‘ūnū ‘ana
Kau pono ana na ka mana‘o.
Ho‘ohihi i ka nani
Pua mai a ka lehua
Ānehe au e kī‘i
I pua kau i ku‘u umauma.

Hui:
Puna paia ‘a‘ala
Kiliheia i ke onoa‘a
Ona wela i ke aloha
Ua lawa ia ‘o me a‘u.
‘O ka ‘ike kēia
‘O wau nō kou hoalike
Pēla iho ho‘i kāua
Ke ano la‘i mai nei ka ‘opua.
Hai lōhi ka mana‘o
Lō‘i lā pua i ka ‘iu
Kali ana ho‘o‘olono i ka le‘o
A hea mai e ho‘okomo wau.

Puna surrounded by fragrance
Where sweetness always lingers
There, the delight of love
Occupy the thoughts.
Entranced am I with the beauty
Of the blossoming lehua
I quietly made my way to fetch
A blossom to be placed upon my breast.

Refrain:
Puna surrounded by fragrance
Saturated with sweetness
Warmly imbued with love
Is enough for you and me.
This I know
That you and I are alike
Let us wait a while
As the cloud bank reposes in serenity.
The thought is slow to conjure
As the blossoms above repose
Awaiting, listening for the voice
To call one to come in.

Paoakalani (Heavenly Scent)
Lili‘uokalani & Emma Kapena, no date

“Paoakalani” was the name of Lili‘uokalani’s home in Waikīkī, now but a memory, and memorialized in two of the Queen’s songs (the other being “Ku‘u Pua I Paoakalani”). While the latter song recalls the nostalgic days when the flowers bloomed so lushly at her home, this song tends to express her anguish of love for her former home in chilly metaphors, as is evident in the 2nd and 3rd verses as well as in the chorus. The tune was borrowed to some extent from 19th century American composer Nelson Kneass.

Anoano lī‘ulā ka nahele
Ka nohona i Paoakalani
Nihi ana ka leo o ka ‘ohe
Kapalili i ka weleau makani.
Ua lawa ia mea i ‘ane‘i lā
E lī‘a mau nei i ke anu
Ke kono a‘e nei e ‘ike lā
I ka wai hu‘i o Kawaihau.

Hui:
Lōlī‘i analipo anuhea ke aloha
Pā koni hu‘i i ku‘u manawā
Ka hikina iho nei walania lā
I nā hola kulu ‘i lī o ka pō.
‘Inīki ‘ōlo u i ka ‘ili ke anu lā
Hu‘īhu‘i kololio i ku‘u kino
‘Anapa ka nahele i nā kulu kēhau
Poa i ke ‘ala lau ‘awapuhi.

Refrain:
The forest, quiet and calm at twilight
As I stayed at Paoakalani
So soft was the rustle of the bamboo
Quivering at the wind’s touch.
Enough of that here
Always yearning in the cold
Here’s an invitation to experience
The chilly water of Kawaihau.

Refrain:
Love relaxes and refreshes from afar
Throbbing ache in my affections
Because of this recent visit, I feel anguish
In the evening hours, passed in deep desire.
The cold pleasantly nips one’s skin
Like a sudden chilly breeze over my body
The forest sparkles with dew drops
Perfumed with the scent of ginger leaves.
Nani Nā Pua Koʻolau (Beautiful are the Flowers of the Koʻolau)
Liliʻuokalani, 1860 | Featuring Aaron Mahi

“Nani Nā Pua Koʻolau” is a fine example of Liliʻuokalani’s writing skills, where romantic love, love of nature, and love of the land are happily and metaphorically entwined in almost every line. In her original writing of this song, she used variant pronunciations: in wai, wili, and wiliau, words normally spelled with a w, she used a v. This song is one of her first published compositions, created while still a young princess.

Nani nā pua Koʻolau
I memele i ka ʻuka
Ka ʻuka o Kuahanalei
I lei mau no ke aloha
ʻAuhea waile ana ʻoe
E ka pua o ka lokelani
ʻO ka ʻoi aku nō ʻoe
Ma mua o ka nāe ʻala.

