

# POPULAR WAIATA WEBPAGES

Tutira mai nga iwi	1	E karanga e te iwi e	15
Pōkarekare ana	4	Tai aroha	17
Purea nei	8	Tiaho mai ra	19
Ka pioioi	9	Whakaaria mai	20
He kakano ahau	11	Pō atarau/Now is the hour	23

Now you can join Maori all over the world who make more than 300,000 visits to the NZFS webpages here every year.

Wi Huata wrote this song and taught it to his children while on a family gathering at **Lake Tutira**, north of Napier. He was explaining how the different iwi came together at the lake to support each other. Later he used this song to promote Moral Re-armament, uniting different cultures.



**A** Tūtira<sup>1</sup> mai ngā iwi  
**D** Tātou tātou **A** e  
 Tūtira mai nga iwi  
**B7** Tāatou tātou **E7** e  
**D** Me te aroha - e ngā **A** iwi!  
**D** Ki-a kō tapa-tahi<sup>2</sup>  
**A** Ki-a kotahi **E7** ra.  
**A** Tātou tātou e.  
 Sing it all a second time.  
 Then finish with...  
**D** Tā - tou, **E7** tā - tou **A** E!!  
 Hi aue hei !!!

Stand together, people  
 All of us, all of us  
 Stand firm, people  
 All of us, all of us.  
 Seek after knowledge  
 and love of everybody!  
 Be really virtuous  
 And stay united.  
 All of us, all of us.

All of us, all of us!!  
 Hi aue hei !!

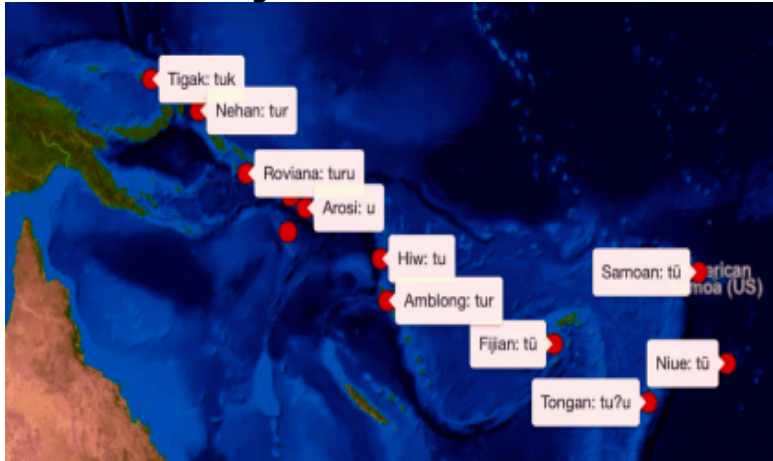
When you sing "Tutira" please notice the second syllable "Tiiii" is sung for 3 times as long as the next " ra ", to give the song a syncopated lift. Don't hammer the song out like preschoolers, with both those notes the same length.

### 1. Tutira

Today *tutira* usually refers to a row of people one behind another, such as in a queue. But Canon Huata was imagining a line of people forming a solid front, standing shoulder to shoulder, like the Maori Battalion.

All over Polynesia, **Tu** means 'stand.' It originates from **tuk** on the Tigak island offshore of PNG. And tuk may have come from **tung-gu**, meaning 'guarding' or 'standing guard' in Malayan dialects.

**Tira** comes from **sil** offshore of PNG, then **sila, tila, tira**; and on various islands it means a yardarm, a rope holding a sail, or a mast: all strong things that formed an unbroken straight line against opposing forces, and got you where you wanted to go.



## 2. **Kia or Kia Ka or Kia Ko?**

Usually Kia has the accent on the "Ki" as in **Kia Kaha**. But to keep the rhythm of the song, people usually sing . . . "**Kia k' tapatahi, Kia kotahi ra.**"

Wi Huata wrote, "*Kia tapatahi - Be united, think of ourselves as one people*"

And originally it would have been sung as "**Kia tapatahi, Kia kotahi ra,**" with a broken rhythm. But over the decades the folk process has shifted the emphasis to the strong "-a" and a k' has been inserted as a filler after it.

This enabled "**Kia k' tapatahi**" to match "**Kia kotahi ra,**" of the next line. This repetition of the six strong "a" sounds and the repeated *K, k, t, t, K, k, t, t* sounds actually creates a sense of unity among the singers.

Some songbooks have written this as Kia **ko** tapatahi, and some as Kia **ka** tapatahi. Williams' dictionary says **ko** can be put in front of a word for emphasis. The dictionary also says '**ka** is used in Maori poetry, possibly as an abbreviated form of **whaka-**. Perhaps it would be grammatically correct to write it as **Kia 'katapatahi**, being an abbreviation of Kia whaka-tapa-tahi "Be like one people."

Remember this is a call for unity. So the main thing is to all sing it in a unified way. Having some of the group singing Wi Huata's original "correct" lines while others sing the traditional rhythmical lines is not showing unity, eh?

## **Canon Wiremu (Wi) Te Tau Huata, MC, QSO, CBE (1917 - 1991)**

Ngati Kahungunu; Anglican priest, military chaplain. Born at Mohaka, the eighth of eleven children of Hemi Pititi Huata and his wife, Ropine Aranui. From the age of 7 on, he attended Mohaka Native School. This meant walking about four miles each way, barefoot. When he was nine he had pneumonia and was unconscious for ten days. In 1933, aged 16, he began Form 3 (Year 9) at Te Aute College, which had just become a theological college also. He was ordained as an Anglican priest in 1940. While serving as assistant curate in Hastings, he developed contacts with the Tomoana family.

In 1943, he joined the 28th New Zealand (Maori) Battalion as chaplain. Part of the training he received at the hands of other Maoris of the contingent, was instruction in the art of saluting with the left hand. This caused great hilarity on the troopship until he was put straight. He was conned by the Colonel of the

battalion to accompany the men on the front line of the battle, where he became father-confessor to soldiers of all denominations. His duties included finding bodies and supervising the digging of trenches for the dead - both Maori and German - reading the burial service, and recording the location of the burials.



Padre Huata 1943

When they were back in the rear, he captained the battalion rugby team, helped to stage concerts, and conducted prayers and hymns before battle again. He learnt Italian songs and he was famous for his rendition of 'Buona notte mio amore,' (Good night my love) providing a running commentary as he went.

Captain Wi Huata MC returned to New Zealand with the Maori Battalion in January 1946, and when he returned to Hastings to resume his ministry, he married Ybel Tomoana, daughter of Kuini and Paraire Tomoana. After a stint in Rotorua, he moved, in 1952, to the King Country and Waikato. He organised hui and church conventions, including a national hui at Ngaruawahia in 1962. He also set up *He Toa Takitini*, an association to promote Maori arts and crafts and goodwill; its concert party travelled to marae around the country and in 1966 to Australia. He also assisted the *Maori Women's Welfare League* and promoted *Moral Re-armament* among Maori.

After his retirement in 1982 he was involved with the *Tu Tangata* and *Kohanga Reo*. In 1986 he travelled to San Francisco to lift the tapu on the Te Maori art exhibition there. He died in Hastings in 1991 and was buried at Ramoto, Wairoa.

## The Moral Re-Armament movement

This **Oxford Group** started among Oxford University students in the late 1920s. In 1938, as nations re-armed for war, its originator, Frank Buchman called for a 'moral and spiritual rearmament' to work towards a 'hate-free, fear-free, greed-free world'. At the end of the War, under the name **Moral Re-Armament (MRA)**, a program of moral and spiritual reconstruction helped to reconcile former enemies, such as France and Germany. Current initiatives are aimed at:

- Encouraging care and responsibility in personal relationships and family life, in place of 'me-centredness' and blame;
- Strengthening moral commitment in economic life, in order to create jobs and tackle the root causes of poverty; (Canon Huata did much to get new industries established in his home town of Wairoa, so as to create jobs for his people there)
- Strengthening the foundations of democracy that guard against selfish interests, corruption and indifference.
- Forging networks among people from different faiths and cultures.  
— As president of the organisation known as *Te Kotahitanga Tautoru*, Huata helped develop a Maori inter-church, recreational and cultural centre near New Plymouth)
- Healing the wounds of history. — Huata revitalised the Anglican church among Maori who associated it with the government's attack on Waikato.

This love song arose in Northland at the start of World War One, was sung at an army camp on Auckland's North Shore, then taken to the East Cape and modified into an action song telling of Paraire Tomoana's courtship of Kuini Raerena. It is now known and sung world-wide.

