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## Abba isht tuluwa: The Christian Hymns of the Mississippi Choctaw

DAVID E. DRAPER

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Our knowledge and understanding of acculturation in American Indian musical systems remains limited. Few studies have been published that address this important process in Indian society. The scholarly preoccupation with preservation of native repertoires is indeed laudable, yet ignoring the documentation of on-going musical change has left gaps in the existing records. For those of us who are confronted, at least to some extent, with reconstructing pre-contact musical categories, understanding this process of change may further clarify ambiguous aspects of the aboriginal repertoires. In this article we will focus on one example of musical acculturation, the Christian hymns of the Mississippi Choctaw.

Approximately one thousand Choctaw chose to remain in their homeland at the time of removal to Indian territory in the 1830s. Over four thousand Choctaw, descendants of this group, presently reside in Mississippi, scattered in seven communities near the city of Philadelphia. This tribe has been able to preserve some of their cultural traditions. The Choctaw language continues to be the 'first language' of these people. One may hope that the bilingual program recently introduced into the reservation schools will promote retention of the language in the future. Second, a portion of the presumably aboriginal musical repertory is currently performed, although the functions are changing, and the occasions for presentation are diminishing. The last decade has witnessed the passing of many of the older song leaders, who were repositories of this tradition. Third, the institution of the native shaman continues as a viable part of Choctaw life. Individuals in the shaman's role verbalize ideo-

logical principles of the native belief system. Thus, the crucial cognitive structures for retention and transmission of native lore have been maintained.<sup>1</sup>

In addition to the native music, the Mississippi Choctaw possess a unique repertory of hymns, *abba isht tuluwa* (translated as "God song"), that are currently performed in the Christian churches of the seven communities. These denominations include Methodist, Baptist, Roman Catholic, and Assembly of God. The texts of these hymns have been published in *Chahta Vba Isht Taloa Holisso*,<sup>2</sup> and most individuals bring their personal copy of the hymnal to Church services. This repertory is also heard in the Christian churches of the Oklahoma Choctaw. In an unpublished work, George Stevenson has documented much of the historical background of the Oklahoma tradition, yet his treatment of the musical component remains exploratory.<sup>3</sup>

In 1818, Presbyterian missionaries entered the Mississippi territory, with Methodist and Baptist representatives following almost immediately. The Presbyterians, however, were seemingly responsible for the development of this Christian hymn repertory. Existing records show that the initial publication of hymn texts appeared in 1829, although this work was considerably smaller than the present edition. In succeeding decades, this first offering was gradually expanded in a series of publications with subsequent editions appearing in 1830, 1835, 1858, and 1872. The sixth edition of 1872 has served as the basis for present reprints and was the only example available in preparing this article.<sup>4</sup>

Two missionaries, Cyrus Byington and Alfred Wright, are credited with compiling the hymn book, although their role in the work remains somewhat ambiguous. We may assume that they contributed individual selections since their initials follow some specific texts. At the time of removal to Indian territory, both Byington and Wright journeyed to Oklahoma with the Choctaw and continued with subsequent editions of the hymnals there.<sup>5</sup> Little information is available for the Mississippi repertory after removal, for the thrust of missionary work was pursued in the new territory. Communication was apparently on-going between the two populations since the Mississippi Choctaw had access to, and use of, the hymnbook.

## The Hymn Texts

The present edition of *Chahta Vba Isht Taloa Holisso*<sup>6</sup> contains the texts of 168 hymns, followed by ten doxologies, in the Choctaw language. These song texts are followed by a prose section, in Choctaw, containing the (Presbyterian) Articles of Faith, the Baptism and Marriage ceremonies, and a translation of Proverbs 31:10–26 (The Virtuous Woman). Whether the latter is to be considered as part of the marriage ceremony is unclear, since it immediately follows. A "Temperance Pledge" appears at the conclusion of the Baptismal Service. Twenty-five hymns and three doxologies in the English language conclude the work and contain such familiar selections as "Rock of ages," "I love thy kingdom, Lord," "Come, thou Fount of every blessing," and "Alas! and did my Saviour Bleed?" Three indices are appended, including a guide to the first lines of the Choctaw hymns, an arrangement by subjects,<sup>7</sup> and an alphabetical listing of the hymns in English.