Mahalo au o ʻo nani
Nā lehua o Lihau
He ʻala kūpaoa
Anuanu o ka nahele
I wili iʻai ka maile
Lau liʻo Koʻahi
ʻAuhea la ia pua
ʻAkihohe o Halealoha.

Ua ola nō kāua
I ka wai huna a ka manu
He ʻala pua pilake
Huli au a hoʻomaʻū
ʻAuhea waile ana ʻoe
E ka pua o ka wiliau
Hoʻi mai nō kāua
E pilikiku me aloha.

Beautiful are the flowers of the Koʻolau
That shine yellow in the uplands
The uplands of Kuahanalei
Made into an everlasting lei for one’s love
Where you are, you are listening
O flower, the lokelani rose
You are finer
Than the most fragrant scents.

I admire the beauty
The lehua blossoms of Lihau
Oh, so sweet
And cold there in the forest
Entwined with maile
The small-leaved maile of Koʻahi
Where is that flower
So full and round from Halealoha.

You and I thrive
On the secret nectar of the bird
There is a fragrance of jasmine
I turn to find cool refreshment
Where are you, hear me
O blossom of the wiliau
Let us return to each other
And be close in love.

ʻOnipaʻa (Stand Firm)
Liliʻuokalani, 1864

ʻOnipaʻa was composed at Washington Place sometime after King Kamehameha V proclaimed a new constitution, strengthening the power of the crown that enraged the foreign powers within the kingdom. The Queen eventually would adopt this word as her motto. It is a simple song she wrote while still a princess that calls for unity among all native Hawaiians.

ʻAuhea ʻoukou, e nā hoa
O ke kula hīmeni
E hoʻoikaika like
I holo ka hana a kakou.
Mai noho a haʻalele
I kēia hana maikaʻi
ʻOnipaʻa, ʻonipaʻa
Ko kākou kumukānāwai.
E hui kākou a pau loa
Me ka lōkahi o ka manaʻo
ʻOnipaʻa ma ka pono
ʻOnipaʻa me ka maluhia.

Listen, friends
Of the singing school
Let us strive together
So our work progresses.
Do not abandon
This good work
Steadfast, stand firm
(For) our constitution.
Let us all join together
With unanimous agreement
Steadfast in righteousness
Standing firm with serenity.

Ka ʻŌiwi Nani (The Beautiful Form)
Liliʻuokalani, 1886 Featuring Bobby Ingano (steel guitar)

In Hawaiian, ʻōiwi means “native, or native son,” but it also means “physique or appearance.” This mele was composed during the period of Liliʻuokalani’s life when her diaries were strewn with references to a “special friend,” which leaves open the possibility of a romantic liaison, perhaps with Henry Berger, the bandmaster of the Royal Hawaiian Band.

I ke ahihi Pōʻakolu
Kuʻu ike ʻana iho
Heʻelele waha ʻole na ke aloha
E ʻi mai ana iaʻu.

On Wednesday evening
I came to know
A letter from my beloved
Saying to me.
Ka ‘Oiwi Nani (continued)

Refrain:
Saying, saying
The forest is where Ke’ala
Is finding enjoyment
In the coolness of the upland.

This flower is such a beauty
Like the bright yellow of a ripe ti leaf
Or, the beautiful form of the kamakahala
Radiant in the upland of Lanihuli.

Nohea I Mu’olaulani (Lovely at Mu’olaulani)
Lili’uokalani and Mekia Kealaka’i, no date | Featuring Robert Cazimero

In 1886, Lili’uokalani purchased a parcel of land at auction from the estate of Simon Ka’ai, who had received it from Princess Ruth Ke’elikolani (Hawaii’s Story by Hawaii’s Queen). Lili’uokalani named this place “Mu’olaulani” and built a home there. In this song, she expressed her joy in living at Mu’olaulani, feeling more comfortable and freer to invite hana'i and entertain guests than at Washington Place. “How nice to be surrounded by everything luxurious, in one’s own home,” she wrote in her diary.