Beautifully sung by Maisey Rika	<a href="#">rika_pokare.mp3</a>
Marching song by Inia Te Wiata	<a href="#">inia_pokare.mp3</a>
Operatic display by Kiri Te Kanawa	<a href="#">kiri_pokare.mp3</a>
Upbeat pop rock in Norway	<a href="#">sissal_pokare.mp3</a>
Ukulele party song in East Timor	<a href="#">fila_fale_pokare.mp3</a>
Soporific lullaby in South Korea	<a href="#">gi_da_riri_pokare.mp3</a>

Pōkarekare ana, ngā wai o Waiapu,  
Whiti atu koe hine marino ana e.

*E hine e, hoki mai ra.  
Ka mate ahau, I te aroha e.*

They are agitated, the waters of Waiapu,  
If you cross over girl, they will be calm.

*Oh darling girl, return love to me,  
I could die, of love for you.*

Tuhituhi taku reta, tuku atu taku rīngi,  
Kia kite tō iwi, raruraru ana e.

Whatiwhati taku pene, ka pau aku pepa,  
Ko taku aroha mau tonu ana e.

E kore te aroha e maroke i te ra  
Mākūkū tonu i aku roimata e.

I've written my letter, I've sent my ring,  
so that your people can see I'm troubled.

My pen is shattered, my paper's all gone  
But my love remains steadfast.

Never will my love be dried by the sun,  
It will be moistened by my tears.

The waters are agitated" refers to his feelings of love for the girl, while "Hoki mai ra" is a plea to her to show the same feelings of love for him in return.

Tomoana's 1917 East Coast lyrics are Ngā wai o Waiapu, but the original 1914 Northland version was probably Ngā wai o Hokianga, while Ngā wai o Rotorua is a popular tourist variation, because it flows better, and the 'r' and 'o' sounds are pleasant. Aroha e is pronounced "ah RAW ha AIR." It is not "a ROW ha EH."

Often these days, only the first verse and chorus are sung, perhaps several times over, with added harmonizing in each repetition. But the second verse, with all its alliteration, is also great to sing.

The first lines contain an old figure of speech for feelings of sexual arousal.

*"Ka rongo te wahine nei i te pai o te reo o te tangata nei otira kihai i pai tana whakarongo i te pokarekare o te wai, ka mahara te wahine ra me tuarua eia tana haka kia rongo pai ai i a i te reo o te tangata ra."*

*"This woman may have sensed approval in this man's response, but she'd not been sure if he sensed the turbulence of the water, and she thought she needed to repeat her performance to make sure she had sensed the man's approval." Te Puke o Hikurangi. Aug. 30th 1899 'Te Ngakau Pouri.'*

## Origins

Pariare Tomoana gave an account of the origin of Pokarekare Ana in 1921, in the 2nd edition of his booklet *"A Noble Sacrifice,"* sold in aid of a fund for Maori soldiers who had fought in The Great War of 1914 - 1918.

The original 1914 Northland version probably started something like *Pokarekare ana ngä wai o Hoki-anga*, and it was possibly set to a dance tune.

After World War One started in late 1914, Maori soldiers from different tribal areas met at Narrowneck Camp in Takapuna and swapped songs. The ditties would not have got to the East Coast until a year or so later.

The 19th and 20th Maori Reinforcements were training at Narrowneck in June of 1917, so it would appear that the *wai o Waiapu* phrase was not in the song before mid-1917.

Mervyn McLean (Maori Music, 1996) was informed by his mentor Arapete Awatere in 1973 that: "Most songs were composed as a group effort,

*even though one person was credited with the song..... Songs were reworked because the melody and symbolism of the words were liked, and to make the song appropriate to the new context."*

### 7. Pokarekare

These ditties emanated in the North of Auckland and were popularised in Narrowneck Camp, and eventually drifted to Torere in the the Bay of Plenty, thence to the East Cape. There they took the present form with appropriate action, and acquired close association with the last drafts of single men from the East Cape and Wairoa districts, known officially as the 19th and 20th Maori Reinforcements.

1. Pokarekare ana nga wai o Waiapu :  
Whiti atu koe hine marino ana, e !

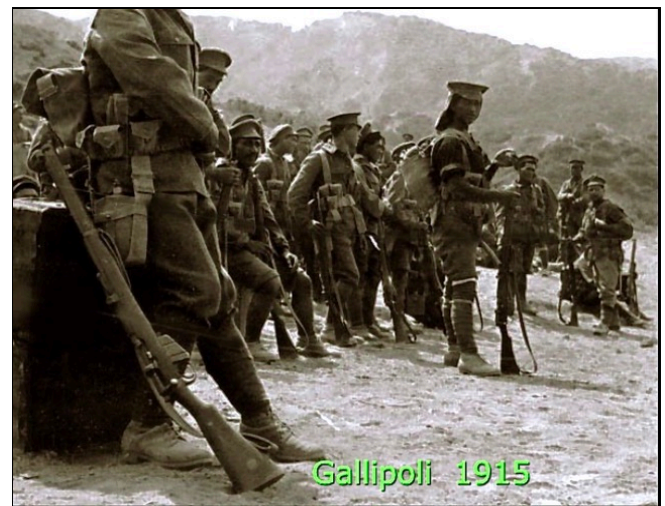
#### *Chorus*

E hine e, hoki mai ra !  
Ka mate ahau i te aroha, e !

2. E kore te aroha e maroke i te ra,  
Makuku tonu i aku roimata, e !
3. Tuhituhi taku reta tuku atu taku riini :  
Kia kite to iwi raru raru ana, e !
4. Whati whati taku pene, ka pau aku pepa :  
Ko taku aroha mau tonu ana, e !

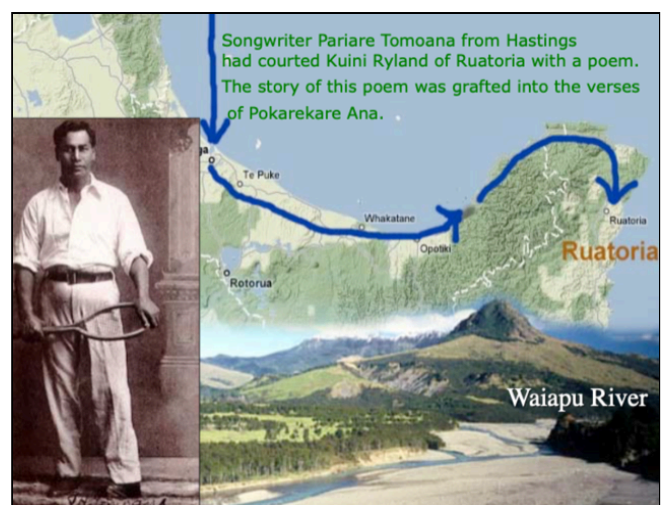


Pokarekare Ana was probably a result of this group process. Some Northland teenager, just out of high school and in love with a girl across Hokianga harbour, but now going off to the war, very fearful, and in need of her warm arms, wrote a couple of verses with the chorus "E hine e, hoki mai ra... 'O darling, return my love for you...' The boy and his mates took these lines south to Narrowneck army camp at Takapuna, Auckland in 1914-15, then on Gallipoli.



Then later intakes of conscripts to Narrowneck added more verses and reworked them, and soldiers home on final leave early in 1917 brought these verses to Torere in the the Bay of Plenty, where Tomoana heard them.

He then went to visit Apirana Ngata at Waiomatatini, near the East Cape, where the two men polished the melody, and reworked the Northland ditties to portray the local story of the love of a Hawkes Bay man (Tomoana) for an East Cape girl (Kuini). This would have given the song great power in strengthening the bonds of comradeship of the Hawkes Bay and East Cape men who were then being recruited as the 19th and 20th Maori Reinforcements.



### Many Different Versions

Notice that the song was originally arranged in 3/4 time, to be played on the piano and danced to as a waltz. The timing was probably changed to 4/4 time with the introduction of guitar accompaniment after World War II.

Pakeha often sing *Pokarekare ana, ng? wai o Rotorua*, because it rolls off the tongue nicely. This is the version sung to tourists at Rotorua, with the first and last verses to express the emotion of the story of Hinemoa, who swam to Mokoia Island in the middle of Lake Rotorua on pitch dark night to meet Tutanekai, her lover, and guided in the darkness by his playing of the flute.

