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# Nā Wā Kamali'i Hawai'i



## Growing Up in Hawai'i Volume Two

*By Robert M. Mondoy, who grew up with his family on Moloka'i*

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**Nā Wā Kamali‘i Hawai‘i**  
**Growing Up in Hawai‘i**  
**Volume Two**

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Kala'e, Moloka'i ca. 1966

*Except where specifically mentioned, this collection is fondly dedicated to my family, who were the source of my childhood adventures and who are a joy to me always. Aloha me ke pumehana.*

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# Bon Dance Time!

Level 2

Hapi-ness & swing eighths

Robert M. Mondoy

*mf* r.h.: Dm position  
l.h.: F position

When the Bon dance comes in

This system shows the first three measures of the piece. The right hand starts with a Dm chord in the treble clef, and the left hand starts with an F chord in the bass clef. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics 'When the Bon dance comes in' are written below the notes.

sum- mer then it's time to rock. *f* When the

This system contains measures 4-6. Measure 4 continues the melody with quarter notes D5, E5, and F5. Measure 5 has a whole note G5. Measure 6 has a quarter rest followed by a quarter note G5. The lyrics 'sum- mer then it's time to rock.' are under measures 4-5, and 'When the' is under measure 6. A dynamic marking of *f* appears at the start of measure 6.

*mf* drums beat I get itchy feet; Yes, it's time to rock.

This system contains measures 7-9. The melody continues with quarter notes A4, Bb4, and C5. The lyrics 'drums beat I get itchy feet; Yes, it's time to rock.' are written below the notes.

C position

*f* *mp* Ha- pi coats, ban- dan- as, too;

This system contains measures 10-12. Measure 10 has a quarter rest followed by quarter notes D5, E5, and F5. Measure 11 has quarter notes G5, A5, and Bb5. Measure 12 has quarter notes C6, Bb5, and A5. The lyrics 'Ha- pi coats, ban- dan- as, too;' are under measures 10-12. A dynamic marking of *f* is at the start of measure 10, and *mp* is at the start of measure 11. The text 'C position' is centered above the system.

(clap)

be sure and clap; shout "yoi, yoi!" *f* *mp* Dance in line and

This system contains measures 13-15. Measure 13 has quarter notes G5, A5, and Bb5. Measure 14 has quarter notes C6, Bb5, and A5, followed by a quarter rest. Measure 15 has quarter notes G5, A5, and Bb5. The lyrics 'be sure and clap; shout "yoi, yoi!"' are under measures 13-14, and 'Dance in line and' is under measure 15. A dynamic marking of *f* is at the start of measure 14, and *mp* is at the start of measure 15. The text '(clap)' is centered above measure 14.

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march in time; be sure and clap; it's *f* Bon dance time!



*mf* r.h.: Dm position  
l.h.: F position *f* Tsu-ki ga, de-ta

de-ta it's time to rock *f* See the

moon in the night sky; it's Bon dance time.

*f* *ff*





# Ka Pū Kani me Ka Pahu

The Conch Shell and the Pahu Drum

Level 2

Kahiko (Ancient, Stately)

Robert M. Mondoy

The musical score is written for piano in common time (C) and consists of four systems of music. The first system begins with a *ff* dynamic and a first-hand (l.h.) instruction. The second system concludes with a *dim.* instruction. The third system features a *mf* dynamic and includes an 8ve lower instruction for the bass line. The fourth system starts with a *loco* instruction, followed by a *ff* dynamic, and ends with another *loco* instruction. The score includes various musical notations such as chords, arpeggios, and melodic lines in both hands.