Ka Wai Māpuna (Bubbling Spring Water)
Lili’uokalani, 1876

This song was composed in Lahaina, Maui, on one of three trips Lili’uokalani made to the area between 1857 and 1860. Taken literally, it speaks of Hiku, the mother of Maui, as she descended from the heights for a drink of sparkling water or “wai oloha.” In terms of “kaona” (hidden meaning), it is a love song, with the chorus suggesting robust ribaldry, or coarse humor, especially the “e-he-he-he.”

Ka wai māpuna pān lā
E naue māle i e ka la’i
Lipo lipo launa ‘ole lā
Kauaua ‘ale ‘ole iho.

E naue a Hiku i ka noe lā
Ho’oiihi Lihau i ka lipo lā
Ānehe ‘o ia ala e inu lā
Ka wai ‘ula ‘ilahi.

Hui:
Kokōhi, e-he-he-he
I ka ‘ono, e-he-he-he
Unaehe i ka poli
Ka wai o Lohia
Pahe’e, e-he-he
Ka momoni, e-he-he
A he ‘olu ka ihona iho.

Iā ‘oe ka ‘uhene e ka wai
Ka nēne li’ili i ke kulu aumoae
Ho’ola’a Kaua’ula lā
Kālele nu’a i ka palai.

The spring water churns leisurely
Stirring quietly in the calm
A deep, rich blue color not seen before
Revealing hardly a ripple.
Hiku is wreathed by a mist
That enraptures the deep forest heights of Lihau
Quietly, she approaches to sip
From the pool of fire-red color.

Refrain:
Restrain, <giggling>
The craving, <giggling>
That which washes softly against the bosom
The bubbling spring water
Smoothly, <giggling>
Girling across the tongue, <giggling>
Feeling cool as it goes down.
This flirtig tune is for you, O water
Slowly being allured in the late night
Kaua’ula reposes peacefully
Upon a bed of thick ferns.
Sanoe (Mist)
Lili‘uokalani & Elizabeth Achuck, mid-1870's | Featuring Ho‘okena

With all its rich poetic kaona (hidden meanings), this mele leaves listeners wondering about the secrets of Sanoe, whose beauty and charm attracted and allured many male admirers, although she was a married woman. One story suggests that Sanoe was a high-born lady in King Kalakaua’s court; others surmise Sanoe was actually Mrs. Elizabeth Achuck, the co-writer herself; and still some say it refers to Princess Likelike, being admired by visiting officers of an Italian ship, as the last verse hints. In any case, Sanoe remains a mystery and one can only enjoy listening to the song. Originally written in the 4/4 time signature, many have thought it was written and continue to sing it as a waltz in a 3/4 time. This recording of “Sanoe” is in its original 4/4 time signature.

Mahalo Wau ‘O Ka Nani (I Admire The Beauty)
Lili‘uokalani, no date

One of three lighthearted songs that Lili‘uokalani wrote with a more playful nature. In each, the chorus imitates laughter, but the tune soon becomes more serious. In this mele, she gives a warning to those enjoying too much frivolity. The other two songs are “Ehehene Ko ‘Aka” and “Ka Wai Mapuna.”

Mahalo wau o ka nani
Nā lehua o Hōpoe
E popohe maila i uka
I luna o ka la‘au
‘O ka ‘i‘ini nui
A loko e noho nei
E kī‘i au e ‘ako
I lei kāhiko no ‘u.

Hui:
Tra-la-la-la-la
Tra-la-la-la-la
Tra-la-la-la-la
I lei kāhiko no ‘u
Aia kā ka ‘e‘u
Ke kī‘i a‘e‘a
E mukīld i ka wai
Wai ‘ono o ka lehua
E hopu aku ana au
A loa ‘a ‘oe ia ‘u
E ‘eha ana ‘oe là
A he ‘e ‘u kamali‘i.

Hui:
Tra-la-la-la-la
Tra-la-la-la-la
Tra-la-la-la-la
A he ‘e ‘u kamali‘i

Refrain:
Tra-la-la-la-la

Refrain:
I admire the beauty
The lehua blossoms of Hōpoe
Blossoming round and full in the upland
Upon the trees
Great desire
Reigns within
For me to pluck them
As an adornment for myself.

