AN OVERVIEW OF HYMNODY IN PAPUA NEW GUINEA

Don Niles

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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 Koia 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’s 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?

References cited:
James, Graham, and David Paulson, *Sing a New Song*, Mmaluan PNG: United Church, 1981.


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

*English*

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

*Gedaged*

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

Jabêm
Kâte
Gahe à 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 Koiai
Roro
Romano katoliko katekismo, Port-Leon (Yule Island) PNG: Roman Catholic Mission, 1898.
Toaripi
Tok Pisin
Sampala raring na sampela singsing Katolik, Vunapope PNG: [Catholic Mission], 1931.
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


Wedau


### Fig. 1: Hymn Texts and Melodies

<table>
<thead>
<tr>
<th>Beginning of work</th>
<th>Mission/church</th>
<th>Vernacular texts</th>
<th>Tok Pisin/Motu Texts</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Overseas Mel.</td>
<td>Local Mel.</td>
</tr>
<tr>
<td>1871</td>
<td>LMS</td>
<td>1877+</td>
<td>—</td>
</tr>
<tr>
<td>1875</td>
<td>Methodist</td>
<td>1879+</td>
<td>—</td>
</tr>
<tr>
<td>1882</td>
<td>Catholic</td>
<td>1891+</td>
<td>c1936</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1970+</td>
<td></td>
</tr>
<tr>
<td>1886</td>
<td>Lutheran</td>
<td>1898+</td>
<td>1909+</td>
</tr>
<tr>
<td>1891</td>
<td>Anglican</td>
<td>1900+</td>
<td>c1960+</td>
</tr>
<tr>
<td>1908</td>
<td>SDA</td>
<td>?</td>
<td>—</td>
</tr>
<tr>
<td>1914</td>
<td>Evan Ch of Manus</td>
<td>n.d.</td>
<td>?</td>
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<tr>
<td>1945</td>
<td>Baháí</td>
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<tr>
<td>1946</td>
<td>Paliau Movement</td>
<td></td>
<td></td>
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<tr>
<td>1950s</td>
<td>Jehovah’s Witnesses</td>
<td>—</td>
<td>—</td>
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<tr>
<td>1956</td>
<td>Salvation Army</td>
<td>—</td>
<td>—</td>
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<tr>
<td>1956</td>
<td>SIL</td>
<td>1973+</td>
<td>1968+</td>
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<tr>
<td>1961</td>
<td>Gutnious Luth Ch</td>
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<tr>
<td>1964</td>
<td>Evangelical Alliance</td>
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<tr>
<td>1979-81</td>
<td>Mormons</td>
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<td>Evan Brotherhood Ch</td>
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<td>?</td>
<td>Ch of the Nazarene</td>
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### Fig. 2: Traditional Music vs Hymns

<table>
<thead>
<tr>
<th></th>
<th>Text</th>
<th>Music</th>
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<tbody>
<tr>
<td></td>
<td>Vernacular</td>
<td>Tok Pisin/Motu</td>
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<tr>
<td><strong>Traditional music</strong></td>
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<td>+</td>
</tr>
<tr>
<td><strong>Hymns</strong></td>
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<td></td>
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<tr>
<td>Beginning</td>
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<tr>
<td>Luth/Cath/Ang</td>
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<td>+</td>
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<tr>
<td>Luth/Cath</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>Most others</td>
<td>+</td>
<td>+</td>
</tr>
</tbody>
</table>
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 karsaia,
   Ia ima mauria,
   Ia koata dikadika,
   Koikoi lasi

4. Iehova natuna siaia,
   Ia mauri mailaia,
   Ia 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
   Lau lao lau lao kupa ai noho,
   Iesu boilia, lau lao,
   Hanua namona noho.

ANE 3.

1. Tirava Helaka, o mai,
   Ai palipati na noho,
   Oi no no siakau mia,
   Taina mailaia ai aipia

2. Oi tau ai noho ai dika,
   Dipura be, kavakava,
   Oi mai, ai boka tiala,
   Iebova creva kamonai.

3. Tirava Helaka, o mai,
   Dika lua a vata lasi,
   Miru uria, momo taloa,
   Ai lalona koevahoena.

4. Oi mai dekena laourau,
   Iesu ta hamaoroa,
   Hanuana dika neke,
   Kupa namo ita noho.

Example 1: Motu 1877:30–31, LMS
MAKURI VE SARIVA.

C.P. 517 C.H. 446 7.6.7.8.

1 Sariva karu meta, E kauri voa patsi; Ase ehe Pevuvi. Omope la terali.

2 E hafo leil'oria, Lea la term ve mai Erea sar'oria, Arad ra Hiaaro.

3 Iesu haisora leipe, Eeva ipaiwa reha, Sataurh voa vitaepe, Lea la leipe mai e vei.

4 Haisora etau ia F mo mapai toves, Lea lewi sarapai ro; Te oani sos voa.

5 Eré oito lekori 1 Kauri ve etau reha, E voa site osevoi Laravo leili roi.

6 Sariva karu meta; Kauri veo ma'usi; Haisora mówo leipe, A, Evo leuru pea.

Example 2: Toaripi 1969:34-35, United Church
Example 3: Tolai 1969:268–69, United Church
Example 4: Wedau 1980:130–31, Anglican
2. A lavur tinate, "a lavur nukunik, " a lavur magana; i tur ta ra buk. " Deo, ra Luhuia; i ter vut ur; i na na qa vakuvalu, " i na inor.