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# Noisy Firecrackers

Level 2

Moderato; crackling détaché throughout

Robert M. Mondoy

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) marked with a '3' above and a '1' below. This is followed by a quarter note (C5) and a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It starts with a quarter note (G2) marked with a '1' below, followed by a quarter note (B2) marked with a '2' below, and a quarter note (D3) marked with a '4' below. The system concludes with a quarter note (E3) marked with a '4' below. Dynamics include a forte (*f*) marking in the first measure and a piano (*p*) marking in the third measure.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note (G4) marked with a '2' below, followed by a quarter note (A4) marked with a '5' below, and a quarter note (B4). The lower staff is in bass clef with the same key signature and time signature. It starts with a quarter note (G2) marked with a '2' below, followed by a quarter note (B2) marked with a '5' below, and a quarter note (D3). The system concludes with a quarter note (E3). Dynamics include a mezzo-forte (*mf*) marking in the first measure and a mezzo-piano (*mp*) marking in the third measure.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note (G4) marked with a '5' above, followed by a quarter note (A4), and a quarter note (B4). The lower staff is in bass clef with the same key signature and time signature. It starts with a quarter note (G2), followed by a quarter note (B2), and a quarter note (D3). The system concludes with a quarter note (E3). Dynamics include a forte (*f*) marking in the first measure. The system is divided into two first endings, labeled '1.' and '2.', by a double bar line with repeat dots.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note (G4) marked with an accent (>), and a quarter note (A4) marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature. It starts with a quarter note (G2) marked with an accent (>), followed by a quarter note (B2) marked with an accent (>), and a quarter note (D3) marked with an accent (>). The system concludes with a quarter note (E3) marked with an accent (>). Dynamics include a mezzo-forte (*mf*) marking in the first measure.

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First system of musical notation, featuring treble and bass staves with dynamic markings *f* and accents.

Second system of musical notation, featuring treble and bass staves with dynamic markings *p* and *f*, and a crescendo hairpin.

Third system of musical notation, featuring treble and bass staves with dynamic markings *subito p* and *f*.

Fourth system of musical notation, featuring treble and bass staves with various rhythmic patterns.

Fifth system of musical notation, featuring treble and bass staves with dynamic markings *mp*, *pp*, and *ff*. Includes a glissando instruction: "glissando (right, palm-up)" and a fingering diagram for the right hand with notes marked 1, 2, 3, 4 and an 8va (octave) marking.



# Picking Plumeria Blossoms

Level 2

Cheery and plucky

Robert M. Mondoy

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a melody starting on G4, moving to A4, B4, and C5, then descending. The lower staff is in bass clef and provides a harmonic accompaniment with chords. A dynamic marking of *mf* is present. Fingering numbers 1 and 4 are shown above the notes in the upper staff.

The second system continues the piece. The upper staff has a dynamic marking of *p* and includes a *cresc.* marking. The lower staff continues the accompaniment. Fingering numbers 3, 1, 5, 2, 1, and 3 are shown above the notes in the upper staff.

The third system features a dynamic marking of *mf* and the instruction "bring out l.h. melody". The upper staff has a *cresc.* marking. The lower staff continues the accompaniment. Fingering numbers 3, 1, 2, 4, 3, 4, and 3 are shown above the notes in the upper staff.

The fourth system has a dynamic marking of *mp* and includes a *cresc.* marking. The upper staff has a *cresc.* marking. The lower staff continues the accompaniment. Fingering numbers 2, 5, 2, and 1 are shown above the notes in the upper staff.

The fifth system has a dynamic marking of *f*. The upper staff has a *cresc.* marking. The lower staff continues the accompaniment. Fingering numbers 5, 5, 5, 5, 5, 4, 3, and 1 are shown above the notes in the upper staff.

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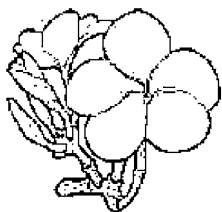
First system of musical notation. Treble clef staff contains chords and a melodic line. Bass clef staff contains a bass line with a fermata over the first measure and a second fermata over the fourth measure.

Second system of musical notation. Treble clef staff contains chords and a melodic line. Bass clef staff contains a bass line with a fermata over the first measure and a second fermata over the fourth measure.