Where are you, Sanoe
You who dampens the young lehua bud
Here I am
Waiting for your voice.
With just your response
I am content like a water’s flow
Like a sweet sound from a sweetheart
That tingles throughout my person
My entire being has so long
Believed in what is there
How can it come to be
How can my wishes come to pass.
Water Lily is calling
For you to be watchful over us
Here comes Pelo
A bird who spreads the news.
The great leaders have heard
And Rome has its own association
It moves skyward
Similar to Likelike.
Makalapua (Beautiful)

written for Lili'uokalani | Featuring Ho'okema & Bobby Ingano (steel guitar)

Originally written as a "mele inoa" or chant in honor of the Queen, the song's composer or originator is in dispute, with several possibilities as to who actually penned the words and for what occasion. It was said to have been written the night before the Queen's birthday and sung to her early the next morning by Naha Haku'ole, one of her descendants, along with Mary Adams Lucas and Mrs. Auld. It was the Queen, however, who set the words to a tune by Carlo Bosetti that was popular in the late nineteenth century. The places mentioned in "Makalapua" are sites on O'ahu, and wind names associated with O'ahu, since this was the island of her birth.

'O Makalapua ulumāhieie
'O ka lei o Kamaka'eha
No Kamaka'eha ka lei na Li'awahine
Nā wahine ikihehe pua.

Ha'iha'i pua kamani paukū pua ki
I lei ho'owehiwehi no ka wahine
E walea ai i ka waokoel
I ka liko (i) o Maunahale.

Hui:
E lei ho'ī, e Lili'uālani ē
E lei ho'ī, e Lili'uālani ē.
Lei Ka'ala i ka ua a ka nāulu
Ho'oalu iāhola i lalo o Hale-a'u au
Ka ua lei kōkō'ula i ke pili
I pilia ka ma'u nei me ke kupukupu.

Lei aku i nā hala o Kekele
I nā hala meo i po o Malailua
Ua māewa wale i ke oho o ke kāwelua
Nā lei kāmakahala o ka ua Wa'ahila.

Beautiful, increasing delightful
Is the wreath of Kamaka'eha
For Kamaka'eha, a lei made by Li'awahine
And with baskets of flowers.

Kamani and ti flowers woven together
As a lei to adorn the woman
To be at ease in the cool forest
In the leaf buds (at) of Maunahale.

Refrain:
Wear the lei, O Lili'uālani
Wear the lei, O Lili'uālani.

Ka'alā is wreathed by sudden showers
That pours down on Hale'a'uau
The rainbow-wreath rain on the pili grass
Drawing together the pili and kupukupu.

Wear the pandanus of Kekele
And the sweetheart pandanus of Malailua
The kāwelua grass sways
The Kāmakahala leis of the Wa'ahila rain.

Liko Pua Lehua (Young Lehua Leaves)

Lili'uokalani, Likelike, Kapoli, 1867 | Featuring Bobby Ingano (steel guitar)

The use of metaphors is prevalent throughout many of Lili'uokalani's compositions, used to indicate a person, place, event, a secret rendezvous, and in some cases, a love affair - all while concealing the true identities. A flower, by its nature, symbolized a person, usually female. Foreign foliage and other non-native species were thought to refer to foreigners. The Queen's command of the English language allowed her to interweave English with Hawaiian lyrics, making for a very interesting story that evokes the imagination.

Ia 'oe e ka nani mae 'ole
E ka liko pua lehua
E noho maila i Hale Loke
I ka ma'lu luo ia ka niu.

Hui:
'Ahia mea maika'i
O ka holua a ka weeping willow
Kāhea ana ia Pua Dahila
"E ho'i kāua e pili."

"Akahi ho'i au a 'ike
Ke 'ala onaona o ia pua
Noho maila i ka nahele
Lipolipo o ia dale.

Mahalo ka mana'o i Kanary
Kahi manu ho'ohiehie
E kani ho'ola'i mai nei
Nā hola o ke kulo aume.