158. Ina laun-mulai.

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<th>5</th>
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<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
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1. Na laun mulai luka na bug, pa i-na mu.

4 | 3 | 0 | 3 | 1 | 7 | 6 | 5 | 4 | 5 | 6 | 7 |
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5 | 1 | 0 | 6 | 0 | 9 | 2 | 9 | 7 | 6 | 5 | 1 | 2 | 6 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

Tukunu: "Iau naurua ra Tenawa - laun To.

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Ia bu - le-lu -ia. " a le - lu - ia.


Example 5: Tolai 1950:118–19, Catholic
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: “↑” through a number means a sharp; a “↓” indicates a flat; “•” indicates a rest; “*” means to sustain the previous note; lower octaves are indicated by a dot under the number; upper octaves by a dot above the number.
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 “⅔” are flat
Example 8: Jabèm 1959:50–51, Lutheran. An asterisk (*) indicates a flat, achieved by inserting the hand or a finger in the mouth of the shell.
<table>
<thead>
<tr>
<th>No.</th>
<th>Text</th>
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<td>1.</td>
<td><strong>O sej, jai mo manape goa agabuko.</strong></td>
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<td></td>
<td><strong>Je Hightuma banie:</strong></td>
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<tr>
<td></td>
<td><strong>Banie apepe.</strong></td>
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<tr>
<td></td>
<td><strong>O Jesus, fuli i laone malo pabainge kaiola bajipegupe.</strong></td>
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<td><strong>Mitileka Beke.</strong></td>
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<td>2.</td>
<td><strong>Sabatanaeqahe.</strong></td>
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<tr>
<td>1.</td>
<td><strong>O Jesus, no motage mamanahe juhaje.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>O vinao ba, hoja domana manape beno no bawono.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Meso, jai jaijane, tafana baikiki.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Mama, no motage, mamanae sike!</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Mama, no motage, bbla sike!</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Xele Be.</strong></td>
</tr>
<tr>
<td>4.</td>
<td><strong>O Jesus, nga tajaha, tujaha jukone.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>O Anuut, go kata ma motage noi oka solenen.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>O Jesus, go tafane jukone, tama nalo.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Hopoka ne Saqu.</strong></td>
</tr>
</tbody>
</table>

**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, Jesusmai bipadinoi.

7.

Kelaguo: Ager tenadini gik ibot.

1. Anut e na ñeze panic, 
ulon, i ait inandak?
Geme, i hors tamol tamai 
maslon sizhinialak
Anut e tiwog;
patugisamai,
pà jaugisawoi,
kalemai ñepani,
abakusian inadak.

2. Me farao, o get unob:
"Sibeg Anut e, gamen."
Gazo malalon ñan nasig,
padlmai o ulon e
Gazo o mala
abem teamok,
Anut e, ulon.
Ujazenemok Imon,
I taimonmon Tibudmok.

3. O tamolpain, dagaan amais.
Anut azu abivoi,
melon ag patumisa,
ag so azut madawoi.
Farao ulon.
Fila na ulon.
Dawid o ulon.
Go'at funimat.
Mewoi segatimpano.

Madoi, Kabaite.

8.

Kelaguo: Scheneler Hors Jesu.

1. Jesus giuck e,
O Ujazen taimon,
Anut inan nanunai;
na o kalepamo.
Nawoi ussadu,
Nainag bubeg zigeime.

2. Jesus ikokmok,
na sibeg nundaun,
mewoi na nagodnai:
Nainag bubeg flani,
O aupasek pasi,
O nainag Jesus, Jesus lo.

3. Jesus ti zad e,
tansacmai panagpe,
na sibeg twogte;
oin nina panag,
dalmon o na duzag,
O megi naup, na so padal.

E. Rekershoff

9.

Kelaguo: Jesus loves me.

1. Nainag Zen na pezpani,
I gaid lo idime,
bepten mug galoppame,
I duzag gaulime.
Ao, I loiva,
Example 12: Tok Pisin 1974:48–49, Catholic
Example 13: Mountain Koiari 1979:58–59, SIL

54
DI EVIHAI TIHALE
Tune: "Pass Me Not O Gentle Saviour" (C.H. 559)

1. Di evihai tiha le, di uvu anu,
   Ho ilahai di eleha, di hu hua ne.
   Iesu, iesu au evi nia,
   Ho ilahai di eleha, di hu hua ne.

2. A isivimoike di vaha ho anu,
   Di komel o vato binu, au di tedaho.

3. Vani ba hata di tedaho, di a e homai,
   A ivie du a mo au mai daone.

4. Au du a ve umu ka, di tedaho,
   A nah a te ratae uhol i nu, otogotamo.

55
DA HOILAHAI LOHONU (Naoro hoto)
Tune: "I've Wandered Far Away From Home" (C.H. 560)

1. Da guna mo le tie le da ho ilahai lo honu,
   Da kala di ka vo i fo anu,
   Da ho ilahai lo honu.
   Da lo honu, da lo honu,
   Da ho ilahai lo honu,
   Iesu deho eda hatunu,
   Da ho ilahai lo honu.

2. Da vagana ta tie le,
   Da ho ilahai lo honu,
   Da kala di ka to e la hu hu va nu,
   Da ho ilahai lo honu.

3. Iesu da di ka vo i fo anu,
   Da ho ilahai lo honu,
   A hoto mi a leni mo,
   Da ho ilahai lo honu.
1. Augustus called for a census.

2. Joseph felt tired knocking.

3. Mary even cried.

4. Where is the little child Jesus? In Bethlehem.

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