Third system of musical notation. Treble clef staff contains chords and a melodic line. Bass clef staff contains a bass line with a fermata over the first measure and a second fermata over the fourth measure. The text "A tempo" is written above the staff. The dynamic marking "mf" is present.

Fourth system of musical notation. Treble clef staff contains chords and a melodic line. Bass clef staff contains a bass line with a fermata over the first measure and a second fermata over the fourth measure. The dynamic marking "mp" is present.

Fifth system of musical notation. Treble clef staff contains chords and a melodic line. Bass clef staff contains a bass line with a fermata over the first measure and a second fermata over the fourth measure. The dynamic markings "f", "ff", and "mf" are present.



# Double-Eye Jump Rope

Level 2

Robert M. Mondoy

## Skiping Along

The first system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature. It begins with a dynamic marking of *mf* and a first fingering '1'. The melody features eighth-note patterns with accents. The lower staff is in bass clef with a 6/8 time signature, providing a simple accompaniment of quarter notes.

The second system continues the piece. The upper staff has a first fingering '1' and includes a measure with a whole note chord containing a sharp sign. The lower staff continues with quarter notes, including a measure with a flat sign.

The third system features a dynamic change to *f* in the upper staff, which has a second fingering '2'. The lower staff has a dynamic marking of *p* and includes a measure with a flat sign.

The fourth system begins with a dynamic marking of *mf* and includes first, second, and third fingerings ('1', '2', '3') in the upper staff. The lower staff concludes with a series of eighth notes.

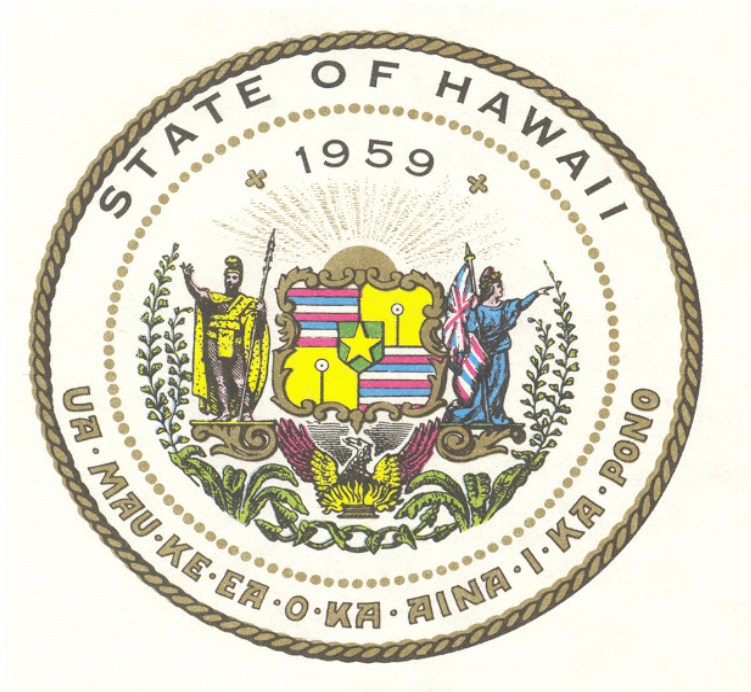
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First system of musical notation. The treble staff contains a melodic line with eighth notes and accents. The bass staff provides a harmonic accompaniment with dotted quarter notes. A forte (*f*) dynamic marking is present in the first measure.

Second system of musical notation. The treble staff continues the melodic line, ending with a chord marked with a sharp sign. The bass staff continues the accompaniment. A crescendo hairpin is visible in the final measure of the treble staff.

Third system of musical notation. The treble staff features a triplet of eighth notes in the first measure, followed by a half note. A mezzo-piano (*mp*) dynamic marking is present. The bass staff consists of sustained chords. A first ending bracket is shown in the second measure of the treble staff.

