

# **AN OVERVIEW OF HYMNODY IN PAPUA NEW GUINEA**

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## **Hymns**

A Christian hymn may be described simply as “a song in praise or adoration of God” (Apel, 1979, p. 397). Many people say that is precisely why they sing them. Others may point out that hymns are for learning, or teaching, about aspects of their beliefs, and that they are enjoyable.

My purpose in this paper is to examine the ways the different churches have gone about creating their hymnody in Papua New Guinea. Firstly, though, it is important to consider what comprises a hymn. Fundamentally, there is a text and its music. I will concentrate on these two aspects. Other features may include the presence or absence of instruments, or of dance, but these are generally peripheral to the main text and musical setting. Additionally, a very important consideration is the meaning of the text, and how accurately it portrays religious doctrine. While this latter aspect has been explored for various vernacular hymnals by a number of authors (e.g., Felde, 1995; Flierl, 1956; Pech, 1977; Reitz, 1980; Renck, 1990), it is a very difficult subject for the country as a whole, because of the number of languages involved. Therefore, it is not considered here.

## **Mission Reaction to Traditional Music**

All missions had to confront traditional music – a very important, vital part of traditional Papua New Guinean cultures. The difficulty, of course, was that so much traditional music was very closely tied to traditional religious beliefs, and what was thought by missionaries to be sexual excess. The Christianity presented by every

mission was a new religious system. Could it co-exist with traditional systems? For the most part, in the beginning, the answer was simply “no”. To be a Christian, one had to abandon traditional religious beliefs. Yet, reaction to traditional music and dance varied between missions and among individual missionaries. But the fundamental problem remained, and three approaches were possible: acceptance of traditional music, modification of context, or total banning.

Perhaps the most ardent opposition to traditional music was in the Papuan Region, through the influence of William Lawes of the London Missionary Society, who frequently came into conflict with administrators over government sponsoring of traditional dances (Groves, 1954). But the LMS was not alone in this reaction, and many early missions reacted similarly. Over time, however, attitudes changed, and some missions became much more lenient in their acceptance of traditional music.

### **Materials Used**

In considering the question of hymnody in Papua New Guinea, I attempted to examine all locatable hymnals. Much of my work in this area was done in the preparation of an introduction to a publication of ours: an English translation of a book by an early Lutheran missionary on Jabêm hymnody (Zahn, 1996). I have examined over 200 hymnals, mostly in the New Guinea Collection (Michael Somare Library, University of Papua New Guinea), Papua New Guinea Collection (National Library), De Boismenu archive (Holy Spirit Seminary, Bomana), and hymnals we have purchased over the years. Additionally, I have also been able to obtain bibliographic information on about 150 more hymnals from overseas libraries (full bibliographic details can be found in Zahn, 1996, pp. 456-466). Yet, there are many gaps in my knowledge, and I must apologise in advance if anything here falsely portrays any churches. I look forward to any comments or corrections that anyone may have. And I am very interested to learn of significant collections of hymnals in other libraries in the country.

### **Typical Early Approach to Hymnody**

All of the missionaries, who arrived in the 19th century, followed a similar approach: learn the local language and translate the texts of the hymns they were familiar with, or compose new texts, using those overseas hymn tunes. Consequently, early hymns, although in Papua New Guinean languages, used hymn tunes derived from British, German, and French sources. Because of the nature of their liturgy, only Catholics introduced a foreign language (Latin) for the singing of some hymns – yet, because in many traditional musical systems, song texts are untranslatable, because the language used is archaic, or from another region, perhaps this introduction was not as difficult as it may seem at first.

The example of a vernacular text with an overseas melody was followed in the very first book published in any Papua New Guinean language, a pedagogical and religious book in Motu, which contained a number of hymn texts (example 1).

Although the melody is not indicated, the metre usually is, and one assumes that various melodies could have been used, as long as the syllable count was appropriate.

With this generalisation to early hymnody as an example, I will examine in more detail the two aspects of hymns: text and music.

### **Text**

In conformity with the above generalisation of early hymns, consisting of a vernacular text with overseas music, many examples can be cited from all the early missions. In later LMS hymnals, as well as those from the Methodists and Anglicans, and until today, it is common to indicate the name of the melody used, the metre, and/or a reference to the source hymnal (example 2).

In the LMS tradition, source melodies are named independently of the text concerned. This contrasts with some of the other missions, where melodies are referred to by the first line of text (e.g., examples 4, 8, 9, 10, 11, and 13).

Obviously, early composers were missionaries themselves, but as Christianity became more a part of people's lives, Papua New Guineans began to contribute hymns as well, and their names are frequently mentioned in Methodist and Lutheran hymnals (example 3).

Anglican and Catholic hymnals also conformed to the early model of local text, overseas melody (example 4).

Vernacular texts co-existed with Latin ones in Catholic hymnals. As well as references to source hymnals, texts were often also supplied with cipher notation, about which I will say more later (example 5).

Following the first five missions (LMS, Methodist, Catholic, Lutheran, and Anglican), Seventh-day Adventists and the Liebenzell Mission began within the first two decades of the twentieth century. Unfortunately, I have not been able to locate any of their early hymnals, but I assume that they followed a similar pattern.

Tok Pisin and Hiri (Police) Motu) became increasingly important as more Papua New Guineans worked in different parts of the country, where they had to communicate with people from unrelated languages, and towns developed. To my knowledge, the first Tok Pisin hymnal (example 6) was produced by MSC Catholics in 1931 (Tok Pisin, 1931), followed a few years later by Lutheran efforts (Tok Pisin, 1938, 1939).

In the aftermath of World War II, new missions entered the country. Instead of encountering a population speaking only their vernacular, they often encountered groups where Tok Pisin or Hiri Motu was known. Many of these new missions concentrated on these two languages, enabling them to undertake their work much more quickly (see Hovey, 1990, pp. 65-66). As a result, there is a great increase in the number of Tok Pisin and Hiri Motu hymnals, with many fewer in vernaculars.

English hymnals were also felt to be required in certain situations, for Europeans in the country, or Papua New Guineans, who had learned the language in school. Perhaps the earliest English hymnal produced in Papua New Guinea dates from 1923 (English, 1923).

## **Music**

As stated above, all early missions began using the hymn melodies they were familiar with: melodies from their home countries. While there was, initially, no attempt made to get Papua New Guineans to learn the English, German, or French languages of their missionaries, it was expected that Papua New Guineans learn European musical languages. There are many reports from all missions about the difficulties in this. Just as the missionaries made many errors in learning the Papua New Guinean languages they encountered, villagers had many problems with the foreign musical system they were expected to learn. Initially, teaching would have been done through imitation, but, surprisingly, early on, Catholics began to introduce cipher notation, where the pitches of the Western scale are assigned the numbers 1 to 7. The earliest known example of cipher notation is found in a hymnal from 1898 in the Roro language (example 7).

Cipher notation was used extensively by MSC Catholics. It was introduced by Lutherans, in conjunction with tuned conch shells, to improve the singing of German hymn tunes in 1925 by Heinrich Zahn. This was a tremendous success, both in improving singing, and in the creation of a new ensemble: a conch-shell band was formed, with one shell for each pitch used in the hymn, and one player for each shell. Four-part hymns were eventually performed, and two editions of notations of this music were published. References give names of German and English hymns, and Jabêm texts, sung to those tunes (example 8).