When the bill to define marriage in New Zealand to be inclusive regardless of gender became law on 19 April 2013, gay and lesbian spectators in the gallery of parliament all rose and sang Pokarekare Ana. Visitors to this *Pokarekare Ana* webpage went from 10 a week to 7000 when the bill passed, and it has been visited by hundreds of visitors a week ever since.

The tune of Pokarekare is used in several other countries. During the 1951 Korean War, New Zealand soldiers taught it to local children. It is now well-known in Korea, and sung there both in Maori and in Korean. An East Timor translation, *Ha'u Hakerek Surat Ida*, has been popular, and sung there since the 1960s. In Ireland its tune is used for a hymn to Christ's mother, and Norway, for a soft-rock song. And I have enjoyed singing it to our visitors from other countries in their own language. The French and German versions are my favorites.

Troublée, troublée sont les eaux-ux  
du lac à Rotorua  
mais si vous traversez  
tout sera de paix

Stürmisch stürmisch ist das Wasser  
des Sees Rotorua.  
Wenn Sie überqueren,  
wird alles ruhig sein.

*Oh ma chérie  
revenez à moi,  
Jusqu'à la mort  
Je t'aimerai.*

*Oh meine Liebbling,  
komm her zu mir.  
Bis ich sterbe,  
ich liebe dich*

## Funerals

Pokarekare Ana can be sung at funerals. Usually just the first verse and chorus. If the deceased is a man, the word *hine* could be replaced with *tama*. Singing it this way would have touched the heart of any young Maori woman whose beloved was killed in WW1.

Hokihoki Tonu Mai can be sung at funerals with it. It was originally the lament of young Maori women whose husbands or lovers had died World War One. [Hokihoki.mp3](#)

D Hokihoki G to-D-nu mai e  
A Te wairua D o te tau  
Ki te awahi G Re-D-inga  
Ki A te-D-nei kiri e.

Again and again he returns,  
the spirit of my beloved  
from Reinga, for an embrace  
with this skin of mine.

Ka pinea G koe D e ahau  
Ki A te pine o D te aroha  
Ki te pine G e D kore nei  
A E D waikura e.

You are pinned to me  
with the closeness of love  
with a closeness/pin that will never  
rust away.

## So why is Hokihoki now a party tune?

Woman who had lost their lovers in World War One mourned for them, and then, when their grief was all expressed, they found other men who would help them raise the children that would carry on the life of their hapu to the next generation.

This change of mood has also occurred with [Hoea Ra te Waka Nei](#), now sung very prettily, and with the WW2 song that welcomed home the remnants of C Company to Ruatoria, [Tomo Mai e Tama Ma](#), which is now Howard Morrison's revved-up *Hoki Mai e Tama Ma*.



## A True Folk Song

Many Pakeha and Maori songs are just topical songs: they have a known origin, and soon fade into obscurity. But Pokarekare may be called a folk song in the classic sense because:-

- (a) its origins are shrouded in mystery,
- (b) its familiarity extends in oral tradition far beyond the reach of popular music sales,
- (c) it has the ability to be constantly renewed, and reborn in people's hearts.

Published on the web 2001, and revised 2002, 2004, 2012. 2021, 2023.

Visits have increased from about 600 a week in 2020 to about a 1000 a week in 2026.

Dr Melbourne wrote this in remembrance of one of his students who died after going through a lot of adversity.

Purea nei.mp3

Purea nei e te hau  
Horoia e te ua  
Whitiwhitia e te ra  
Mahea ake nga pōraruraru  
Makere ana nga here.

Cleansed by the wind  
washed by the rain  
and warmed by the sun,  
cleared away are all troubles  
and all restraints got rid of.

E rere wairua, e rere  
Ki nga ao o te rangi  
Whitiwhitia e te ra  
Mahea ake nga poraruraru  
Makere ana nga here,  
Makere ana nga here.

Fly O free spirit, fly  
to the clouds in the heavens,  
warmed by the sun,  
with all troubles cleared away  
all restraints got rid of,  
all restrictions cast aside.



G Pu-re-a nei e te hau  
Ho-roi-a e te u-a-a-G7-a  
C Whiti-whiti-a e te G ra  
C Ma-he' a-ke nga po-G-raru-raru  
C Ma-ke-re a-D7-na nga he-G-re.

E re-re wai-ru-a e rere  
Ki nga ao o te ra-ngi-i-G7-i  
C Whi-ti-whi-ti-a e te G ra  
C Ma-he' a-ke nga po-G-raru-raru  
C Ma-ke-re a-D7-na nga he-G-re  
C Ma-ke-re a-D7-na nga he-G-re.

The first line has a phrase from the well-known proverb,  
'Hoki atu ki tou maunga kia **purea** ai e koe ki **nga hau** o Tāwhirimatea.'  
Return to your mountain to be cleansed by the winds of Tawhirimatea.

The second line is from another version of that proverb.  
'Hoki kia **purea** koe e nga hau o ou maunga, kia **horoia** koe **e te ua.**'  
Return to be cleansed by the winds of your mountain, washed by the rain.

The third line recalls the ancient phrase '**E whiti e te Ra,**'  
The sun is shining.

It was used by crew of voyaging waka when rainclouds cleared, and later used metaphorically when a strong leader united squabbling tribes.



Put onto the NZFS website 2007. Corrected and improved in 2008 and 2022.  
It was getting 750 visits a week in 2020, and 420 a week in 2026.

A lively Rangitane song welcoming expatriates back home.

[Ka Pīoioi.MP3](#)

Ka pīoioi<sup>1</sup> e  
Tohu aroha haukāinga

This **swaying** dance  
shows the **love** of your **home-town** people.

E hoki mai rā  
Kia kite atu i tō iwi e.

You've **come back home**,  
to see your **people**.

E rotarota<sup>2</sup> ana  
E katakata ana mai rā.

There is **gesturing** and  
**laughing** with joy at your **return**,

Pūkana<sup>3</sup> whētero<sup>4</sup> mai  
I te ihi<sup>5</sup> ā ō mātua.<sup>6</sup>

Eyes **popping** and tongues **thrusting**  
from the energy of those performing.

Kia kite atu ano  
I tō ataahua ai kanapa<sup>7</sup>  
Pupuhi ai e te hau<sup>8</sup>  
Kāpohia āku roimata.

I see again  
your **beauty** gleaming there  
**caressed** by the wind,  
and my **tears** are **snatched** away.

Ka pīoioi he  
tohu aroha haukāinga.<sup>9</sup>

This **fluttering** dance  
shows your **home-town** people's **love**.

**1. Pīoioi** emulates the fluttering flight of the fantail. This insect-catching bird is small and delicate, yet fearless and sociable.

**2. Rotarota** is the making of hand signals. They can be aggressive, as in a haka, or welcoming, as in a waiata aroha.

**3. Pūkana** is explained in two forms. In men it is described as a wild-eyed glare, emulating that of Koukou the owl, a signal of aggression to deter enemies. And in women it is usually a sign of sexual attractiveness. Makeriti writes *"At about fourteen to eighteen, girls were taught to pukana (roll the eyes), and walk with a parepare movement of the hips."* (The Old Time Maori, 1938)

**4. Whētero**, the thrusting out of the tongue by men, is an act of defiance. Tamehana Te Rauparaha explained how it conveyed a message to enemies that you had slain their whanau in a previous battle. *Ka haeremai ki konei whetero kau ai te arero, ka mea. "Naku i patu a mea, naku i patu a mea."* (Te Wi, 1945. JPS). Notice its pronunciation. In most recordings *wzhetero* is pronounced as [wetero], not [fetero], a tribute to the West Coast location of its composer.



**5. Ihi** is the energy that arouses a positive psychic and emotional response from the audience. Pakeha New Zealanders may have experienced this while watching a local rugby match in the game's pre-commercial days. As Greg McGee put it in *Foreskin's Lament*, *"The team is the town and the town is the team."*

**6. Mātua** are members of the main body of army, or here a kapa kaka group. *Mātua* should be distinguished from *matua*, parents. In Western countries, important visitors are welcomed by a parade of military strength that symbolise the host country's support for their interests and makes them feel united to their host country. A warlike haka, performed mostly by men, with its display of rotarota, pukana and whetero, has the same function. A performance of a *waiata a ringa*, performed mostly by women, can also include more graceful versions of these haka actions.

**7. "I tō ataahua ai kanapa"** is also sung as "**Tō ataahua ai kanapa rā.**"

**8. Hau**, the wind, is a metaphor for the vital spark, the breath of life, or the Spirit of God. This line could be read as "*I see again your beautiful spirit gleaming there, as though touched by God.*" The mid-19th century **Pai Marie** Maori religious movement was known as Hau Hau for this reason.