Fourth system of musical notation. The treble staff continues with eighth notes and ends with a chord. The bass staff features a triplet of eighth notes in the first measure. A forte (*f*) dynamic marking is present in the third measure, followed by a subito piano (*subito p*) dynamic marking. A first ending bracket is shown in the final measure of the bass staff.





# Hawai'i Pono'i

*Hawai'i National Anthem*

Level 3

Text: King David Kalākaua

Music: Henry Berger, 1874  
arr. Robert M. Mondoy, 2003

1. Ha- wai- 'i po- no- 'ī, Nā- nā i kou mō- ī,  
2. Ha- wai- 'i po- no- 'ī, Nā- nā i nā a- li- 'i,  
3. Ha- wai- 'i po- no- 'ī E ka lā- hu- i e

Ka la- ni a- li- 'i, Ke a- li- 'i.  
Nā pu- a mu- li kou, Nā pō- ki- 'i  
'O kā- u ha- na nui E u- i e.

Ma- ku- a la- ni e, Ka- me- ha- me- ha e,

Nā kā- ua e pa- le Me ka i- he.

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Kamakou Forest Reserve, Moloka'i (*mahalo to Jason Souza*)

# Twinkle Star Thumb Turns

for Isabella Jack

Level 3

Robert M. Mondoy

Gently Both hands 8ve higher

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first three measures. The lower staff is in bass clef with a common time signature (C). It features a rhythmic accompaniment of eighth notes with fingerings 1 2 1 2 and 1 2 1 2. A fourth finger (4) is indicated in the first measure of both staves. The system concludes with the instruction *simile*.

The second system continues the piece. The upper staff has a forte (*f*) dynamic. The lower staff continues with eighth-note accompaniment. A slur is present over the first three measures of the upper staff. The instruction *A tempo* appears at the end of the system.

The third system begins with the instruction *loco, both hands*. The upper staff starts with a piano (*p*) dynamic and includes the marking *rit. un poco .....*. The lower staff continues with eighth-note accompaniment. The system ends with a forte (*f*) dynamic.

The fourth system continues the musical piece. The upper staff has a melodic line with a slur. The lower staff has eighth-note accompaniment. The system concludes with a fermata over the final note of the upper staff.

The fifth system features a sharp attack, but soft (*p*) dynamic. The upper staff has a melodic line with a slur and a first ending bracket labeled *l.h.*. The lower staff has a long note with a fermata. The system ends with a double bar line.

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# Skateboarding (Papa Huila)

Level 3

Cruising along

Robert M. Mondooy

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Mahalo.



mf

f

ff

mp

p.

D.C.

# Lei Maker

Level 3

Moderato; Charmingly connected

Robert M. Mondoy

The musical score for 'Lei Maker' is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system is an instrumental introduction with dynamics *f* and *Red.* (Reduction). The second system begins the vocal melody with lyrics: 'Down by the stalls where the lei makers stay, In a corner'. The third system continues the vocal melody: 'tucked away, Patiently stringing the flowers one by one,'. The fourth system continues: 'Not a break 'til the lei is all done. Tu-ba-ro-se, pi-'. The fifth system concludes with: 'ka-ke, Lots of sweet mai-le and lo-ke-la-ni, too.' The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *mf*, *mp*, *legato*). Fingerings are indicated with numbers 1-5. The piece ends with a final cadence.

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Fresh den- dro- bi- ums of ev- 'ry hue, All of this beau-ty be- cause

2 3 1 1 3 4

of what you do. Lei ma- ker, part of our Ha- wai- 'i

*f* *mf*

*rit.* \* *rit.* \* *rit.* \*

*rit.* nei, "Aloha 'Oe" You and your blos- soms say,

*Adagio* *A tempo*

4 1 2 3

*rit.* \* *rit.* \* *rit.* \*

"Al- o- ha ē!"

*f*

l.h. 1 l.h. 2 r.h.