The *abba isht tuluwa* are arranged by topics that are printed at the beginning of each new section and also at the top of intervening pages. The following chart lists these topical concepts with the total number of examples contained within each section, plus the hymn numbers keyed to the hymnal:

	Totals	Hymn Numbers
Jehovah	9	1–9
Awakening and Inviting	18	10–27
Sin	2	28–29
Christ	18	30–47
Holy Spirit	4	48–51
Anxious Seat	2	50–51
Conviction	2	52–53
Christian	15	54–68
Worship	10	69–78
Church	3	79–81
Prayer	9	82–90
Times and Seasons	8	91–98
Sabbath	4	99–102
Monthly Concert	8	103–110
Death	14	111–124
Miscellaneous	43	125–168

The most noteworthy aspect concerning the hymn texts is that all examples appear to be original contributions. This observation is valid for all the texts that I have translated, and has been confirmed by knowledgeable informants.<sup>8</sup> In the cases where the melody is identifiable from existing Protestant hymns, the text is invariably changed.

The sources for several texts are indicated with the title of the song. For example, the first hymn is subtitled "Universal praise to Jehovah, in imitation of the 148th Psalm." Ecclesiastes XII:1 is cited at the beginning of Hymn 142. Hymn 65 carries the subtitle "God a refuge in Trouble. Ps. 46;" Hymn 136, "Praise to God. Ps. 148."

Initials of contributing individuals often appear at the conclusion of a hymn text. The following list enumerates all initials appearing in the final edition with the presumed identity of the author where it appears obvious:<sup>9</sup>

A. W.	Alfred Wright	G. L. W.	George L. Williams
B. & P.	Cyrus Byington and Peter Pitchlynn	I. F.	Israel Folsom
C. B.	Cyrus Byington	J. E. D.	Jonathan E. Dwight
C. M.		K.	Cyrus Kingsbury
D.	Captain Joseph Dukes	L. F.	
D. F.	David Folsom	L. S. W.	Loring S. Williams
E. M.		P. P. P.	Peter P. Pitchlynn
F.	Pliney Fisk	S. W.	

It is assumed that unidentified initials refer to Choctaw contributors, perhaps even native ministers.

The functional aspects of the *abba isht tuluwa* are often indicated as part of the title. Hymns 91 and 92 are cited as "Morning Hymns," while Hymns 93-98 are described as "Evening Hymns." Other English subtitles specify "Wedding Hymn," "Funeral Hymn," "Farewell Hymn" or "Close of Worship," "Sacramental," "Infant Baptism," and "For Children."

Undoubtedly, one of the primary functions of the *abba isht tuluwa* repertory involved the teaching of Christian theological concepts to the Choctaw. These pedagogical aspects are evidenced in the presence of such subtitles as "Titles of Christ," "Our Obligations to Christ," "Christ's Address to Sinners," and "Christ's Address to Unbelievers." To illustrate further how these texts relate significant Christian principles, the following translations are provided. The first example is the text of Hymn 138:<sup>10</sup>

The word of salvation  
Passing by, you all listen;  
We are lost, suffering people  
(But) there is repentence.

We are lost and involved  
In the darkness  
We are traveling on  
But He will get us out.

Salvation is here in this world,  
It surrounds us all  
Let them say; divine people  
As soon as He said.

(Alice Bell, Translator)

The next example is the text of Hymn 112:

Some day  
I will be dead  
Our Father in heaven  
You can lean on him.

Therefore, Jesus is the one,  
If I die,  
(Up into) heaven is a good place to go,  
And I will be there.

God is the only one  
If he had mercy on me,  
Heaven is high above,  
And I will be there.

(Alice Bell, Translator)

For comparison, four additional hymns may be found appended to this paper.<sup>11</sup>

The critical factor in the retention of the repertory through time has been the publication of the hymn texts. Yet, the printing of these verses has rigidified the repertory, for no new material is presently being added, and it therefore represents a closed system.