**1. Haukāinga**, from *hau* (the breath of life) and *kāinga* (in a village), is the home, true home, local people of a marae, home people. Notice it is one word, not *hau kaianga*.

### Kereopa Ratapu

Kereopa Ratapu (from Rongomaiwahine on the East Coast) wrote this song while he was training at Palmerston North Teachers College in 1990, to express his feeling about coming back home to his family after serving with the NZ Army in Singapore in the 1980s.

When he first composed it, the first line was "E hoki mai ra." This told the audience what the song about - in this case, a homecoming - and he created a tune that caught the energy and excitement of a homecoming. But the best songs make the audience experience the event, and years later Charlie Nicholson in the Wairarapa achieved this by beginning the song with the highly evocative "Ka Pioioi" line that Kereopa had finished the song with.



### A unifying ritual

A typical Westerner thinks with left-brain logic, as an individual isolated from the rest of the world. His purpose in life is to control others and gain possession of as much of the world's treasures as he can, for his own use.

But in older cultures, such as Maori, the power of the individual's intuitive instinctive right brain is also utilized to enable him to become one with others, and one with the whole living world. Members of a nuclear family, hapu, iwi, waka or nation are bound together by love, and can be referred to as "*He muka o te taura whiri,*" strands of a woven rope.



Communal singing and chanting with symbolic actions (kapa haka) is a means of achieving this bonding. When study, work or war takes some members to the big city or overseas, the bonds of love between these absentees and the "hau-kainga" homebodies can weaken, and the strands binding them together begin to unravel.

I was the photographer at the 21st birthday party of a young woman who came back from Auckland to Moawhango, east of Taihape. When she arrived, "Ka Pioioi" was sung for her and the other city relatives who came to the marae that weekend. As I watched that performance of "Ka Pioioi" I felt the returning wanderer becoming bonded back into the group. I'm sorry, I can't explain this logically. It is a thing you can only experience.

This webpage was put onto NZFS in April 2012.  
Visits in 2018 were about 520 a week and in 2026 it is still averaging 380 each week.

Hohepa Tamehana composed this in 2001 for a Maori 'Pop Idol' quartet of talented, positive young Maori role models who were fluent in speaking Te Reo Maori, as well as singing in it. When it was released he received a huge influx of emails from all over the world where M?ori lived, all thanking him for helping them to establish their historical connections, their identity.

He kakano ahau  
I ruia mai i Rangiatea<sup>1</sup>  
And I can never be lost  
I am a seed, born of greatness  
Descended from a line of chiefs,  
He kakano ahau

Ki hea ra au e hitekiteki<sup>2</sup> ana  
Ka mau tonu i ahau oku tikanga  
Toku reo, toku oho-oho,  
Toku reo, toku mapihi maurea<sup>3</sup>  
Toku whakakai marihi  
My language is my strength,  
An ornament of grace

Ka tu ana ahau,  
Ka uhia au e oku tipuna<sup>4</sup>  
My pride I will show  
That you may know who I am  
I am a warrior, a survivor  
He morehu ahau

Ki hea ra au e hitekiteki ana  
Ka mau tonu i ahau oku tikanga  
Toku reo, toku oho-oho,  
Toku reo, toku mapihi maurea  
Toku whakakai marihi  
My language is my strength,  
An ornament of grace

I am a seed  
Scattered from Rangiatea  
And I can never be lost  
I am a seed, born of greatness  
Descended from a line of chiefs,  
I am a seed

Wherever I may roam  
I will hold fast to my traditions.  
My language is my cherished possession  
My language is the object of my affection  
My precious adornment  
My language is my strength,  
An ornament of grace

Whenever I stand,  
I am covered in mana by my ancestors  
My pride I will show  
That you may know who I am  
I am a warrior, a survivor  
I'm a survivor.

Wherever I may roam  
I will hold fast to my traditions.  
My language is my cherished possession  
My treasured Tiger Shell  
My precious ornament  
My language is my strength,  
An ornament of grace

**E** He kakano ahau  
I **D** ruia mai **A** i Rangia-**E**-tea  
And I can never be **D** lost  
I am a **A** seed, born of **E** greatness  
Descended **D** from a line of **A** chiefs,  
He kakano a-**E**-hau.

**A** Ki hea ra au e hitekiteki ana  
Ka mau tonu i ahau oku tika-**E**-nga  
**A** Toku reo, toku oho-oho,  
Toku reo, toku mapihi maure-**E**-a  
Toku **D** whakakai marihi  
My **A** language is my **E** strength,  
An **A** ornament of **E** grace.

## Hohepa's totally Te Reo version

He kākano ahau  
I ruia mai i Rangiatea  
E kore au e ngaro  
He kākano mai i Rangiatea  
Mai i ngā tīpuna, ngā rangatira  
He kākano ahau

I am a seed  
Scattered from Rangiatea  
And I can never be lost  
A seed from Rangiatea  
from the ancestors, from the chiefs,  
I am a seed

Ki hea rā au e hītekiteki ana  
Ka mau tonu i ahau ōku tikanga  
Tōku reo, tōku ohooho  
Tōku reo, tōku māpihi maurea  
Tōku whakakai mārihi  
He reo rangatira  
He rākai ātaahua

Wherever I may roam  
I will hold fast to my traditions.  
My language is my cherished possession  
My language is the object of my affection  
My precious adornment  
A language of leaders  
A beautiful language

Ka tū ana ahau  
Ka ūhia au e ōku tīpuna  
Ka tū kaha tonu ahau  
Kia kite koutou i tōku mana<sup>5</sup>  
He mana taua<sup>6</sup> nō onamata  
He mōrehu ahau

Whenever I stand,  
I am clothed in mana by my ancestors  
I will always stand strong  
So that you can see my power  
inherited from ancient times.  
I am a survivor.

Ki hea rā au e hītekiteki ana  
Ka mau tonu i ahau ōku tikanga  
Tōku reo, tōku oho-oho,  
Tōku reo, tōku māpihi maurea  
Tōku whakakai marihi  
He reo rangatira  
He rākai ātaahua.

Wherever I may roam  
I will hold fast to my traditions.  
My language is my cherished possession  
My language is my treasured Tiger Shell  
My precious ornament  
A language of leaders  
A beautiful adornment.

### 1. He kakano ahau i ruia mai i Rangiatea

This is a shortened form of a whakatauki or old proverb that has been handed down through the generations.  
"E kore au e ngaro, he kakano i ruia mai i Rangiatea,"  
*I shall never be lost, a seed scattered from Rangiatea.*

Rangiatea or Ra'iatea, an island north-west of Tahiti, held the ancient shrine at which the Tahitian people gathered to render homage to Io, the supreme god of Hawaiki Nui, the land that the ancestors of the Maori people came from.



**Rangiatea** is also the historic Anglican church

at Otaki, so named at Te Rauparaha's bidding. Under its altar is soil from the marae atea of Ra'iatea. By 1843 Augustus Hadfield was spreading the seeds of love of the supreme being from this building.

But rather than asking where is Rangiatea, we might ask WHAT is it? In literal terms, *Rangi atea* is a "clear sky." Better might be the abstract "clear spiritual realm," or "a state of enlightenment."

In 1995 a Maori radical Frank Shaw burnt it down, claiming the Anglican Church had betrayed Maoridom.



## 2. Hitekiteki

Drifting lightly, roaming.

*Teki* means "to lightly scrape" or "a deck," and *Hi* is "to raise up." So *Hi-teki-teki* "raise-up-after-lightly-scraping-the-deck," is usually translated as tiptoeing.

But here we are reminded of "tiptoeing" thistledown, drifting on the wind, just touching the earth and then lifting off again, carrying its tiny seed onward to fertile ground.

So too, when young adults are on their OE, they briefly touch down then drift away again, but they carry the seed of their culture with them, ready to flourish when they finally settle in receptive society.



## 3. Toku mapihi maurea

The object of my affection

*Mapihi* is literally a personal ornament.  
*Maurea* is a Tiger Shell sea-snail.

It is found on rocky shores of the upper North Island of NZ. It is not common and it has a beautiful shell pattern, so it is much prized.

Ornamental belts woven from *Carex* beach-grass may copy the Tiger Shell pattern. "*He maurea kia whiria.*" "Weaving a tiger-shell belt."