Except for a few brief examples of cipher notation in one Jabêm hymnal (Jabêm, 1927), however, Lutherans do not appear to have published anything else employing cipher notation. While there are

other reports of various missions teaching tonic sol-fa (e.g., Wetherell, 1977; Webb, 1995), I have not been able to locate cipher notation in the hymnals of any other missions.

Some use has also been made of Western musical notation. Seventh-day Adventists have translated many texts from their hymnal, using the same four-part arrangements found in this source (example 9).

In addition to the Lutheran musical experiment with conch shells, before this time, they were also involved in something much more revolutionary. In the first decade of the twentieth century, Christian Keysser, working in the Kâte region, began to experiment in setting Christian texts to traditional melodies. Keysser's first hymnal, including songs based on such melodies, appeared in 1909 (example 10).

A mission inspector from the Lutheran head office in Neuendettelsau (Germany) visited Lutheran missionaries just prior to World War I. He gave full support to Keysser's approach to hymnody, as it was felt that this would make the hymns much more easily accessible to Papua New Guineans, and a more meaningful part of their lives. As this became mission policy, all subsequent Lutheran vernacular, and Tok Pisin hymnals, included hymns, based on traditional melodies, as well as those using overseas melodies (example 11).

While Lutherans pursued this new approach to hymnody, they were not alone in considering the possibilities of using traditional melodies for hymns. There was some experimentation along these lines, in the 1930s, in the Baining and Tolai areas, by MSC Catholics (Krähenheide, 1938), but it does not appear that these were ever published. Anglicans were also much more accepting of traditional music, allowing traditional dance, and permitting drums in some church festivals in the early part of the twentieth century. After World War II, some traditional melodies were used for hymns, but the use of traditional melodies, instruments, and dance received particular

support following the consecration of Bishop George Ambo in 1960, through his own compositions, and those of others (Kombega, 1987, p. 25). Sadly, however, none of this material appears to be published.

For Catholics, significant changes to hymnody resulted, following the changes initiated by the Second Vatican Council (1962-1965): the congregation was to take a much more active part, to be accomplished, in part, through the translation of Latin liturgy into local languages, and the incorporation of aspects of traditional culture, which were not in conflict with Catholic beliefs. This led to settings of the musical portions of the Ordinary and Proper of the mass using vernacular, or Tok Pisin, texts and traditional melodies, resulting in the death of Latin and Gregorian chant, as a part of worship here.

In the late 1960s, the first masses, using traditional melodies, were composed. *Misa Maiwara*, based on melodies from Madang Province, appeared in 1970, with a Tok Pisin text (example 12).

Although not a mission, the Summer Institute of Linguistics has worked closely with established missions. As their work concentrates on learning local languages, texts in their hymnals are in vernaculars, but the melodies used vary according to the approach of the pre-established mission in the area concerned. For example, in the SDA-dominant Mountain Koiari region, overseas melodies are used (example 13). While, in the Lutheran Waskia region on Karkar Island, traditional melodies predominate (example 14).

Some SIL staff, notably Vida Chenoweth, have encouraged the development of hymnody, based on traditional music systems. In contrast to the Lutherans, however, where tunes from traditional songs were appropriated for use in hymnody, Chenoweth encouraged new compositions, but based on traditional intervals, melodic movements, and rhythms.

In 1980, an ecumenical workshop was held to encourage hymn composition by Papua New Guineans. The resulting book of hymns

(James, and Paulson, 1981) contains examples relating to traditional and overseas music (example 15).

Today, while hymnals continue to be issued, texts are frequently accompanied by guitar chords, and many hymns are issued on cassette, enabling easier learning over a much greater area.

Any discussion of hymns in Papua New Guinea must take note of *peroveta anedia*, “prophet songs”, which are very popular in the Papuan Region of the present-day United church. *Peroveta* were introduced by the LMS Polynesian teachers as a substitute for the banned traditional music, probably at the end of the last, or the beginning of this, century. These introduced songs were Polynesian hymns, particularly from the Cook Islands – adaptations of traditional Polynesian musical styles, with Christian texts. Initially, the songs introduced here were in Polynesian languages, later Papua New Guinean language texts were added. While some song text collections have been typed, and photocopied for local distribution, none have been mass-printed. Instead, they continue as a vibrant part of contemporary oral tradition.

## **Conclusion**

I have tried, here, to present a descriptive overview of hymnody in this country. I have avoided making any judgments on the approaches used – this is something which the churches involved must make for themselves. In conclusion, I would like to highlight certain trends, and present questions, which should be addressed when considering future hymnody in Papua New Guinea, and its relevance to the country. Figure 1 summarises the approaches to hymnody by various churches, contrasting approaches to texts and music; dates are the first-known example of a particular hymnal in that category.

As we have seen, there has been a definite trend from vernacular to Tok Pisin/Motu texts, as these languages have become more widely known. This enables people from different languages to come together in worship, using a common language and hymnody. In relation to the music used, however, there are two trends. Western



music has always played an important part in the hymnody of this country, and continues to do so now, more than ever – for many parts of the country, it can hardly be considered a “foreign” musical system any longer. Today, Lutherans, Anglicans, and Catholics have tapped traditional musical systems as sources for hymn melodies. Most other churches, however, are now interested in such enculturation, and are experimenting along these lines. In their theses, both Andrew Midian (a United church pastor, 1990) and Spencer Kombega (an Anglican priest, 1987) have argued for the need to make use of the richness of traditional musical expression in hymns. Figure 2 contrasts elements of traditional music and hymns, illustrating the present-day move away from traditional music.

Vida Chenoweth dedicates her book, describing an approach to analysing music, with the goal of creating hymns in traditional musical systems, to her colleague, who had a “profound belief that every tongue, both linguistically and musically, was needed to adequately praise God” (Chenoweth, 1972, p. ix).

Does the use of traditional melodies for hymns create community or divisiveness? It seems unlikely that there will ever be great acceptance of singing hymns in languages, which are not understood, so I doubt that vernacular hymns will spread much beyond village boundaries. Yet, is the same true for singing hymns in different musical systems?

The setting of a sacred text to a secular melody is nothing new in the Christian church – it has been a common procedure since the Renaissance. Martin Luther used melodies of religious songs, school songs, children’ songs, folksongs, and Christmas carols, in his *Deutsche Messe*, at the very start of Protestantism – the experiments of Christian Keysser, then, were hardly revolutionary, but in keeping with Lutheran tradition. Later, Stephen Foster melodies were used for Salvation Army hymns. The Sankey, Alexander, and Wesley hymns, which supply melodies for many of the hymns sung today, are also based on the musical styles of the late 19th century, much influenced by the popular music of the day. Consequently, the Christian church

has always drawn on contemporary musical sources – popular and folk. Why not traditional Papua New Guinean music? Or is it safer, and perhaps, easier, to continue to sing century-old melodies? Have such hymns become as sacred as the Bible from which they draw inspiration?

But will a Chimbu or Motu person, for example, learn and sing a hymn, based on a Tolai melody? And how would a Tolai react to this? Would it be an enrichment of Christianity in Papua New Guinea, or a debasement of a proud musical tradition? How flexible are the churches? How flexible are we?

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### **Hymnals cited (arranged according to language)**

#### *English*

*Hymn Book*, Yule Island PNG: St Patrick's School, 1923.