### The Musical Characteristics

Among the Mississippi Choctaw, thirty hymn tunes are currently performed in the local churches with the native hymnal. However, the use of only thirty musical pieces for 168 separate texts may be misleading for the layman. Given the highly patterned textual meter, one melody may be sung to a number of differing texts. These music/text correspondences are given at the beginning of the piece, with such symbols as C. M.; L. M.; 10s; 8s, 7s; 8s, 8s and 6s, and so forth, which indicate the number of syllables per line. Thus, any melody that was recorded for a hymn designated "C. M." may be sung to any other text with this common indicator. My observation, however, has been that relatively few texts are currently performed; these few appear to be favorite examples of congregation members.

Certain hymn tunes were presumably adopted from pre-existing models. These borrowed melodies are cited as part of the title in the following examples:

- Hymn 45: Tune, "Shed not a tear."
- Hymn 68: Tune, "Pilgrim's Farewell."
- Hymn 73: Tune, "Pilgrim's Farewell."
- Hymn 98: Tune, "Morning Star of the Spirit."
- Hymn 117: Tune, "Shed not a tear."
- Hymn 121: Tune, "Watchman, tell us," etc.

A few hymns are ambiguous; for example, "I love thy Kingdom, Lord," is indicated with Hymn 149, although one does not know whether the melody was adopted, or the text was paraphrased, from this popular hymn. None of the foregoing hymn numbers are currently sung by the Mississippi Choctaw, which implies either that these sources were not popular, or that they were perhaps added after removal to Oklahoma. That so few of these hymns have a specified tune is significant, and poses questions concerning the origin of other melodies associated with the repertory.

In the early 1860s, Sue McBeth, an Oklahoma Choctaw missionary, records a reference to one hymn origin in a diary entry describing a Choctaw service:<sup>12</sup>

The closing hymn in Choctaw was sung to a most beautiful tune, one I have never heard. I could understand nothing of the words, but the sweet refrain "Ho Minti" (Oh Come). Father Byington's initials are at the

bottom of it. It is his composition or translation. No one can tell me anything of the origin of the tune. Whether it is of English or Indian composition, it is certainly one of the sweetest and most melodious I have ever heard, and I noticed tears on some of the dark faces around me while they were singing it. They tell me that the hymn always appears to move the Choctaws more than any other. Perhaps because it is a hymn of invitation speaking of the dying love of Jesus, and partly perhaps because of the power of its melody.

This quotation is relevant to our study, since the hymn she describes has survived in the Mississippi churches.

From his research, George Stevenson has collected only twelve melodies in Oklahoma that he considers "traditional," i.e., in the oral tradition.<sup>13</sup> Of this corpus, he has identified the sources of three hymns that were popular in the Anglo-Southern singing tradition:

- Hymn 41: Lenox (A Fuging Tune, by Lewis Edson)
- Hymn 47: Green Fields, (or Greenfield, Contrast)  
(A Fuging Tune by Lewis Edson)
- Hymn 48: Mear (or, Middlesex) (A Psalm Tune by  
Simon Browne)

Of these three, the Mississippi Choctaw have retained the melodies to Hymns 47 and 48.

These references comprise all that is presently available, or has been located, concerning the sources of *abba isht tuluwa* melodies. Contemporary singers and native ministers remember nothing of the musical origins of these pieces. Only one song, "Yakni Shoh," which does not appear in the published edition, is verbalized as being the same as the Protestant melody, "In the Sweet Bye and Bye." Aside from the "Yakni Shoh" and one doxology, the examples recorded in Mississippi include hymn numbers 9, 11, 12, 17, 18, 21, 30, 35, 46, 46 (different tune), 47, 48, 50, 54, 55, 64, 66, 66 (different tune), 78, 88, 101, 102, 106, 107, 112, 138, 139, and 141. The doxology is sung to the melody for "Amazing Grace." The melody of Hymn 55 was obviously adopted from the song, "Take My Life, And Let Me Live;" Hymn 18 closely resembles the melodic outline of "Old Time Religion." Several other melodies will undoubtedly sound vaguely familiar to individuals involved in the Southern Protestant singing traditions. To survey the Anglo-Protestant hymnals of the period



for other possible sources of the *abba isht tuluwa* melodies would comprise a major project for the future. Clearly, some Choctaw hymns closely resemble native repertoires, but this comparison will be explored below.