So the literal meaning of *mapihi maurea* is "*an ornamental belt woven in the tiger shell style.*"

"*Hey, I'm really fond of this belt.*" Fondness for a particular dress adornment has given the phrase a figurative meaning.

Therefore, 'Mapihi maurea' = object of affection.



## 4. Ka uhia au e oku tupuna

I'm covered by my ancestors

The uhi or uwhi is the tropical yam with a big edible root. Polynesian migrants brought it to New Zealand from Ra'iatea, but when the climate grew colder in the mid-1400s, it was replaced by kumara.

Its leaves spread out as a "cloak" over the ground covering it the way convolvulus vines do. So *uhia* means "to cover," and *uhia* is the passive "to be covered."



## 5. Taku mana

### my authority

Mana is an enduring, indestructible power of the divine and it is inherited at birth: the more senior the descent, the greater the mana. Every person with mana remains its agent, never its source.

This divine choice is confirmed by the elders, and consecrated by a tohunga. It gives a person the authority to lead and organise, making decisions regarding environmental, social and political matters.



## 6. Mana taua

### Inherited authority

When you find a word written as '*taua*,' it can have one of 3 pronunciations or several meanings: you must determine its meaning by the other words it is with.

Taua, 1. be next in line to a leadership role.  
2. an old lady (South Island)  
3. a war party (in some districts)  
4. that ("The thing *that* I mentioned.")

Tauā, 1. to mourn, to wear mourning clothes,  
2. a mourning wreath on a woman's head.  
3. a war party (in other districts)

Tāua 1. we two, us two, you and me.  
2. an old lady (in the North Island)



## Hohepa Tamehana



(Tuhoē) Born in 1969 and raised at Opotiki. He moved to Lower Hutt, studied at Taita College, then taught in Masterton and became tutor of Te Whanau Whanui Ki Wairarapa. In the mid 90s he taught at the bilingual Clover Park Middle School in Manukau. He has been involved in traditional Maori performing arts since the 1980s, performing Kapa Haka throughout New Zealand, Australia and North America.

He learnt his skills from his father Te Ranapia Tamehana, Te Mana Rollo, Pou Temara, Hirini Melbourne, Kaa and Tawhiri Williams, Bubby Hohipa and Te Hue Rangī, as well as many other performers in the many groups he has worked with, performing Kapa Haka throughout NZ and overseas.

His personal philosophy is **"Culture is the essence of our being."**

"In the time of our ancestors, culture was the daily voice used," he explained. "In the time of our grandfathers, when culture and the language was banned by the colonial education system, it became the cries of our grandfathers. In our fathers' time, anger was the drive to revive the language; it is now the language and culture that gives strength and identity to our children."

Placed on NZFS website in 2007. 100% Maori version added in 2023

Visits in 2020 were about 290 a week and in 2026 it is now averaging 160 each week.

This powerful song of welcome echoes the women's karanga. It draws hosts and visitors together through a shared memory of loved ones who have been lost from the land, by both war and migration. While showing grief, the singers also express earth-shaking pride in the achievements of those who went away to the war, and later, those who have found a new way of life in the cities.

E te iwi e.MP3

(Leader) Te iwi e !!

**Te iwi e<sup>1</sup>**

**E karanga<sup>2</sup> e te iwi e**

Kua eke mai nei

**Kua eke mai nei<sup>3</sup>**

**ki runga te marae e**

Mauria mai ra

**Mauria mai ra**

**e nga mate<sup>4</sup> o te motu e**

Me nga tini roimata

**Me nga tini roimata**

**e maringi whanui<sup>5</sup> e**

Titiro e nga iwi

**Titiro e nga iwi**

**e nga mahi o te motu<sup>6</sup>**

**E hora atu nei e**

Ru ana te whenua

**Ru ana te whenua,<sup>7</sup>  
whatiwhati te moana**

Aue te aroha

**Aue te aroha te mamae  
i ahau e.**

(ending 2nd time)

**Ru ana te whenua  
whatiwhati, he!**

Everybody! Our tribe  
is calling to the people

who have just arrived  
on our meeting ground.

Bring with you memories  
of the dead of this land

and so many tears  
spilling forth nation-wide.

Look at our people  
working across the land  
spread out far and wide

shaking is the ground,  
quivering is the sea.

Oh, the love and the pain  
within me.

The ground is shaking  
and quivering, yeah!

**C** Tumatauenga **F** e karanga e te iwi **C** e  
Kua eke mai nei **G<sub>7</sub>** ki runga te marae **C** e

Mauria mai ra **F** e nga mate o te motu **C** e  
Me nga tini roimata **G<sub>7</sub>** e maringi whanui **C** e

**F** Titiro e nga iwi **C** e nga mahi o te motu  
E hora atu nei **G<sub>7</sub>** e

**C** Ru ana te whenua, **F** whatiwhati te moa-**G<sub>7</sub>**-na  
Aue te aroha **G<sub>7</sub>** te mamae i ahau **C** e.

*Ru ana te whenua whatiwhati. Hei!*

**1. Te iwi e** - *Tu-mat'-uenga! E karanga e te iwi e!* is what we have sung so many times on our marae at Waiouru Army Camp. We are Ngati Tu-mata-uenga, the people of the war god, "He who stands with fierce eye."

But you insert your group's name here, or sing *Te Iwi E ! E karanga e te iwi e.*

**2. E Karanga** - This is the ceremonial call of welcome by women of the host group. The lamenting calls of the karanga clear a spiritual pathway between the visitors (manuhiri) and the local people (tangata whenua) *Kua eke mai nei ki runga te marae e* Literally "just disembarked and come up here onto our meeting ground."

Today city visitors often arrive at a heartland marae by bus early on Saturday morning, in their best clothes, and tired after a long week of work in the city.

But in the old days visitors arrived by canoe, and stepped ashore lithe and strong, with muscles rippling, then nimbly climbed up the bank from the waterway. So this phrase is a nice compliment to the debussing city suits.

In 2006 I photographed a karanga for some French bishops when they really did eke mai, from a jet boat. They were visiting Jerusalem on the Whanganui River and slips had closed the river road.



**4. Mauria mai ra e nga mate** - By bringing to mind the the dead of both groups, everyone is united in their shared grief.

**5. Whanui e** - "Nation-wide." This song was first sung during World War II and requested support for the Maori boys fighting in Egypt. And after the war there was grieving for the hundreds of them who had died, from throughout the land.

**6. Mahi o te motu** - "*Working throughout the land.*" The migration to the cities began in the 1930s and greatly increased in the 1950s and 60s. These migrations are chronicled in successive versions of the song *E Rere Mai Te Matangi*.

**7. Ra ana te whenua** "*The land is shaking, the waters are trembling.*" The Maori are the people of the land, and their intense emotions are entwined with the emotions of our earthquaking landmass. This figure of speech is also used in the waiata *Pokarekare Ana* and the haka *Kapa o Pango*.

## Origins

This song is sung in several versions. Toby Rikihana writes in his book that "Te Arawa" is the original version. It commemorated the visit of the children from Omaio School, near Opotiki, to Whakarewarewa Maori School at Rotorua in the early stages of World War Two.

Te Arawa! Powhiritia te iwi nei e . . . **Te Arawa! Greet these people . . .**

Published on the NZFS website 2006. Updated 2020, 2022, 2025.

Visits in 2000, about 330 per week. Visits in 2026, about 940 per week.

This song is derived from a waiata tapu that the Kupenga brothers composed after they found an artesian spring near the top of Mt Hikurangi in 1981. A shorter version was sung in the newly-formed Kohanga Reo at Ruatoria and then in Kohanga Reo around the country where academic Wharehuia Milroy heard it, and borrowed most of its words for Kereti Rautangata's 1995 high school song.

Ko te aroha anō he wai  
E pupū ake ana  
He awa e māpuna mai ana  
I roto i te whatu-manawa (x2)

My love is like water  
continually bubbling up  
a spring that will keep flowing  
from within your soul.

Ko tōna mātāpuna he hōhonu  
Ā inā ia ka rere anō (x2)

Its source is deep within  
it has a soothing effect

He tai timu  
He tai pari  
He tai ope  
He tai roa  
He tai nui

an ebb tide  
an incoming tide  
a forceful tide  
a long-lasting tide  
a full tide.

### The water of eternal life

Compare this waiata with John, Chapter 4, in the Bible, about how following the example of Christ's love is the "water" that enables us to live life fully.

When a Samaritan woman came to draw water, Jesus said to her, *"Will you give me a drink?"* (His disciples had gone into the town to buy food.)