#### *Gedaged*

*Kanam buk*, Madang PNG: Rheinische Missionsgesellschaft, 1930.

#### *Jabêm*

*Lêng ngagôling*, Heinrich Zahn, ed. [Lôcgaweng] PNG: Lutheran Mission, 1927.

*The Conch Shell Hymnal*, Henirich Zahn, ed., Helmut Wolfrum, rev., Madang PNG: Lutheran Mission Press, 1959.

*Kâte*

*Gahe â miti papia*, [Christian Keysser, ed.], [Lôcgaweng] PNG: [np], [1909].

*Motu*

*Buka kunana; levaleva tuahia adipaia*, Sydney NSW: Reading & Foster, 1877.

*Hehatolai anedia*, [np]: [np], 1985.

*Mountain Koiari*

*Nogoli buka: buka 2*, Ukarumpa PNG: Summer Institute of Linguistics, 1979.

*Roro*

*Romano katoliko katekismo*, Port-Leon (Yule Island) PNG: Roman Catholic Mission, 1898.

*Toaripi*

*Fara aea veveu*, [Harold Brown, ed.], [np] PNG: United Church, 1969.

*Tok Pisin*

*Sampala raring na sampela singsing Katolik*, Vunapope PNG: [Catholic Mission], 1931.

*Buk-raring na singsing*, B. van Klarwater, ed., Vunapope PNG: Catholic Mission, 1934.

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*Singsing buk 2*, Madang PNG: Lutheran Mission Press, 1939.

*Long ai bilong God, pre na singsing bilong lotu Katolik*, Vunapope PNG: Catholic Press, 1974.

*Tolai*

*A niaring Katolik kai ra Gunantuna*, [Hermann Zwinge], ed., Vunapope PNG: [Catholic Mission], 1950.

*A buk na kakailai ure ra lotu ma ta umana tinata na buk tabu ra ura sacrament ta umana enana lotu ma a buk na tinir ure ra lotu*, 2nd edn, Rabaul PNG: United Church New Guinea Islands Region, 1969.

*Waskia*

*Waskia kanam*, Ukarumpa PNG: Summer Institute of Linguistics, 1980.

*Wedau*

*Wela bukana: taparoro, pari ma wela Wedau ponanei*, 4th edn, Madang PNG: Anglican Centre, 1980.

**Fig. 1: Hymn Texts and Melodies**

		Vernacular texts		Tok Pisin/ Motu Texts	
<i>Beginning of work</i>	<i>Mission/church</i>	<i>Overseas Mel.</i>	<i>Local Mel.</i>	<i>Overseas Mel.</i>	<i>Local Mel.</i>
1871	LMS	1877+	—	?	—
1875	Methodist	1879+	—	?	—
1882	Catholic	1891+	c1936 1970+	1931+	c1970+
1886	Lutheran	1898+	1909+	1938+	1938+
1891	Anglican	1900+	c1960+	?	?
1908	SDA	?	—	1938+	—
1914	Evan Ch of Manus	n.d.	?	n.d.	?
1945	Baháí		—	1994+	—
1946	Paliau Movement			1970s	
1950s	Jehovah's Witnesses	—	—	1984+	—
1956	Salvation Army	—	—	1993+	—
1956	SIL	1973+	1968+	?	?
1961	Gutnius Luth Ch			1974+	
1964	Evangelical Alliance	—	—	1968+	—
1979-81	Mormons	—	—	1990+	—
?	New Tribes	1971+		1971+	
?	Evan Brotherhood Ch	?	?	1975+	—
?	Ch of the Nazarene			1985+	—

**Fig. 2: Traditional Music vs Hymns**

	Text		Music	
	<i>Vernacular</i>	<i>Tok Pisin/ Motu</i>	<i>Overseas</i>	<i>Traditional</i>
<b>Traditional music</b>	+			+
<b>Hymns</b>				
Beginning	+		+	
Luth/Cath/Ang	+			+
Luth/Cath		+		+
Most others		+	+	

ANE.

TIRAVA ANAMOA.

ANE 1. (8.6)

1. Tirava momokani,  
Iehova Sapaota,  
Ia namonamo siakau,  
Ita Tirava ia.
2. Iehova ia kupa ai noho,  
Kapuna namona,  
Ia tanopata itaia,  
Ia tauna adipaia.
3. Iehova kupa karaja,  
Ia ima mauria,  
Ia koata dikadika,  
Koikoi lasi
4. Iehova natuna siaia,  
Ia mauri mailaia,  
Ita mauri pavaapia,  
Ita mate lasi

ANE 2.

1. Laueku Tamana kupa ai noho,  
Laueku Tamana kupa ai noho,  
Ia lau boilia, lau lao,  
Tamana dekena noho,  
Lau lao, lau lao kupa ai noho,  
Ia lau boilia, lau lao,  
Tamana dekena noho.

2. Laueku Lohia kupa ai noho,  
Laueku Lohia kupa ai noho,  
Ia lau boilia, lau lao,  
Lohia dekena noho.  
Lau lao, lau lao, kupa ai noho  
Ia lau boilia, lau lao,  
Lohia dekena noho.

3. Laueku hanua kupa ai mia,  
Laueku hanua kupa ai mia,  
Iesu boilia lau lao,  
Hanua namona noho,  
Iau lao lau lao kupa ai noho,  
Iesu boilia, lau lao,  
Hanua namona noho.  
ANE 3.

1. Tirava Helaka oi mai,  
Ai patipati na noho,  
Oi namo siakau mia,  
Taina mailaia ai apia
2. Oi tau ai noho ai dika,  
Dipura be, kavakava,  
Oi mai, ai boka tiali,  
Iebova ereva kamonai.
3. Tirava Helaka, oi mai,  
Dika luazia vata lasi,  
Miru uria, momo taloa,  
Ai ialona koevahoeva.
4. Oi mai dekena laourau,  
Iesu tara hamaoroa,  
Hanuana dika nekea,  
Kupa namo ita noho.