To you, O never-fading beauty
Young leaf bud of the lehua blossom
That dwells there at Hale Loke
In the shade of the coconut palm.

Refrain:
How wonderful is
The sway of the weeping willow
Calling Pua Dahila
"Come back to me."

I have finally come to know
The sweet scent of that flower
That lives in the forest
So lush in color in that dale.

My praise to Kanary
A bird so attractive
That sings so sweetly here
In the late night hours.
E Lei Hoʻi, E Liliʻulani Ė

**Kuʻu Pua I Paoakalani** (My Flower in Paoakalani)
Liliʻuokalani, 1895 | Featuring Marlene Sai

During her eight months of incarceration in ʻIolani Palace, Queen Liliʻuokalani was allowed a few privileges; one of those permitted her to receive an occasional basket of flowers, usually from her garden at Ululaimalama in Pauoa. One day she noticed that the flowers came not from Ululaimalama, but from Paoakalani, her home in Hamohano, Waikīkī. The Queen was inspired to write this song, dedicated to the young boy who delivered the flowers.

**Hui:**
'Ike mau i ka nani o ʻnā pu'a
O ka uka o Ululaimalama
'Aʻole naʻe hoʻi e like
Me kuʻu pua i ka laʻi o Paoakalani.

Lahilahi kona mau hiʻona
With soft eyes as black as jet
Pink cheeks so delicate of hue
I ulu i ka uka o Paoakalani.

Nane 'ia mai ana kuʻu aloha
E ka gentle breeze e waft mai nei
Oh come to me kaʻu mea e liʻa nei
I ulu i ka uka o Paoakalani.

Oh, gentle breeze that blows softly here
Bringing fond memories to me
O my sweet never fading flower
That blooms inland of Paoakalani.

**Refrain:**
I always see the beauty of the flowers
From the upland of Ululaimalama
But these cannot compare
With flowers from the serenity of Paoakalani

Delicate are her features
With soft eyes as black as jet
Pink cheeks so delicate of hue
That grows inland of Paoakalani.

Ask me of my love in the form of a riddle
O gentle breeze that blows softly here
O come to me, that which I now desire
That grows inland of Paoakalani.

**E Lei Hoʻi, E Liliʻulani Ė**

**Ninipo Hoʻonipo** (Yearning, Longing)
Liliʻuokalani, 1876

Liliʻuokalani composed “Ninipo Hoʻonipo” in Hilo in 1876. In some music collections, the song has been attributed to King Kalākaua under the title “Ninipo.” However, the use of nature and the imagistic writing style support the conclusion that the lyrics, at least, were written by Liliʻuokalani, since Kalākaua’s lyrics tend to be more direct. In the He Bukē Mele Hawaiʻi version of the song, the melody’s generous use of repeated notes also strongly suggests that the melody was written by Liliʻuokalani.

Hīaʻai, hīaʻai i ka nani
O aʻu lehua i Hōpoe lā
Ke ona ‘ia maila e ka ‘iwi
E ka manu hulu weo o ʻOlaʻa.

Loʻu iki Panaʻewa i ka hala
I ka lihi ka pilina o Moeawakea
Ke nihi aʻela ka ua nihi ma kai
O ka welelau noe kai oʻu nei.

**Hui:**
Ninipo, hoʻonipo i ke aloha
Ka wahine haʻaʻe lewa i ke kai
Ke niniau ala i ke one
I ke kai nupanupa i Hāʻena.

ʻIke maka i ka nani o Puna lā
Nā lae ulu hala o Koʻokoʻoʻolau
Ke ‘oni aʻela molae i ke kai
Nā oho lau māeua, luhe i ka wai.

I Hilo nō ki makani Puʻulena
Lohe i kaʻa ale a ke kai
Holoholō o Huia
Ua maʻu akula luna o Maʻukele
I ka pā kalikali a ka Malanai.

Delighted, delighted with the beauty
Of my lehua blossoms of Hōpoe
That is attracting the ‘iwi bird
The scarlet-feathered bird of ʻOlaʻa.