The Choctaw hymns without identified sources also reflect the Protestant hymn models. The first characteristic that they share is that they are strophic in musical form, meaning that one specific segment of music is repeated for all verses of the piece. Some examples are organized with the stanza-chorus pattern found in many Protestant hymnals: each stanza contains differing textual material with a repeated chorus. We have already discussed the metrical symbols which allow for the same segment of music to be sung to differing hymn texts.

Led by a male song leader, the *abba isht tuluwa* melodies may be described in musical terms as being monophonic, with the female singers doubling the male's part at the octave. This characteristic differs from the four-part harmony observable in the Western tradition, but native Choctaw music has no precedent for the Western performance style.

The formal structure of musical verses is also closely patterned after the Anglo-American hymn models. The following chart summarizes these forms for all the *abba isht tuluwa* that have been collected and transcribed:

AA:	Hymns 18, 66 (tune 2), 112
ABAB:	Hymns 9, 12, 46, 54, 138
AABA:	Hymn 141
AA'BA':	Hymns 17 (101)
AA'BA:	Hymns 46 (tune 2), 107
AA'BA":	Doxology, Hymn 102
ABB'A:	Hymn 35
ABCA:	Hymn 48
ABCD:	Hymns 50, 55, 64, 88, 106
ABAB CB'AB:	Hymn 47
AA'BA CDCA:	Hymn 21
ABA'CA" B':	Hymn 11
AA'BC DEFC:	Hymn 66
ABAA' CD:	Yakni Shoh

### Comparison With Native Repertoires

In the following section we will compare the acculturated hymns with native Choctaw music. Most of what has survived of the

presumably aboriginal system is categorized as *hitla tuluwa*, or "dance song."<sup>14</sup> Frances Densmore, along with some other researchers, has considered this repertory as a category of "social" music.<sup>15</sup> In another publication I have presented evidence to show that the *hitla tuluwa* did serve as part of the sacred, ritual complex for the Choctaw. This revised classification, then, makes comparison with the *abba isht tuluwa* more relevant.

In an analysis of native Choctaw music, Densmore identifies and defines what she has described as the "period formation."<sup>16</sup> This concept refers to large segments of music that are repeated internally within a composition. This repetition implies that a structural precedent was previously established for the acceptance of the strophic forms of the Anglo-Protestant hymns. My research on contemporary Choctaw *hitla tuluwa* has revealed that strophic forms figure prominently in these native dance songs. What is new in the *abba isht tuluwa*, then, is the change of text for each repetition of the melody.

All examples of the *hitla tuluwa* exhibit a marker or indicator for the end of a song. Examples of the latter include "ya ho yo!" and "ya yu!" An obvious change of pitch, or the interpolation of additional vocables (non-lexical syllables) define sections within the dance songs. There are no comparable indicators, either for sections, or for the piece, observed in the hymn repertory. In the aboriginal examples, phrases are indicated primarily by aspiration; grace-notes, up-glides, and some use of aspiration appear at this level in the hymns.<sup>17</sup> Most congregations sing a variable number of verses in performances of the *abba isht tuluwa*; this practice is paralleled in the *hitla tuluwa* for the length of the piece varies.

Male song leaders and a monophonic chorus, composed of men and women, are characteristic of both repertories. In approximately half of the *hitla tuluwa* examples, however, striking sticks serve as an instrumental accompaniment. These are used by the song leader, a cultural specialist known as *entuluwa*.

Few examples of the surviving aboriginal repertory have Choctaw texts; the use of vocables is prominent. Occasionally a Choctaw term is interpolated within the context of a song which serves as an indicator for the type of piece being performed. Both of the repertories being compared employ the native vocal quality: a relaxed throat, with considerable nasality.