**Example 1: Motu 1877:30-31, LMS**

<p>3 Kuru ta rauapo lövosa Itrohi vosa la pesaiposa Kuru ta rauapo lövosa Rauapo kavai.</p> <p>4 Lövosa pesaiposa kuru Iesu su toari pava. Lövosa pesaiposa kuru Iesu su toarai.</p> <p>5 Loa pasiasa ve itua tao Oti foroo lövosa laea. Loa pasiasa ve itua tao Oti foroo laea.</p>	<p>L.M. C.P. 122 C.H.247 Winchester New.</p> <p>1 Tairu ve Papuvita o. Mea vosa pesaiposa kuru ve. Sovari vosa loi kalotita. Ava Ave tairu leiti vei.</p> <p>2 Marehaukaita vosa Maeola loi kalotiti vosa. Ovava mai lei fororai. Ava Ave tairu leiti vei.</p> <p>3 Aea toru toru fororai Heimafu mai esitirarai. Iri kitou loi kalotita. Ava Ave tairu leiti vei.</p> <p>4 Tairu ve Ipi Vila o. Eiaro ta totozeai vosi. Eiaro mövosa Ave mai Ava Ave tairu leiti vei.</p>	<p>2 E haivosa vosa vosa Iesu sukoroarai ; Ava Ave omoita o Mapai kofa loi pusevahi ; Kauri ve iravo o. Rofo ita masoa leitia.</p> <p>3 E opai ve mai poa vosa Furairai loa maso. Eve toro mutepapa Ava Iesu ve aije vosa. Kauri ve iravo o. Rofo ita masoa leitia.</p> <p>4 Kauri karikara vosa Oropaita loa maso. E esariva vosa kalei Hailarva leiti roi ; Kauri ve iravo o. Rofo ita masoa leitia.</p>	<p>4 Iloita vosa aré Maeai roi, Ava Ave omoita o Moravai roi, Hainora vosa kalei Ava fara forai roi, Iehova haekao vosa. Aro haekao vosa.</p>
<p>89</p>	<p>MAKURI VE SARIVA.</p>	<p>91</p>	<p>1 Aré araro laröyavi, Loa vei aré rofo ovai ; Loavoa aré maso vovoa. Aré araro kiva loi.</p>
<p>89</p> <p>C.P.517 C.H.446 1.6.7.6. Hanson.</p> <p>1 Sariva kuru meta, E kauri vosa pesai ; Ava vosa Papuvita ; Omopoa ita terai.</p> <p>2 E haifo leit'oria, Loa ta Iovu ve mai Eroa sarit'oria, Aré ta löfearo</p>	<p>5 Eró oite Inköris ; Kauri ve etau reha. E lövosa aije ovai Iarova leiti roi.</p> <p>6 Sariva kuru meta, E kauri vosa mülai ; E masoa mövosa leiposa. A. lövosa tauru pea.</p>	<p>92</p> <p>S&amp;S95 C.H.695 H. Leodah Mc.</p> <p>1 Aré araro laröyavi, Loa vei aré rofo ovai ; Loavoa aré maso vovoa. Aré araro kiva loi.</p>	<p>1 Iehova haekao vosa, Aravo fara reha, Aro haekao vosa ; Haifo leita vosa vosa Aro loi patai vei, A ita pava vei, Aro haekao vosa.</p> <p>2 Sariva kuru vosa Faita maso vosa, Ava fara oti vosa Heiorai roi ; Loa vosa vosa aré Mea fara forai roi, Iehova haekao vosa Aro haekao vosa.</p> <p>3 Lövosa teraita mai Pava vei ; Eava kauri vosa Mea vosa vipai ; Arohi ita masopa Aravo ita masopa, Iehova haekao vosa. Aro haekao vosa.</p>
<p>90</p> <p>S.S. 18 7a, 6 lines. Spain.</p> <p>1 Kauri otharo vosa Rofo ita masoa leitia, Keriso ve aije vosa E hauroi loi terai ; Kauri ve iravo o, Rofo ita masoa leitia</p> <p>4 Heivosa etau ia E mö masai vovoa, Loa levi masapai roi Te onai vosa vosa.</p>	<p>3 Iesu hainora leipo, Eve ipiasa reha ; Setaub vosa etiaipo, Loa heipo mai o vei.</p>	<p>2 Soa vosa aré ovava loi, Soa vosa murumuru loi ; Umaso lauklauka ma- Vosa leita esariva maso.</p> <p>3 Iovu o, aré hai mö kasa, Ava mai masova mai paesi Aravo Aro otharo vei Lalan levi leiti roi.</p> <p>4 Mea tiva kalotita vosa, Aré A vei esapai roi, Opai aré hailarva kaso, Oa lövosa araro laröyavi.</p>	<p>1 Laröyavita Vila reha, Aré Arero aitolai. Oa ve mai se tetavai, Aré araro laröyavi.</p>

Example 2: Toaripi 1969:34-35, United Church



- 1 Ave pite pa u gori,  
Ure kaum lavur varmari.  
Avet a tul tar r'ava bar  
Ure kaum lavur vartabar?
- 2 A vavaki par kaum kaka,  
A pla ma ra vuaina;  
A dekdekevevet bula  
A vartabar kaum kaka.
- 3 A kapa nin' i ki gori,  
A malnal ma ra varmari,  
A tinavua i ra Lotu,  
I vuna tam kaka, Iesu.
- 4 A niaring, a Buk Tabu,  
A nga upi ra nukpuku,  
A kakailai, a Varvai,  
U tul tar pire ra taral.
- 5 Avet a tul ta r'ava bar  
Ure kaum lavur vartabar?  
Ave kap kaveve mani,  
Ma kaveve varmari.
- 6 Avet a tul tar avet par,  
A kidololna vartabar,  
Papa gori ma vatikai,  
Piram kaka ra Luluai.

— S. M. Geddes

- 1 Ba da ga vavauma ta ra malana,  
Ma ta ra malur na ravian bula:  
Ma da ga ikki ung pa ra minatuka,  
Dat a gugu ba dat a doko pa ia.

Dat a vartabar ma ra vuaina!  
Ma na mariga ra nukukidat par!  
Dat a vartabar ma kada mani!  
Nam ta ra vuai kada niingor.

- 2 Ba da ga vavauma ta ra malana,  
Dat a mangamangon ta ra taubar:  
Tuka ta ra killala na niōōdoko,  
Dat a gugu ba dat a doko pa ia.
- 3 Dat a van oai ta ra uma kai Kalou,  
A kor na taral dia tar tallikun:  
Ea da mari diat dia vala tangi,  
Dat a gugu ba dat a doko pa ia.

— M. To Ubu

## A RAVIAN

## 403

(187)

7.7.7.4. &amp; refrain

1200.S. 292

H. of F. 558

"Day Is Dying In The West"

- 1 I ki ong ra keake;  
Go ra bung i to na par.  
Dat a ngo; dat a diop;  
Tamaidat i mari dat.  
I mari dat.

Luluai na Kapa, Karisito;  
Una kor ra kubagu;  
Una mono piragu,  
Kalou Ihu.

- 2 Tumua pa iau va bulu.  
Boina ina nuk pa u;  
Ba kaum varmari ta  
I kuvil iau parika;  
Parparika.

WELA

6 Ma ata wela vouna au Mara  
Anela maiteni ta na ravi;  
Rorova au dobu i tupua,  
Ana boruma i na viegei;  
Lavalavaita Wavalatona  
Ta na vimeagaena pompomei.

43

While shepherds watched  
AMR 62

1 WAGIVARAI tauvipsipai  
Sipu i paipaini;  
Aneia Marei i gairai,  
Boruma maiteni.

2 Tauri anela i inansi,  
I rovo kaukausa;  
Ma tsuna tau i riwei;  
"Ega o na rovo.

3 David ana au melagai  
Tauvilawanana  
Amdodo i tupua;  
Wei sai mataira:

4 Tevera o na inansi  
Tsuna God Natuna;  
Gacogamo ai au nusa  
E matamatave."

5 Anela rava au dobu  
I vinolenolei;  
Gelau au mara i' sae,  
God i viborumei.

6 "Tam awarim au aidamo  
Boruma gaegaena;  
Ma au dobu gudu ma rom  
I na mae nonoa."

WELA

44 O Saviour, whom this holy morn  
HC 75

1 MA goutatei ma wa notai 3 Nuanupu i ai kaus;  
Au animatave aia? Ega a na genuana;  
Wei melamelane aia? Lamna anela ai wela  
Iesu tevera a na rami. Wadubona a na ravi.

2 Tam nuanualaulaunam, 4 Boruma God awarina;  
Animatave ma kauci Natuna rava i verci;  
Nuanuu au orans; Vivilawanana i nei;  
Awariu am anisae. Rom awarita i nelai.