Panaʻewa reaches slightly for the hala
At the edge where Moeawakea is connected
The creeping rain cautiously moves seaward
Of the tip of my sea mist.

**Refrain:**
Yearning, longing in love
The woman swaying pleasurably in the sea
Swiftly, silently moving on the sand
In the restless sea in Hāʻena.

I see the beauty of Puna
The sea ridges of hala groves of Koʻokoʻoʻolau
They move like shimmering reflections in the sea
Tresses of leaves reaching, swaying in fresh water.
At Hilo is the Puʻulena wind
Hear the waves
Of the surging sea of Huia
The top of Maukele is dampened
In the intermittent gusts of the Malanai wind.
**Wailua Alo Lahilahi** (Wailua of Delicate Face)
Lili’uokalani & Kapoli, no date | Featuring Ho’okena

This love song, also known as “Nani Wale Li‘hu’e” in the King’s Book of Hawaiian Melodies, takes the lovers to places meaningful to them. Although many of the place names suggest the island of Kaua‘i, they are also found on the islands of O‘ahu, Maui, Hawai‘i, and the tiny island of Lehua. Metaphorically, the place names suggest wetness and coolness, love symbols that serve as memory cues for a wide range of sensory and emotional experiences.

**Refrain:**
So beautiful is Li‘hu’e in the calm
In the mist of the Pa‘upili rain
In the gentle blowing
Of the Malualuaki‘iwai wind of Lehua.
Unexpected was our arrival
Seeing the beauty of Wailua
Two of us with fond memories
At the cool summit of Kemamo.
Love is held close to the bosom
Giving warmth to the cold night
Caressed on the day of desire
On the day love arrives.
Trying to subdue love
How can that be done
In truth it cannot be contained
It is so gently soft, refreshed in the mist.

*Hii:*
Nani wale Li‘hu’e i ka la‘i
I ka noe a ka ua Pa‘upili
‘O ke ahe mai a ka makani
A ka Malualuaki‘iwai o Lehua.
‘Ano‘ai wale ka hikina mai
Ka ‘ikenia i ka nani o Wailua
‘Elua mâua me ka ha‘i‘a
I ka piko wai ‘olu o Kemamo.
Hi‘ipo‘i ‘ia iho ke aloha
I mehana ia pō anuau
Mili ‘ia i ka lā o ka kemake
I ka lā a ka ‘ano‘i hiki ai.
Ho‘onā a‘e ana i ke aloha
Pehea lā ia e pau ai
*A‘ohe na‘e ho‘i e hihi
Ua ‘olu nahe, ‘olu i ka noe.

*O Kou aloha nō*
Aia i ka lani
A ‘o kou ‘oia‘i‘o
He hemolele ho‘i.
Ko u noho mihi ‘ana
A pa‘ahao ‘ia
O ‘oe ku‘u lama
Kou nani ko‘u ko‘o.
Mai nānā ‘ino‘ino
Nā hewa o kānaka
Aka, e huikala
A ma‘ema‘e nō.
No laila, e Ka Haku
Ma lalo o kou ‘ēheu
Ko mâkou maluhia
A mau loa aku nō
‘Āmene.

---

**Ke Aloha O Ka Haku** (The Queen’s Prayer)
Lili‘uokalani, 1895 | Featuring Del Beazley

This well-known hymn was written on March 22, 1895, just weeks after Lili‘uokalani was imprisoned for alleged knowledge of a plot to return her to the throne. The song asks the Lord’s forgiveness of those who wronged her, and is dedicated to her niece, Victoria Ka‘iulani. The Queen noted on the manuscript of this song, “Composed during my imprisonment at ‘Iolani Palace by the missionary party who overthrew my government.”

*Your love*
Is there in Heaven
And your truth
Is filled with sanctity.
As I reflect on wrong doings
In my imprisonment
You are my light
Your glory my support.
Look not negatively
Upon the sins of men
But, forgive
That we shall be pure.
Therefore, O Lord
Beneath your wings
Shall be our peace
Now and forever
Amen.