1 1 1 4 2

*rit.* \* *rit.* \* *rit.* \*

r.h. l.h. 3

2 5 1 1

*rit.* *8ve* \*



# Hiking in a Hawai'i Rain Forest

Level 3

Ho'ea (Andante); Light footstepping; profound beauty

Robert M. Mondoy

The first system of music for 'Ho'ea' is in G major, 4/4 time, and Andante. It consists of two staves. The right hand starts with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. Fingerings are indicated: 1, 2, 1, 3 in the right hand and 5, 2, 1, 1 in the left hand. Dynamics include *mp* and *mf*. There are two measures with a fermata over a whole note chord.

legato pedaling, by measure

The second system continues the piece. The right hand has a melody with a *cresc.* marking. The left hand has a bass line with a *f* dynamic and a *rallentando* marking. There is a *subito mp* marking. The tempo changes to *a tempo*. The system ends with a *cresc.* marking. There are *l.h.* and *r.h. over* markings. A velocity marking *vel (e)* is present.

The third system continues the piece. The right hand has a melody with a *subito mp* marking. The left hand has a bass line with a *f* dynamic and a *rit.* marking. There are *l.h.* and *r.h. over* markings. A velocity marking *vel (e)* is present.

Kahiko (Ancient; stately)

The first system of music for 'Kahiko' is in G major, 4/4 time, and stately. It consists of two staves. The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. Fingerings are indicated: 4 in the right hand and 1, 5, 1, 4, 1, 3, 5 in the left hand. The title "*Kāhuli Aku*" is written in the left hand.

The second system continues the piece. The right hand has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. Fingerings are indicated: 1, 3, 1, 4 in the right hand and 1, 4 in the left hand. An *8va* marking is present above the right hand staff.

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8va -----; *loco* **a tempo**

*rit.* *mp*

*mf* *cresc.* *f* *rallentando*

l.h. r.h. over vel

**a tempo**

*subito mp* *cresc.* *f*

l.h. r.h. over vel

*rit.*

**Kahiko**

*loco*

*f* *ringing tone* *mp* r.h.

# Canoe Race

Level 4

from Nā Wā Kamali'i Vol. 3

for Teresa Mondoy-Jack

Robert M. Mondoy

**Allegro**

$\text{♩} = 180$

*sempre staccato*

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of two staves each. The tempo is marked 'Allegro' with a quarter note equal to 180 beats per minute. The performance instruction is 'sempre staccato'. The score features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a 3/4 time signature change in the final measure of the fifth system. The piece is marked with 'Ped.' (pedal) at the beginning of each system.

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*ritardando.....*

**Kahiko (Ancient; Stately)**

*ff* *f*

*no pedal, but molto legato*

*ff* *f* *mf*

*f* *allargando...* *sempre staccato* **A tempo**

*Ped.* *Ped.* *Ped.*

First system of a piano score. The right hand plays a series of chords in a rhythmic pattern. The left hand has a few notes and rests. The tempo marking *And.* is centered below the staff.

Second system of a piano score. The right hand continues with chords, some with fingerings (2, 1, 2, 1) and accents. The left hand has a few notes and rests. The tempo marking *And.* is centered below the staff.

Third system of a piano score. The right hand continues with chords, some with fingerings (1) and accents. The left hand has a few notes and rests. The tempo marking *And.* is centered below the staff.

Fourth system of a piano score. The right hand continues with chords, some with fingerings (1) and accents. The left hand has a few notes and rests. The tempo marking *And.* is centered below the staff. The instruction *sost.* is written above the right hand. The instruction *Doppio il movimento* is written above the right hand. The dynamic marking *ffz* is written below the right hand. The dynamic marking *fff* is written below the right hand.

Fifth system of a piano score. The right hand plays a series of chords, some with fingerings (5) and accents. The left hand has a few notes and rests. The dynamic marking *fff* is written below the right hand. The tempo marking *And.* is centered below the staff.

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# Nā Wā Kamali'i Hawai'i



## Growing Up in Hawai'i Volume Two

*By Robert M. Mondoy, who grew up with his family on Moloka'i*

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