45 When Christ was born of Mary free  
OBC 178

1 MABANAI Mary Keriso  
Au Bethlehem i vitupui,  
Aneia i raugagalei  
Boruma au aidamo.  
Boruma au aidamo x 3  
Morelana au dobu.

2 Anela boruboruma! 3 Wavalatona i gairai  
Sipu taugamoi i riwei: Rava vilawanai au bai,  
"God Natuna i tupua." Wei welana o na notai:

4 Bada vivinualaulaunam,  
Tam inanam ma verelai,  
Ma a na ravi au matam:

WEDAUEI CHRISTMAS CAROL

Long ago in Bethlehem

46

1 ROROVA au Bethlehem .2 Maranai u vitevera  
U vilamolawona; Ma siom ponana  
Pue ai au aniam U vovoteletelei  
U tupua. Ma u monori.  
Hosanna; Alleluia: x 3  
Au Aidamo.

Example 4: Wedau 1980:130-31, Anglican

A KAKATEUAI LATINA

159. Asperges.

|| 5 6 1 7 6 7 1 2 • 3 4 5 5 4 3 2 • 3 2 1 7 1  
 An . per . gres me . Do . mi . ne . bysso . pu  
 2 1 6 7 5 6 5 5 • 1 5 6 1 7 6 7 1 2 • 2 3 4 3 2 1 7  
 et man . da . bo . la . va . bis me . et . in  
 6 1 7 1 2 1 6 7 5 6 5 5 • || 5 1 7 1 2 2 2 2 4 3  
 per nivem de . ci . li . ba . bo . Mi . se . re . re . me . i .  
 3 2 2 • 3 • | 2 7 1 2 2 2 2 2 2 2 2 3 4 2 1 1 •  
 In . us . ve . r . e . c . u . m . ma . gi . s . mi . se . ri . cor . di . um tu .  
 6 • 5 • || 5 1 7 1 2 2 2 2 2 2 2 • 2 • 2 • 2 • 2 2 4 3 3  
 am . filo . ri . um Pa . tri et Fi . li . o . et Spi . ri . tu . i  
 3 2 2 • 3 • | 2 7 1 2 2 2 2 2 2 2 2 2 2 4 3 3 2  
 sur . to . Si . cut erat in prin . ci . pi . o et nunc et sem .  
 2 • 3 • | 2 7 1 2 2 2 2 2 2 3 4 2 1 1 • 6 • 5 • !  
 nec . et . in sae . cu . lenum . A . men  
 || 5 6 1 7 6 7 1 2 •  
 An . per . gres me .

- 1' Oremus nobis. Domine, misericordiam tuam.
- 2' Et calare tuum da nobis, Altissime.
- 3' Domine, exaudi orationem meam.
- 4' Et clamor meus ad te veniat.
- 5' Domine, miserere.
- 6' Et cum spiritu tuo.

2. A lavur timata, a lavur nukukuk, a lavur magana i tur ta ra buk • Deo Ra Luluai • i ter vut ur • ma na qa varkorai, iua imur  
 3 Iia na tor hat ian • ma ra niarig • Turuqo, iau garan, koko u vahig • U na lul To Iesu • ta ra misu, dari ina ruto • ulerama.

158. Ina Iauun-mulai.

Δ	2	158. Ina Iauun-mulai.
1	5 1 6	5 7 1 2 4 3 2 1 7 1 6 5 1 6 5
2	3 4	3 4 3 7 2 1 4 3 2 3 4 3 3 4 3
3	4	1 2 1 5 5 1 6 5 1 1 1 1 4 5

1 - na Iauun-mulai fika na beg, pa i - nu mai

4	3 0	3 1 7 6 5 4 5 5 6 7 1 7 1 2 1
5	1 0	1 3 2 7 6 7 5 4 4 3 4 4
6	1 0	6 6 7 1 2 5 7 6 5 1 6 2

tukun. Iauun-mulai ta ra Tenava - Iauun To

1	7 0 1	2 1 7 1 2 3 0 1 2 1 7 1 0
2	5 0 3	4 3 2 3 4 5 0 3 4 3 2 3 0
3	5 0 1	4 5 5 1 0 1 4 5 5 1 0 0

Iesu A - le - lu - ia, a - le - lu - ia

- 1. Ma ta unon ra bog ina ladup ra balanabakut Iua ki pa ra Tenavalauun To Iesu. • Aleluia, aleluia.
- 2. A pitavarija Iau To Iesu, nem i qa Iauun-mulai.
- 3. Iauun-mulai ma ra nung da To Iesu • Aleluia, aleluia.

19. Jupela engel. (Hos. 71, U. K. 44)

1 | 2 2 | 3 3 3 | 4 4 3 | 3 2 | 3 3 3 | 4  
 5 | 1 7 7 | 1 1 1 | 2 2 1 | 1 7 | 1 1 8 | 6

Ju-pela engel ju-pe-la kam lukim Jesus Mes-

7 7 | 1 7 2 | 2 1 | 1 2 2 | 3 3 3 | 4 4 3  
 4 4 | 3 5 4 | 4 3 | 1 7 7 | 1 1 1 | 2 2 1 |

as i dai Golu-la, kam lukim han, lukim tek nil i

3 2 | 3 3 3 | 2 2 1 | 7 1 6 | 5 . | 7 2 3  
 1 7 | 1 1 1 | 7 7 6 | 5 4 4 | 5 . | 5 9 7 1 |

brukim, kam lukim blat i kapsait bikpela. Jesus i blat i kap-

4 4 3 | 6 5 4 3 | 3 2 | 1 2 2 | 3 3 3  
 2 2 1 | 4 3 2 1 | 1 7 | 1 7 7 | 1 1 1 |

dai em i win long imperna. Jumi ol man jumi

sait bolong be-kim pe-ka-to  
 1 4 4 3 | 3 2 | 3 3 3 | 4 2 2 | 1 7 2 2 1 |  
 2 2 1 | 1 7 | 1 1 7 6 4 4 | 3 5 4 4 3 |

kam long pekato, Jesus i dai' hani som long em  
 2. Jerusalem i no ting long Mesias, 'Juda i lap  
 long ol pen bolong em.' Ol i tok-kros tu long  
 King bolong Juda, 'ol i puceh, ol i sem tru long  
 em.' Jesus i dai

3. Ples i tudak, san i bait graun i guria, 'ston  
 bolong maunten i bruk em pundaun tu.' Sepulchro  
 em i tok long ol Juchi: 'despela man em i Deo  
 turu.' Jesus i dai . . . .