The Samaritan woman said to him, *"You are a Jew and I am a Samaritan woman. How can you ask me for a drink?"* (For Jews do not associate with Samaritans.)

Jesus answered her, *"If you knew the gift of God and who it is that asks you for a drink, you would have asked him and he would have given you living water."*

"Sir," the woman said, *"you have nothing to draw with and the well is deep. Where can you get this living water? Are you greater than our father Jacob, who gave us the well and drank from it himself, as did also his sons and his flocks and herds?"*

Jesus answered, *"Everyone who drinks this water will be thirsty again, but whoever drinks the water I give him will never thirst. Indeed, the water I give him will become in him a spring of water welling up to eternal life."*

### Mount Hikurangi 1981

Anaru Kupenga of Ruatōria placed the message below onto the internet.

'To Aroha Ano' came to me from an inspiration on one of my many climbs - 65 to be exact - up my beloved Mountain Hikurangi. My young brother Jay Kupenga was with me on this particular climb. At about 1600 meters he spotted a spring of water, an artesian well bubbling up from deep beneath the ground. We were at least 5,000 feet above sea level, so at such a great height he was both amazed and curious, and this caused him to question and remark about this incredible sighting, as he was so overwhelmed. After explaining some of the phenomena, magic and sacredness of our Mountain, I jokingly said to him, *"Shall we immortalize our sacred Mountain in a song to remember this time and place?"*



By the time we reached the summit we had dedicated this song to all descendants of the Mountain, and sang it there on its female summit, Te Tone o Houku, after which Jay said, "*Did you know I felt the spiritual presence of our ancestors as we were singing.*"

Little did he realize that his mountain was in fact talking to him as the emotion of his first climb hit him with a strong conviction, as if asking that unforgivable question, "*Where have you been all these years, and what took you so long?*" The guilt became a reality, and caught up in the grip of that time and space, we felt the harmony of the Mountain flow through both of us. He murmured, "*No wonder you've come up here so many times and dummy old me couldn't figure out the significance until today.*" It was the dawning of a new revelation. We could still feel the presence of our ancestors nearby.

Together we decided to gift this song to Kimihia Kohanga Reo in Kaiti Gisborne. We changed it from the original so we could retain its sacred element, and re-composed a version for the Kohanga Reo, because we had anticipated that other people would cut it, change it and add to it without finding out where it had in fact come from first, and without requesting permission from the composer to do this.

Both my young brother and I discussed the Tapu elements written in the composition before it was finalised, dedicated and released, because some of the parents thought it was too deep for the children to comprehend, hence we settled for this version.

KO TE AROHA ANO HE WAI	My love is like an eternal spring
E PUPU AKE ANA	it bubbles from deep beneath
HE AWA, E MAPUNA MAI ANA	an Artesian, a continuous source
KI ROTO I TE WHATUMANAWA	the spring well that feeds the soul
KO TE AROHA ANO HE HOHONU	my love is an eternal supply well
A I NA I ATAA RERE ANO	softly it flows ever so gently
KO TONA MATAPUNA HE HOHONU	its very source is so deep within
A I NA I ATAA RERE ANO	it has a calming soothing effect.

We knew it had a beautiful sound and rhythm, very appropriate for little children: it was even catchy for adults because many of the parents and nannies that came to learn it found it very stimulating, in fact quite invigorating and intoxicating. The practice was held in the right environment, at Kimihia Kohanga Reo, on our weekend practice in preparation for the launching of the development of Kohanga Reo throughout the country. (This was in 1982, JA) But the first words written describe and retain the heartfelt inspiration of that climb, and only we few at home here know and sing all of it, because it holds the sacred history of our Mountain."

### Fairfield College, 1995

The origin of this song has been in dispute. Many people say Dr. Kereti Rautangata composed it and sang it at Waikato University, thus making it popular with Tainui people. But as with many older waiata, Dr. Rautangata's Tainui version was an adaptation, with most of the lines taken from the earlier Ngati Porou composition.

### Conclusion

Anaru Kupenga composed a longer and deeperversion of this song when climbing Mt Hikurangi in 1981. A shorter and simpler version was sung in the newly-formed Kohanga Reo at Ruatoria and then in Kohanga Reo around the country where academic Wharehuia Milroy heard it borrowed most of its words for Dr. Rautangata's 1995 high school and university song.

#### Kohanga Reo - 1982

Ko te aroha ano he wai  
E pupu ake ana i  
He awa, e mapuna mai ana  
Ki roto i te whatumanawa  
Ko te aroha ano he hohonu  
A i na i ataa rere ano  
Ko tona matapuna he hohonu  
A i na i ataa rere ano

#### Hamilton - 1995

Ko te aroha anō he wai  
E pupū ake ana  
He awa e māpuna mai ana  
I roto i te whatu-manawa  
.....  
.....  
Ko tōna mātāpuna he hōhonu  
Ā inā ia ka rere anō, He tai timu.  
He tai pari, He tai ope  
He tai roa, He tai nui.

Published on NZFS in 2011, revised 2017, and and 2019 thanks to Jessica Weller. Visits in 2020 were about 320 a week and in 2026 it is now averaging 410 each week.

"That star in the morning sky is a reminder of our everlasting love."

**Tiaho Mai.MP3**

C Ti-a-ho mai Am rā  
Te Dm whe-tu o te a-G-ta  
Ko-pu C i te Am ao,  
Pa-re-Dm-ā-rau i te G pō  
Ka tū F te ao mā-ra-ma<sup>1</sup>  
he C ao ha-Am-ra.<sup>2</sup>  
Tu Dm mai rā koe  
    hei G to-hu i a-C-hau  
Tu Dm mai rā koe  
    hei G to-hu i a-C-hau.

E Dm ko-re te a-G-ro-ha,  
E C ka-u-pa-re no-Am-a  
Hoki Dm mai rā ki a-G-hau,  
e C tau-Am-au-au  
Hoki Dm mai rā ki a-G-hau, e C tau.

Shining over there  
is the morning star:  
Venus in the dawn,  
Saturn in the night.  
The world of light rises  
above a world left behind.  
You rise up there  
    as a sign to me  
You rise up there  
    as a sign to me. . .

...that love does not  
randomly turn away.  
Come back to me  
oh darling  
Come back to me my darling.

Repeat the opening verse with the key raised one or two semitones.

**1.** Some lyrics on the internet have **he** ao *marama*, **a** lunar world. This is a typo: we should sing **te** ao mārama, **the** world of light.

**2.** This could be also read as *Ka tū Te Ao-mārama he ao hara*. In Maori creation mythology, all was Te Pō, in darkness, and then Ranginui and Papatūānuku were pushed apart by Tāne to create Te Ao-mārama for living creatures, leaving the rest of creation behind in darkness.

### Keta Kaiwai-Herbert

In 2009 Keta was a teacher at Te Kura Kaupapa Maori O Nga Mokopuna in Wellington. She composed this song in January 2009 for Maria Te Aorere Ward, a year 13 student at Wellington High School who was dearly loved and missed by the community of Pōneke.

The tune, imagery and words of love are so beautiful and so well matched that this became NZFS's most visited webpage between 2016 and 2019.



Page put onto folksong.org.nz website Dec 2015, corrections made 2020. Visits in 2018 were about 850 a week and in 2026 it is still getting 740 weekly.

## Whakaaria Mai

How great thou Art / Abide with Me

English words **Henry Lyte** 1847, Tune **Trad / Carl Boberg** 1886,

Howard Morrison made this Swedish hymn very popular when he sung it at a Royal Command Performance for the Queen's visit to New Zealand in 1981.

[Whakaaria Sir Howard.MP3](#)

[Whakaaria traditional.MP3](#)

Whakaaria mai  
Tou ripeka ki au  
Tiaho mai  
Ra roto i te po  
Hei kona au  
Titiro atu ai.

Show  
your cross to me.  
Let it shine  
there in the darkness.  
To there I  
will be looking.

Ora, mate,  
Hei au koe noho ai

In life, in death,  
let me rest in thee.

Sing these words twice; first to the tune of the verse of How Great Thou Art, then to the tune of its chorus. Or at a mixed Pakeha/Maori gathering, sing the verse in English, then the chorus in Maori.