The *hitla tuluwa* songs use only anhemitonic scales (i.e., without half-steps). Eighteen of the hymns also exhibit this pattern; the remainder have adopted Western scales. An interesting

observation is that certain of the Anglo-American hymn tunes that have been borrowed, (e.g., "Amazing Grace"), also use anhemitonic pitch outlines. The melodic contours in both repertoires vary considerably, allowing for no generalizations on this level; the extensive use of grace-notes and other ornamentation in the hymns, however, is noteworthy. Indeed, the extensive use of grace-notes and glides between pitches (cf. musical manuscripts appended) distort the usual concept of anhemitonic pitch patterns. This performance practice undoubtedly stems from continued exposure to Western scalar patterns and has served to break down the more restricted concept of pitch observable in the native repertory.

The rhythmic structure is the distinguishing feature that separates these two musical categories. Like the *abba isht tuluwa*, the dance songs are metrical. What rhythmic characteristics other genres of aboriginal songs may have had is open to question. Although some syncopation may be heard, the hymns more clearly reflect the smoother, more even, rhythmic patterns of Western examples. This observation becomes intensified by the contrast in tempi; functioning in the context of the dance, the *hitla tuluwa* are much faster in execution. Perhaps the hymns were deliberately cast in slower tempi to provide contrast with the older ritual examples, which the missionaries discouraged the Choctaw from performing.

Ultimately, these repertoires may be regarded as closed systems, since no new compositions are being added to either category. In reality, both bodies of songs appear to be shrinking through time. Not all of the variants of the *hitla tuluwa* that Densmore collected in 1929-30 are remembered at present. Further, the use of a limited number of hymn texts implies that the *abba isht tuluwa* examples have become more rigidified, and that further change can be anticipated. The survival of only twelve "traditional" melodies in Oklahoma underscores this possibility. An accompanying chart is included to summarize the comparisons discussed in this section.

***Hitla tuluwa* (dance songs)**

male song leader  
 monophonic chorus, male and  
 female  
 native vocal quality: relaxed  
 throat, considerable nasality

***Abba isht tuluwa* (hymns)**

male song leader  
 monophonic chorus, male and  
 female  
 native vocal quality: relaxed  
 throat, considerable nasality

unaccompanied, or use of striking sticks	unaccompanied
strophic form predominates	strophic form exclusively
length of piece variable	number of verses variable in performance
final markers for piece present	no final markers for piece
phrase marker: aspiration	phrase markers: grace-notes, some aspiration
vocables prominent. Some Choctaw text	Choctaw texts exclusively
anhemitonic scales	anhemitonic scales predominate
metrical rhythm	metrical rhythm, isometer
faster tempi common	slow tempi
closed system: no new music being added	closed system: no new music being added
ritual context	ritual context

### Concluding Statements: An Overview

Since music was an important aspect of native ritual, the missionaries apparently thought it imminently desirable to foster musical expression as part of Christian worship. Adopting both native language and performance practices assisted with the process of Christianizing the Choctaw. We have already noted the didactic aspects of the hymn texts. It appears that the Christian principles and beliefs, like salvation and repentance, which the missionaries wished to establish, were often reaffirmed in the hymn verses. Thus, the hymn texts may be viewed, at least on one level, as being utilitarian.

Perhaps even more important to this repertory is that the use of the Choctaw language and musical performance practices contributed an element of Choctaw identity to the new belief structures proposed by the missionaries. I suggest that this concept of identity continues today. Since not all native speakers are literate, especially in the Choctaw language, ownership of the hymnbook serves as a symbol of this identification—the ability to relate to the new religion on deep cognitive levels. The *abba isht tuluwa* certainly provide one with more of this sense of relatedness than the Methodist Hymnal or the Baptist Broadman Hymnal.

Many of these hymns are truly powerful expressions—both individually and collectively. The melodies are indeed moving, emotionally, as attested by Sue McBeth's observations earlier in this paper. One receives the impression that a true statement of existence, beyond the physical domain, is being expressed and experienced. There appears to be a merger of the collective spirit with some higher, unseen power. I realize that these observations represent my own interpretation of the performances, yet there is an inherent need to express these perceptions.