20. Jesus i stap Gelsenmaai. (Hos. 47, U. K. 41)

1 1 | 1 1 7 . 0 | 6 5 5 | 6 . 0 | 6 6 | 5 . 3 |  
 Jesus i stap Gelsenmaai, i stap long maunten

1 4 . . | 3 . 0 | 7 | 1 2 | 3 . 0 | 1 | 7 6 | 5 . 0 |  
 vel long ples i bait long poude uait,  
 1 3 4 5 | 6 . 7 | 1 1 7 . . | 6 . 0 | 1 |  
 Jesus i krai long em

2 Em i porvel, 'i guria, 'i olosem i dai nau, 'na  
 na blat i rom 'i go long graun, 'em i nogut long  
 em

3. O Papa gat, 'ju tekavei 'em kap i saus long  
 mi, 'sopes ju katk, 'mi dringim em, 'mi harim  
 tek bl'long ju

1 O Koo-Jesu, 'ju pen nogot, 'na ui, 'mi laik  
 pekato, 'i pimis nau, 'mi laikim ju, 'em tambu  
 long pekato.

21. O Jesus, mi laik klinim.

1 1 | 3 | 3 3 2 4 | 3 . 2 . 1 | 7 6 7 7 | 6 : 1 |  
 O Jesus, mi laik klinim de-bel bolong mi tu  
 Long blat i kamap im long saua bolong ju

lin-kharung in singing 5

**Example 6: Tok Pisin 1934:96-97, Catholic.** Note the figures preceding the notation indicating conducting patterns of two, three, and four beats, respectively. In the notation: "7" through a number means a sharp; a "v" indicates a flat; "Q" indicates a rest; "s" means to sustain the previous note; lower octaves are indicated by a dot under the number; upper octaves by a dot above the number

No 6.

4 5 1 1 2 | 3 1 3 5 3 | 1 2 1 6 | 5 1 1 2 |  
 A-o'u ena mo tava lai nata'u Iesu nahi-na  
 3 1 3 5 3 | 1 2 1 0 || 3 5 4 3 5 | 4 2 4 3 2 |  
 be na hai kere -a-mu'u. Bahirahi ke -ra ni ko-rose  
 1 3 2 0 | 5 1 1 2 | 3 1 3 5 3 | 1 2 3 . |  
 ka-ba-lai De-o mo ka-rau-na-na ke-i-ni -bena'u  
 3 5 3 1 2 | 1 0 0 0 ||  
 ke -i -nibena 'u.

No 7.

3 5 . . | 2 . 5 | 7 . . | 7 6 5 | 3 . . | 3 4 5 | 5 . . |  
 O ni -o -ri mo - rau - na hi -ni-  
 2 . . | 5 . . | 5 6 7 | 6 . . | 6 7 i | 7 . . | 6 5 4 | 5 . . |  
 na le -su a o -kai ke -ri -ri to -ha-na  
 6 . . | 2 3 4 | 5 . . | 5 6 7 6 . . | 2 3 4 | 6 . . | 5 . . |  
 mo i -tai . ni mo -i -ta ho -ro-na  
 i . . | 6 7 i | 7 . . | 5 6 7 | 6 . . | 6 5 4 | 5 0 0 | i . . |  
 Eu - kari -zi -a Ie su e - berama-na Eu  
 6 7 i | 7 . . | 5 6 7 | 6 . . | 2 i 6 | 5 0 . |  
 ka-rizi -a Ie-su e berama-na.

No 8.

6 5 7 6 7 | 1 0 1 | 2 2 1 2 | 3 1 1 | 1 1 2 3 |  
 A-pau-a-mu o Iesu ki-a mu ko -ro-se

**Example 7: Roro 1898:iv-v, Catholic.** While the notation is similar to that described in example 6, here an *italicised* number is a sharp, while numbers preceded by “1” are flat

4 . 0 2 | 3 1 1 7 1 | 2 . 0 . | 5 . 5 6 7 | 1 . 0 1 |  
 ai no-a-ri hai -ta mo e -mai au-ba no  
 2 2 2 1 2 | 1 3 1 . | 1 3 . 1 3 1 3 | 2 . 0 2 | 1 1 7 7 |  
 huo-re-na - kia ai na-hu nu nokunauriua-  
 5 . 0 6 | 3 2 1 2 3 | 5 4 2 . | 4 3 2 3 4 | 6 5 3 . |  
 mai Arana paho-ro na Iesu a enpa homa  
 3 . 3 2 3 . 4 . 0 3 | 2 2 2 2 | 5 . 0 . | 6 . 6 5 4 |  
 oi a ba nu na namo to ha na oi o na  
 5 . 0 3 | 4 3 4 5 | 3 . 0 . | 6 . 6 5 4 | 5 . 0 3 |  
 mo ka rau na i ni na oi o na mo ka  
 4 3 4 2 | 1 . 0 . |  
 rau na i ni na.

No 9.

3 5 6 | 5 3 | 1 3 | 5 0 | 4 2 | 7 6 | 5 4 |  
 Iesu kupai mo nomai wai -ra-mai no-mi a  
 3 0 | 5 6 | 5 3 | 1 3 | 5 . . | 4 . 2 | 7 . 2 | 1 . . ||  
 ho sa ke do te ue a vi misai no ri ri.  
 2 . 2 | 5 . 4 | 3 . 2 | 1 . . | 2 . 2 | 4 3 2 | 1 0 | 2 . 2 |  
 paunai mo'a ri mo hai ne tai ni o para  
 3 . 4 | 3 . 2 | 1 . . | 2 . 2 | 2 . 2 | 2 . . | 5 . . ||  
 wa bu ni nai paunai nomia ho.

Nun kommt der Heiden.		Nëg Apómtau en pajam.		Nun lissset uns den Leib.		Léuc alatern aóm Jesu.	
Lord Jesus, who our souls.		Oc kcsép gébécauc gémny.					
6 6 5	í 76 7	6 1 2	í 2 3 1	5	6 5 *5 5 6 7 5	5 6 7 1 7	
3 4 3	3 4 *6 3	4 5 6	6 7 1 5	2	2 2 2 *5 5 3	3 *5 5 6 5	
1 2 7	5 2 3 1	6 1 4	3 5 5 3	7	6 7 6 2 1 7 1	7 2 2 3 2	
6 2 3	1 2 3 6	4 3 2	6 5 1 1	5	*5 5 2 7 6 5 1	3 2 7 6 7	
1 2 3	1 2 17 6	6 6 5	í 76 7 6	5	6 7 5 6 6 7 6 5 *5 3	6	
6 7 1	6 6 *6 3	3 4 3	6 4 *6 3	3	3 5 2 3 *5 5 3 3 *3 3	3	
4 4 5	4 4 3 1	1 1 12	3 2 3 1	1	1 2 7 1 2 2 1 7 7 1	1	
4 2 1	4 2 3 6	6 4 1	6 2 3 6	1	6 5 3 1 2 5 6 7 7 1	6	
					7 6 5	3 5 6	
					5 3 2	1 3 *5 2	
					2 1 7	1 7 2 7	
					5 6 7	1 3 2 5	

**Example 8: Jabêm 1959:50-51, Lutheran.** An asterisk (\*) indicates a flat, achieved by inserting the hand or a finger in the mouth of the shell.

**NADI-KOHUA NAMO**  
(Rock of Ages C.H. 474)

ARISTYRA M. TOMPLATT, 1978  
THOMAS SLATERSON, 1820

1. Na-di ko-hu-a na-mo  
He-ge-re-gu-ni di-ba-lu-si.  
2. He-ge-re-gu-ni di-ba-lu-si.  
3. He-ge-re-gu-ni di-ba-lu-si.  
4. He-ge-re-gu-ni di-ba-lu-si.

1. E-ge-re-gu-ni di-ba-lu-si.  
2. E-ge-re-gu-ni di-ba-lu-si.  
3. E-ge-re-gu-ni di-ba-lu-si.  
4. E-ge-re-gu-ni di-ba-lu-si.