**C** Oh Lord my God, when I in **F** awesome wonder  
Consider **C** all the **G7** worlds Thy hands have **C** made  
I see the stars, I hear the **F** rolling thunder  
Thy power through-**C**-out the **G7** universe dis-**C**-played

"Fa-kar-r'ya my" Tou **F** ripeka ki **C** au  
Ti-aho **G7** mai, Ra roto i te **C** po  
Hei kona **F** au, Titiro atu **C** ai  
Ora, ma-**G7**-te, Hei au kway noho **C** ai

### How Great Thou Art

The tune of *Whakaaria mai* is the one used for the hymn *O Store Gud*, which was written in 1886 by a Swedish pastor, Carl Boberg, after he was caught in a sudden thunderstorm while out in the countryside. He set it to the tune of an old Swedish folk song.

O store Gud,  
När jag den värld beskådar  
Som du har skapat  
Med ditt allmaktsord  
Hur där din visdom  
Väver livets trådar  
Och alla väsen  
Mättad vid ditt bord

O great God,  
when I look at that world  
that you have created  
with your word of omnipotence  
I see there how your wisdom  
weaves the threads of life  
and all creatures  
are satisfied at your table

Då brister själen  
Ut i lovsångs ljud  
O store Gud, o store Gud!

Then my soul bursts forth  
in the sound of praise  
O great God, O great God!

In time the hymn was translated into Russian and was learned by Stuart Hine, a British missionary working in Ukraine. Hine later translated it into English. An American preacher, Billy Graham, made it well-known in the USA, and when Elvis Presley recorded it there, it became well-known in New Zealand.

Oh Lord my God, when I in awesome wonder  
 Consider all the worlds Thy hands have made  
 I see the stars, I hear the rolling thunder  
 Thy power throughout the universe displayed

Then sings my soul my savior God to Thee  
 How great Thou art  
 How great Thou art  
 Then sings my soul my savior God to Thee  
 How great Thou art  
 How gre----at Thou art.

### Abide With Me

But the Maori words of *Whakaaria mai* are a loose translation of the 5th verse of "Abide with Me," composed by Scottish Anglican Minister Henry Francis Lyte. He wrote this hymn in 1847 as he lay dying of tuberculosis, and he survived only a further three weeks after its completion.

<u>Hold Thou</u>	Whakaaria mai	Show
<u>Thy cross, Before my</u> closing eyes;	Tou ripeka ki au	your cross to me.
<u>Shine</u>	Tiaho mai	Let it shine
<u>through the gloom</u>	Ra roto i te po	there in the darkness.
And point me to the skies;	Hei kona au	To there I
Heav'n's morning breaks,	Titiro atu ai.	will be looking.
And earth's vain shadows flee;		
<u>In life, in death,</u>	Ora, mate,	In life, in death,
O Lord, <u>abide with me.</u>	Hei au koe noho ai	let me rest in thee.

### Howard Morrison

Singer & Maori youth consultant who popularized Whakaaria Mai in NZ in 1982.



Renowned entertainer and Maori youth leader Howard Morrison was born in Rotorua in 1935 and educated at Te Aute College. In 1955, while working as a surveyor's chainman, he started putting together vocal groups to entertain at rugby club socials in Rotorua. In 1956 he toured Australia as a member of the Aotearoa Concert Party.

On his return, he heard guitarist Gerry Merito and put together a group with him and two others, named the **Howard Morrison Quartet**. In 1958 they became part of Benny Levin's touring 'Pop Jamboree.' A recording they made of "Hoki Mai/ Po Karekare Ana" sold well, and in 1959 their parody of "The Battle Of New Orleans," written by Gerry Merito and recorded as [The Battle Of The Waikato](#), became one of their biggest hits.

In 1960 they were so popular their managers released 13 singles, 3 EP's and 2 LP's. Another parody of Lonnie Donegan, "My Old Man's A Dustman" became "[My Old Man's An All Black](#)." This was highly topical because of the huge controversy over Maoris not being allowed to tour South Africa with that year's All Blacks.

Moving into 1962, two more of their singles were parodies, with Ray Steven's "Ahab The Arab" becoming "**Mori The Hori**" and an Australian convict/bushranger song, "The Wild Colonial Boy," becoming "**George The Wilder Colonial Boy**," celebrating the exploits of escaped convict



George Wilder. Half way through the Quartet's version, Howard himself did a gimmick intervention, singing a brief falsetto piece of "Come home Speedy George Wilder" in imitation of Pat Boone's "Speedy Gonzales."

Due to the constant touring and absence from families, the quartet disbanded in 1965. Howard then worked as a solo entertainer and became very popular singing in Hilton hotels in Asia, and later in Hawaii.

But this gave him a strange sense of non-fulfillment as just a 'singer of songs.' In 1976, he became a consultant on youth development for the Department Of Maori Affairs, undertaking a program of school visits designed to improve Maori pupil's sense of self esteem, and to encourage them to move on to higher levels of learning. He also developed wananga or education programs on marae.

For six years, Howard became a scarce commodity on the entertainment scene. But in July 1982 he took part in a Television Special. An LP called "Howard Morrison" was made from this, and sold in huge quantities with Howard's versions of "Begin the Beguine," "Granada" "Howie the Maori" etc. But the real highlight was Howard's version of "**How Great Thou Art**."

While at a Tu Tangata hui in Auckland one day, he heard the hymn, "How Great Thou Art" or "**Whakaaria Mai**" being sung during the opening prayers. His hair stood on end and he knew at once that this was his song. It was a stunning success when released as a single, holding the number one position on the National charts for five weeks and remained in the charts for over six months.



In April 1990 Howard was nominated for a Knighthood, and in October the ceremony was held at Howard's home marae of Ohinemutu where he became **Sir Howard Morrison**.

Published on NZFS website, April 2002, updated July 2022.

Visitors 2020 averaged 504 each week. Visitors 2026 averaged 440 each week.

## Po Atarau / Haere Ra / Now is the Hour

Albert Saunders / Maewa Kaihau / Dorothy Stewart

In **1913** Palings published a piano-variations piece in Australia, *Swiss Cradle Song*. In **1915** its tune was modified for the singing of *Po Atarau* to farewell Maori WW1 soldiers. In **1920** Maewa Kaihau wrote a *This is the Hour* verse, and in **1935** she modified the *Po Atarau* verse. This became the *Haere Ra Waltz Song*, which was sung when steamships were departing overseas. In **1945** English wartime singer Gracie Fields learnt *Haere Ra* on a visit to New Zealand. In **1948**, her version of it, known as *Now is The Hour*, became a world-wide hit.

Pö atarau, e moea iho nei  
E haere ana koe ki pāmamao  
Haere rä, ka hoki mai anö  
Ki i te tau, e tangi atu nei

On a moonlit night, I see in a dream  
You going away to a distant land  
Farewell, but come back again  
To your loved one, weeping here

"Haere ra," te manu tangi pai.  
E haere ana, koe ki pamamao.  
Haere ra, ka hoki mai ano,  
Ki-i te tau, e tangi atu nei

"Bon Voyage" cries out the seabird  
as you depart for a distant land.  
"Farewell, but return again  
to your loved one, weeping here."

Now is the hour, when we must say goodbye.  
Soon you'll be sailing far across the sea.  
While you're away, oh please remember me.  
When you return, you'll find me waiting here.

[Now\\_is\\_the\\_hour.mp3](#)

**Po Atarau**

C F C G G7 C C7 F G

Po a - ta rau E moe-a i - ho nei E hae - re

C G C7 F G C

a - na Koe ki pa - ma - mao Ha - e - re ra Ka

C G G7 C C7 F G G7 C F Dm G7 C

ho-ki mai a - nö Ki i te tau E ta - ngi a - tu nei

### Swiss Cradle Song

In **1913**, Palings published Swiss Cradle Song by "Clement Scott". This was a piano piece (a music score of seven large folio pages) consisting of about 8 variations the 16-bar theme shown below. Palings sold 130,000 copies of Swiss Cradle Song. Several thousand of these would have been sales in New Zealand.

#### Swiss Cradle Song

*Clement Scott © 1913*

[Swiss cradle song.mp3](#)

## Po Atarau: several stories of its origin

In new Zealand these 16 bars of *Swiss Cradle Song* were changed from 4/4 time to 3/4 time to become the tune for Po Atarau.

A Maori elder who was at Te Aute College in **1915** and 1916 said everyone was singing it there at the College because of its appropriate farewell theme during those war years when so many young men were embarking for Gallipoli and France.

These words seem to have been added to and modified by various people. The Grace and Awatere family shearing gang from Tupaeroa on the East Coast used the Swiss Cradle tune in **1919**.