That the missionaries did not study the positive aspects of the native Choctaw religion before trying to replace the old belief structure with Christian theological concepts is unfortunate. Instead of regarding the Choctaw way as superstitious and inferior, they might have created a more viable religion in merging the contributions of both systems. Combining the more phenomenologically-based Christianity with the metaphysical aspects of native beliefs would have created a superior system, in my opinion.

Aspects of the native ideology and belief system continue to survive among the Mississippi Choctaw, especially in the more traditional communities. Research on the institution of the shaman indicates that Christian beliefs have permeated the native ideology as well. Examining how these two systems have been accommodated by the Choctaw, both individually and communally, must await a separate study; it is indeed a challenge that lies before us.

Finally, the Choctaw hymns should be compared with the hymn repertoires in other Indian tribes. The extant Cherokee hymnal and the Dakota *Okodakiciye-Wakan Odawan* are two representative examples.<sup>18</sup> This expansion of the area of research will perhaps enable us to clarify the cognitive structures underlying acculturation, both musically and ideologically, in American Indian tribes.

#### NOTES

1. Additional ethnographic information on native culture may be found in John R. Swanton, *Source Material for the Social and Ceremonial Life of the Choctaw Indians*, Bureau of American Ethnology, Bulletin 103. Washington: Government Printing Office, 1931.

2. The symbol V was pronounced like "u" in tub, and appears throughout the hymnbook in this context. The Choctaw Dictionary has changed the symbol to "a." My informants currently pronounce this initial vowel as "a" in father, hence the resulting transcription of "abba."

3. George W. Stevenson, *The Hymnody of the Choctaw Indians of Oklahoma*. Unpublished D.M.A. dissertation, Southern Baptist Theological Seminary (1977).

4. A copy of the sixth edition is presently housed in the Rare Book Room of the Howard Tilton Library, Tulane University in New Orleans.

5. Cyrus Byington (1793–1868) is also credited with publishing a spelling book, an almanac, a grammar, and a dictionary (posthumously) in the Choctaw language. With the Rev. Alfred Wright, he translated the Old and New Testaments of the Bible.

6. *Chahta Vba Isht Taloa Holisso*. Richmond, Virginia: The John Knox Press, reprinted 1968.

7. This method of indexing by subject/topic is also typical of Protestant hymnals with which I am familiar.

8. This statement has also been confirmed by Rev. Dalton Haggan, the present Baptist missionary in Mississippi, who has investigated the problem.

9. I am grateful to George Stevenson, *op. cit.*, for supplying the identities of some of the less obvious individuals in this list.

10. I would like to thank Alice Bell of the Mississippi Choctaw Reservation who provided the translations of the texts included herein. The translations are literal, without attempting to cast them in more formal English forms.

11. George Stevenson, *op. cit.*, includes translations of eleven examples: hymn numbers 11, 21, 46, 47, 48, 90, 103, 112, 124, 152, and 162.

12. Sue L. McBeth. "Diary of a Missionary to the Choctaws, 1860–61." Ed. by Anna Lewis. *Chronicles of Oklahoma*, XVII/4 (December, 1939), p. 434.

13. Recordings of Oklahoma Choctaw hymns include the following discs: "Chahta Vba Isht Taloa Oke" (Oklahoma City: CRS records). "Traditional Indian Hymns" (Tulsa, Oklahoma: A. C. Sweeney). "Traditional Indian Hymns, Vol. II" (Tulsa, Oklahoma: Witt Memorial Indian United Methodist Church, 1972).

14. For more detailed information on the *hitla tuluwa*, see Frances Densmore. *Choctaw Music*, Bureau of American Ethnology, Bulletin 136. Washington: Government Printing Office, 1943. And David E. Draper. "Occasions for the Performance of Native Choctaw Music." *Selected Reports in Ethnomusicology*, III, No. 2 (1980), pp. 147–173.

15. Densmore, p. 134.

16. Densmore, p. 118.

17. Since grace-notes are not often used to indicate the boundaries of musical phrases in the *hitla tuluwa*, they may have been found in other genres of Choctaw music which have not survived.