1. E-ge-re-gu-ni di-ba-lu-si.  
2. E-ge-re-gu-ni di-ba-lu-si.  
3. E-ge-re-gu-ni di-ba-lu-si.  
4. E-ge-re-gu-ni di-ba-lu-si.

**IESU ESE IA HAMAURIA**  
(By Christ Redeemed C.H. 475)

GEORGE BAYNEK, 1887  
ARTHUR E. BULLIVANT (1842-1900)

1. Ie-su e-se ia ha-mau-ria.  
2. Ie-su e-se ia ha-mau-ria.  
3. Ie-su e-se ia ha-mau-ria.  
4. Ie-su e-se ia ha-mau-ria.

**Example 9: Motu 1985:34-35, SDA**

1. Ie-su e-se ia ha-mau-ria.  
2. Ie-su e-se ia ha-mau-ria.  
3. Ie-su e-se ia ha-mau-ria.  
4. Ie-su e-se ia ha-mau-ria.

**IAO, HAROROLAIA**  
(To, Preach My Gospel. C.H. 440)

ISAAC WATTS, 1799  
T. WILLIAMS' "Melanesia Evangelist," 1788

1. Ie-su e-se ia ha-mau-ria.  
2. Ie-su e-se ia ha-mau-ria.  
3. Ie-su e-se ia ha-mau-ria.  
4. Ie-su e-se ia ha-mau-ria.

1. Ie-su e-se ia ha-mau-ria.  
2. Ie-su e-se ia ha-mau-ria.  
3. Ie-su e-se ia ha-mau-ria.  
4. Ie-su e-se ia ha-mau-ria.

65.

Met: Heil dir im Siegertranz etc.  
 1. No mutepkekopa  
 Wiley nots kaise.  
 Belij poka.  
 Eke hao biapua.  
 (: Eke pi sanapao, : )  
 [jwofuf e.  
 2. Lajqa e juo ma,  
 Lais jopao me,  
 Mroudi o!  
 Mote k' agoff.  
 (: E biapno lajqa : )  
 Mema junali.  
 3. Eke mote naje  
 Junajuru, aqono  
 Behesapua.  
 E muno mananaq.  
 (: Naja' akitenaj : )  
 Karabiasq.  
 4. Naja' sununapua  
 Sambajqs Anutu,  
 Manasomu.  
 E soqaj pezoje,  
 (: E ipetikasaje : )  
 Kausa Wiley. A. Zwanzer

66.

Met: Nusselz sibene ofenbar etc.  
 Wenz der Engelhorn  
 1. Akondye goki hamomnej.  
 (: O Wofuf, manabiabq,  
 mananane : )  
 (: Wis mo nalowe enale-  
 folewo.  
 Wenjnu sasawa woepe? : )  
 (: Eke mote banuwe, noni  
 mo ekofjo,  
 Fepomune sambajko. : )  
 2. Naje pi sambajko fe-  
 najite : )  
 (: Mutu bo mi junaj me, o  
 biap, mananaq,  
 manafidimej,  
 Masi baka, selonaj! : )  
 C Keyser

Mitimahe.

I. Owagahalo.

1. (: O Jesu, jai mo manape  
 goqaj lahoko : )  
 (: O hitigimata bairic:  
 ikimile gasapa. : )  
 (: O Jesu, foki i laome  
 malipofobisaje hapohä bájápegupe. : )  
 Mitioha Beká

II. Kubutanograhlo.

2. (: Jesu Mesia, no motoge  
 mananalu juhajpe. : )  
 (: O jafagoyajajij hofa dona  
 manape benjoj bewano. : )  
 (: Mesia, jejunaj, tateama bájápeke. : )  
 Mama, no motoge, maymano elike!  
 Mama, no motoge, bunano elike!  
 Yelic Hái.  
 3. (: O Jesu, go tujajuh,  
 tujijaha jukonac. : )  
 (: O Anutu, go kabuna  
 motoge inle oka solomnej. : )  
 (: O Jesu, go tatama jukonac,  
 tamanaile! : )  
 Hojkekale Saup.

**Example 10: Kâte [1909]:40-41, Lutheran.** Here is a mixture of a Kâte version of what was then German national anthem (no. 65, with the same melody as "God Save the King/Queen"), a text set to a traditional melody by Keysser (no. 66), and texts put to traditional melodies by Papua New Guineans (nos. 1-3)



**Anut, Jesusma! biqadino!**



Krisgum: Ager tonadoni gik ibul.

1. Anut e ða bezepani,  
 uloj, I ait inanlak?  
 Gemc, I hors tamol tamai  
 maslon sizintalak  
 Anut e tiwog,  
 patugisamai.  
 ða jangisawoi,  
 kalelmai ðepani,  
 abajujan inanlak.

2. Me farao, o get nhol:  
 "Sibeg Anut e, gamon."  
 Gazo malalon ðan nasig,  
 pedalmai o uloj e  
 Gazo o mala  
 aben teamok.  
 Anut e, uloj.  
 Ujanzenmok Imori,  
 I taimonmon Tibudmok.

3. O tamolpair, ðayan amais.  
 Anut azu abiwoi,  
 melon aj putumisa,  
 ap so azut madowoi.  
 Farao uloj.  
 Filista uloj.  
 Dawid o uloj.  
 Gol'at fuuimat.  
 mewoi segatipmado.

Mador: Kaballo.

**Anut, Jesusma! biqadino!**



Kelagun: Schönader Herr Jesu.

1. Jesus gzanid e,  
 O Ujuzen taimon,  
 Anut inan nanunai;  
 ða O kalelpano.  
 gawoi useudu,  
 ðainag bubeg zigetime.  
 2. Jesus ikokmok,  
 ða sibeg nundagan,  
 mewoi ða ðagodgame:  
 ðainag bubeg fiani,  
 O aupasek pasi.  
 O ðainag Jesus, Jesus lo.

3. Jesus tizad e,  
 tansacmai panagpe,  
 ða sibeg tiwogtea;  
 oina nima panag,  
 dalmok O ða duzag,  
 O megin naup, ða so padal.

F. Eckershoff



Kelagun: Jesus loves me.

1. ðainag Zen ða pezpani,  
 I gaid lo itime,  
 beyten mug ðaloyname,  
 I ðuzag gauaimé.  
 Ao, I loiwa,

MISA MAIARA

OPIM MISA

5 5 1.. 7 6 5 4 3  
 Yu' pla kam blg mekim lo-tu  
 2 1 7 2 1... 0 0 0  
 lg God tfu an - tap.  
 5 5 1. 7 6 5 4 3 2...  
 Yu' pla kam san-ap lg pes blg, em.  
 0 0 0 7 7 6.. 5 4.  
 Teuk-yu tru long God,  
 3 2 1 .1 1 1 1 . .  
 lip - tim - a - pim nem blg Em,  
 6 5 - 4 3 2 . 0 0 0 0  
 i nam - ba - wan King.  
 0 0 0 7 7 6. . 5 4 . 3 2  
 Yu - mi bung lg nem bi-lg  
 1 .  
 Lord,  
 5 4 3 . . 2 1 - 2 7 1 . . . 1 .  
 Yi - sas Kraist i Son bi - long God.

GLORIA

Ona tru...long Papa, Son na  
 Santu Spiritu...  
 Ona tru...long God Santu Triwan...  
 Na long graun--gutaim.  
 long ol man i laikim tru...  
 ol gutpela wok...  
 Ona tru...long Yu, God Triwan,  
 Papa, Son...na Santu Spiritu...