According to Dick Grace, who was a small boy at the time, after hearing the *Swiss Cradle* song played by the pianist accompanying the silent movie pictures at Gisborne, his family wrote a verse in English and two in Maori. They called the song *Po Ata Rau*. The 1973 LP, *Maori Song and Rhythm*, by the Ma-wai-hakona Musical group concludes with *Po Atarau (farewell song) attributed to the Grace and Awatere families*.

### Ratana's Te Iwi e

This verse was collected by Angela Annabell from a woman who had learnt it at Ratana services as a child in **1925**. Notice that it was sung to the original 4/4 time *Swiss Cradle Song* tune, with the first seven



notes holding the same pitch. It translates as *Everybody, everybody, turn back to the Mouthpiece* (i.e. to the prophet Ratana). The Ratana movement began in 1920, and Anglican hymns first used by the church gave way to Ratana "Mangai" hymns. This may have been a modified Maori Anglican hymn, as shown below in the 1928 version.

### Maewa Kaihau



Emira Maewa Kaihau (b.1879 - d.1941) was born Louisa Flavell at Whangaroa, in Northland. On her father's side she is said to have descended from French nobles fleeing the French Revolution, and from a musician from the court of the Austrian Emperor. On her mother's side she was a direct descendant of Nga Puhī chief Hone Hika of Ngati Rahiri and Ngati Rehia Hapu.

Maewa was the second wife of Henare Kaihau, (of Waiuku, near Manukau), the Maori Member of Parliament representing Western Maori until 1920, and she bore him six daughters and two sons. Maewa was musically gifted; she played the piano, sang, and also taught music. She was also well-known for reading the poetry she composed.

The Prince of Wales visited NZ in **1920**. At a ball in Rotorua, Maewa's eldest daughter was one of a group of teenage girls who, in bare feet and piupiu, entertained the Royal entourage, and the girl formed an attachment with one of them. But he had to depart with the Prince.

So Maewa quickly wrote this for her daughter, using the well-known Po Atarau tune as a basis, but with some of the opening phrase lowered, as shown here. This was published privately in the **early 1920s**, with ornate Maori translations added to the original English verses.



This is the hour, for us to say goodbye.  
 Soon you'll be sailing far across the sea.  
 Do not forget, but, remember me.  
 When you return, you'll find me waiting here.

I love you dear, but duty calls you now  
 How I will miss you, when far, far away.  
 God guard you dear, and guide you safely home,  
 When you return, you'll find me waiting here.

Kua tae mai te wa, he we he nga mo tatou  
 E tata koe ka matangi, ki runga o moana nui  
 Kei wareware ahau e koe kia a tou maha ra  
 Ko konei au tari ai, kia hoki mai koe a taihoa

E tangi ra e kare, kua tau a matariki  
 Kai ake te aroha i roto, ana ma koe ki tawhiti.  
 Mate-ariki koe e kawa, kia tae ki tou Tauranga  
 Ko konei au tari ai, kia hoki mai koe a taihoa.

### Now is the Hour

This was published in 1935, with the first verse of Maewa's version, a Christian version of the Ratana Te Iwi verse, and then the Po Atarau verse with a crying sea bird replacing the moonlit dream.

1. Now is the hour,  
 when we must say goodbye  
 Soon you'll be sailing,  
 far across the sea.  
 While you're away,  
 Oh please remember me.  
 When you return,  
 you'll find me waiting here.

2. Te iwi, te iwi, e te iwi e  
 Tahuri mai ra te ngakau e  
 Ki nga kupu o te Rongopai  
 He oranga o te iwi e

Everybody, everybody  
 Turn back your heart  
 to the word of the Gospel  
 for the welfare of all of you.

3. "Haere ra," te manu tangi pai.  
 E haere ana, koe ki pamamao.  
 Haere ra, ka hoki mai ano,

"Bon Voyage" cries out the seabird  
 as you depart for a distant land.  
 "Farewell, but return again "

**Now is the Hour**

25

The first and last verses became extremely popular, and Maewa Kaihau claimed that all the words and tune were her own work. But Palings soon claimed copyright for the tune, and Maewa Kaihau's words were not copyrighted until **1928**, by Robertson's Publishers, a company that was later taken over by Lewis Eady which was in turn taken over by Charles Begg & Co. More recently Dick Grace has claimed most of the words as the work of his family.

In those days before radio and before locally-made recordings, the the lyrics of this song were probably being changed constantly according to circumstance and memory, and Kaihau's genius was to mold a version whose words could be understood and appreciated by both the Maori and British communities.

Says researcher Angela Annabell

*"Perhaps the chief factor contributing to the success of Now is the Hour as a representative New Zealand song is its reflection of the Maori/English amalgamation fundamental to the national fabric."*

Over the next 25 years Haere Ra became a favourite as the last waltz at dances, and was sung on the wharfside to farewell friends and troops on departing steamships. I remember hearing **Haere ra, te manu tangi pai** sung on the wharf in Wellington in about 1948 when the Wanganella was pulling out, and everyone on the wharf was holding streamers with the passengers lining the rails ( I was a 7-year old - JA).

The song was recorded by Ana Hato **1927**, Ernest McKinlay **c1928**, and George Nepia **c1935**, all of which included English and Maori words, although there are minor variations in the text.

## Gracie Fields

In **1945** British wartime singer **Gracie Fields** visited New Zealand, where she was given a reception something akin to a Royal Visit. At Rotorua, she heard *Haere Ra* sung by Guide Kiri's concert party, and later in her limousine, her driver, an Auckland dance band leader, taught her the song. Gracie's manager Dorothy Stewart was also her American agent.

In **July 1947**, Gracie Fields sang her version on a BBC radio programme, and around the same time recorded it for English Decca with fantastic success.

Gracie Fields did not include the *Sunset glow* passage in her version. It seems that the *Sunset glow* bridge - words and music - were composed by Dorothy Stewart. Hence her share in the copyright.

(Also at about this time **Albert Saunders** died. He comes into this story later. Or should he be at the beginning?)

## Bing Crosby

We are guessing that Dorothy Stewart returned to the USA in 1945/46 with her version of the music score of Now is the Hour and, because of her influential position, was able to introduce it to Bing Crosby. He recorded it in **November 1947** with the *Sunset glow* bridge passage. Bing's recording of it had no orchestral support. His only accompaniment were the voices of the Ken Darby Choir. On the B side of the record was *Silver Threads Among the Gold*.



Now is the hour, when we must say goodbye.  
Soon you'll be sailing far across the sea.  
While you're away, oh, then, remember me.  
When you return, you'll find me waiting here.

*Sunset glow fades in the west.  
Night o'er the valley is creeping.  
Birds cuddle down in their nest  
Soon all the world will be sleeping.*

Now is the hour, when we must say goodbye.  
Soon you'll be sailing far across the sea.  
While you're away, oh, then, remember me.  
When you return, you'll find me waiting here.

## Albert Saunders a.k.a Clement Scott

In **1948**, two years after Albert Saunders had died, his widow claimed that it was her late husband who had written the "**Swiss Cradle Song**," way back in **1906**. She said they had had a family of 11 children to feed and her husband had sold the copyright of *Swiss Cradle Song* for two guineas ready cash to Palings Music Publishers, as part of a series of his compositions called "Songs of all Nations," using the name Clement Scott as a pseudonym.

Peter Downes, a retired Radio NZ executive producer, says that although Albert Saunders was on the music staff of Palings as an arranger and composer, his compositions were mostly dance tunes (like the *Mad Pranks Foxtrot*) or military marches (like the *Comet March*, commemorating the coming of Halley's comet), all vastly different from the type of composition listed for Clement Scott.



This is not to say that they weren't one and the same person, says Mr Downes. Saunders could have used the pseudonym for his piano solos and more romantic pieces in order to differentiate between the two very different composing styles.

## Thanks

My thanks to

- o **Dr Angela Annabell** for research in her PhD thesis, *New Zealand's Cultural and Economic Development Reflected in Song - Aspects of the New Zealand Folk song Ethos*, University of Auckland, 1975
- o **Gordon Spittle** for allowing me to use information from his book [Counting the Beat, a History of New Zealand Song](#) (1997),
- o **Roger Flury** of the music section of the National Library of New Zealand,
- o and **Peter Downes**, retired Radio New Zealand executive producer, and author of several books on aspects of NZ theatre and music.

Published on the web Sept 19, 2001, revised Nov 28 2001, revised Oct 2006, revised and reformatted 2021. This was the first Maori/Pakeha song I researched, and all the research was done without any internet search engine assistance.

Visits in 2020 were about 320 a week and in 2026 they are now averaging 380 each week