ALELUYA

1 4 5 5 5 1 6 5 4 2 2.  
 Tok blg Yu God,--- em i swit tu-mas,  
 2.A. le-lu - ya,--- al-le-lu - hu-ya  
 0 6 5 6 3 2 3 2 1 1 0  
 i swit tru,em i swit tu-mas.  
 2. A - le- a - le - he-lu - hu - ya.  
 3. Ni mas oltaim ting long tok blong Yu.  
 Ni mas bihainim tok blong Yu.  
 Aleluya.  
 4. Yu mas oltaim holim han blong mi  
 God Yu mas holim han blong mi.  
 Aleluya.  
 5. Iok big- Yu God em i tru tumas,  
 i tru-u, em i tru tumas.  
 Aleluya.

CREDO

1 3 5 3 5 6 5 4 3 2 .  
 1. Mi bi - lip, mi bi - lip lg God i strong  
 2. Mi bi - lip, Ji-sas Kraist i Pi-ki - ni -  
 3. Mi bi - lip, God i sa-lim San-tu Spi -  
 4. Mi bi - lip, God i laik po-gi - vim ol  
 3 4 4 5 4 3 1 . . 0 0  
 1. ol - geta, Em i Pa - pa.  
 2. ni tru bi-lg God Pa - pa.  
 3. ri tu i kam lg hel-pim.  
 4. pe-ka -to, mi bin me-kim.  
 1 1 2 3 4 2 1 7 1 . .  
 1. Em i mekim he-he-ven na graun.  
 2. Ma-ma Ma-ri - a i ka-rim em.  
 3. Em i mekim klia ol tok big Kraist.  
 4. Na mi vetim laik bi-lg ol - taim.

**Example 12: Tok Pisin 1974:48-49, Catholic**

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DI EVIHAI TIHALE

Tune: "Pass Me Not o Gentle Saviour" (C.H. 559)

1. Di evihai: tihale, di uvuanu,  
Hoihahai di eleha, di huhuane.  
Iesu, Iesu au evinela,  
Hoihahai di eleha, di huhuane.
2. A isivimolike di vahaehoanu,  
Di komeja vata binu, au di tedaho.
3. Vani bahata di tedaho, di a ehomai,  
A ivie duamo au mai daone.
4. Au duave umaka, di tedaho,  
A nahate vatae uoholinu, otogotamo.

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DA HOILAHAI LOHONU (Naoro hoto)

Tune: "I've Wandered Far Away From Home" (C.H. 560)

1. Da guna mole tiale da hoihahai lohonu,  
Da kala dika vorovamu,  
Da hoihahai lohonu.  
Da lohonu, da lohonu,  
Da hoihahai lohonu,  
Iesu deho ada hatunu,  
Da hoihahai lohonu.
2. Da vaganata tiale,  
Da hoihahai lohonu,  
Da kala dika loela huhuvanu,  
Da hoihahai lohonu.
3. Iesu da dika vorivanu,  
Da hoihahai lohonu,  
A hoto maiale mole,  
Da hoihahai lohonu.

5. Asusuru dirumukko, me sarengikko,  
Asusuru dirumak, nunguning baleam.  
Buta se ani baleam, Kaem ni munan nam,  
Kaem ni munan nam, Kaem ni munan nam,  
Me aga bitarko.
6. Wonong yawara, ni balu aisem,  
Wonong yawara, agarak bagerko.  
Buta se ani baleam,  
Kaem ni munan nam, Kaem ni munan nam,  
Me aga bitarko.

Setu Nom, Kaul

92. Id get dadaloi latozlak  
Doktak: Muko

1. Ana girakala kua lagaman se,  
Bare ko Jesus tairukko se.  
Kaem munan nangarukko.  
Wonong girakala kaolan se aniso.  
Bare te nasusuru dingumurukko.

2. Ana me ko alman bare  
Ilu kota balam ale.  
Ani aliti kapirikowo.  
Kariimet kua nama lagasan bare  
nunga giek nunga awurekko.

3. Ana girakala kua lagaman se.  
Awuk se ana kuakasan?  
Kasa memek ko lagaman se  
Bare ko Jesus tairam ale  
nanga giam, wetang te nanga awuram.

Lapan, Sangana; Tangar, Kaul 1

93. Doktak: Muko: O Me Lunga aoe

1. O kari imet tairalko-o,  
Kaem Namar aratam e,  
munan yawara nangaram e,  
O kari imet tairalko.
2. O kari imet ikalko-o,  
ana memek bagaman se  
Kaem Namar nangaram e,  
O kari imet ikalko.
3. O kari kulak namanakko-o,  
imet kulak karogola,  
galep nikingang aringinaldko,  
galep nikingang yawara e.

Malfun Selun, Mapor

94. Doktak: Silali

1. Ba Anut e, ko munan e, nago ko e, tai aratam e.  
Awiri te, tai aratam e, Jesus te, tai aratam e.  
Girakala bo, taleng alo e, munan iru imi,  
me ikiman e.

2. Itakta e, ana nangata e, munan iru imi,  
arigiman e.  
Buta se, barasanak ale, munan iru imi,  
ginakko e.  
Munan iru imi e, gilep yawara e,  
munan iru imi e, nikim yawara e.

Giragir Uron, Kaul 3

CENSUS  
Kuanua

Text and tune:  
Vincent Tokimong

Musical notation for the hymn 'CENSUS Kuanua'. It consists of a single melodic line on a five-line staff with a treble clef. The lyrics are written below the notes. The lyrics are: 'Augustus i vau-tu-lang pi ra tu-tumu na lang', 'To Joseph i tapura pi davung ra bul ave?', and 'Io Maria i tangi pi na vung ra bul ave?'. There are some musical markings like '1-2-3' and '4-5' above the staff.

1. Augustus i vau-tu-lang pi ra tu-tumu na lang, x 2
2. To Joseph i tapura pi davung ra bul ave? x 2
3. Io Maria i tangi pi na vung ra bul ave? x 2
4. Di kava ra bul ave? Bethlehem na kop lingoan, x 2

1. Augustus called for a census.
2. Joseph felt tired knocking.
3. Mary even cried.
4. Where is the little child Jesus? In Bethlehem.

PAVA PAVA  
Motu

Text: Guba Kladu  
Tune: Motuan

Musical notation for the hymn 'PAVA PAVA Motu'. It consists of a single melodic line on a five-line staff with a treble clef. The lyrics are written below the notes. The lyrics are: 'Ave pava in-ta-va', 'Lohlabada e tohona va', 'ni e-me va-ri', and 'Bethlehem oi e ka-u'. There are some musical markings like '1-2-3' and '4-5' above the staff.

1. Pava pava totol  
Mauri veina Kanana amo emavo  
Lohlabada e tohona va  
Hisiu ese egunatalidia.
  2. Dola babanai e kau  
Herod ena amo e lasi  
Enanodola eto,  
"Lohlabada be edeseni eme vori"
  3. Herod ese ehamaorodila,  
"Vuda oola ba tabua  
Ba dovaria negeani  
Lau danu bame hadibogu."
- Tag ending:  
Hisiu ese egunatalidia  
Bethlehem oi e kau.

This is the story of the search of the Wise Men for the Christ child. From Matthew 2:1-10.

Example 15: James & Paulson 1981:hymns 40-41