18. *Cherokee Hymn Book*. Philadelphia: The American Baptist Publication Society, n.d. And Jessie W. Cook, ed., *Okodakiciye-Wakan Odawan (Dakota Hymnal with Tunes and Chants)*. New York: Thomas Whittaker, 1894.

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## ABBA ISHT TULUWA 35

$\text{♩} = 72$

Chi- sas pul- la ka- to  
 pi nuk- hak- lo ho- cha  
 I- ki chi- ho- wa i  
 ssa (a) cha, Min- ti ta- la ha tok.

## Translation

1. Jesus must  
Have mercy  
If we stop serving God,  
He comes here.
2. To this rich earth,  
He came to stay.  
When he saw people suffering,  
He had mercy on them.
3. When he did that,  
Jesus, the one who can accomplish all this, said  
"I took his place in death."  
He said so.
4. "Whosoever would be  
Thinking of me,  
Always follow me."  
He said so.
5. That which has happened  
All people,  
Jesus is our King,  
Whom We must obey.
6. With all our heart,  
Make it true (real),  
Our Heavenly Father  
We should give ourselves.
7. Who is Our Savior  
Only Jesus,  
Who can do all these things,  
Only Jesus can do them.

(Alice Bell, translator)



## ABBA ISHT TULUWA 17

$\text{♩} = 96$

Ha- tak ok- cha-  
ya ma! Hi- mak ka  
feh- na ka chi- mi-  
shi- lom- bish feh- na-  
ka Ish a- nuk- fil lash- ke.

## Translation

- |  |  |
|--|--|
| <p>2 Chim ishilombish a<br/>Ish kaiyancha chj cho?<br/>Chim ishilombish fehna kut<br/>Holitopa hoke.</p> | <p>1. The living people!<br/>This very moment<br/>Your very soul<br/>Think about it.</p>                               |
| <p>3 Nana toshbi yona<br/>Aiulli tok keyu;<br/>Chisus Klaist im issish ona<br/>Aiulli tok oke.</p>       | <p>2. Your soul<br/>Will you lose it?<br/>Your soul is<br/>Holy too.</p>   |
| <p>4 Yumohmi pulla ka<br/>Huchik kancho kashke;<br/>Okchaya na biliashke,<br/>Hush ahni pullashke.</p>   | <p>3. Things which are not corrupted,<br/>No money can buy.<br/>Jesus Christ's own blood,<br/>No money can buy it.</p> |
| <p>7 Micha oh asilhha;<br/>Chukush achukma ya<br/>Chihowa holitopa yut<br/>Huchema hinlvshke.</p>        | <p>4. It's always been,<br/>You shall not lose it;<br/>Live always,<br/>You shall keep it always.</p>                  |
|  | <p>5. Ye shall ask;<br/>You shall have a holy heart<br/>God is holy<br/>And he gives it to you.</p>                    |

(Alice Bell, translator)

## ABBA ISHT TULUWA 48

Shil- lom- bish Ho- li to  
 pa ma Ish min- ti pul-  
 la cha Ha- tak il- ba  
 sha pi a ha Ish pi  
 yuk pa lash- ke.

## Translation

- |   |  |
|---|--|
| 2 Pi chükush nusi atukma<br>Ant ish okchvlashke,<br>Ish pi yohbiiechikbano;<br>E chim aiahnishke. | 1. Holy Spirit!<br>You must come,<br>We are suffering people<br>We ask for happiness.                  |
| 3 Shilombish Holitopa ma!<br>Pim anukfila hut<br>Okhlilit kunia hoka,<br>Ish pi on tomashke.      | 2. Our sleeping hearts<br>You must come and wake us,<br>You must pacify us;<br>We implore you.         |
| 4 Pi chükush nukhıklo yoka<br>Ant pi hopohluchi:<br>Il aiashucheka yoka<br>Ish pi kashoffashke.   | 3. Holy Spirit!<br>Our mind is<br>In darkness,<br>You must enlighten us.                               |
|   | 4. Our hearts are sorrowful<br>You must come and comfort us:<br>We are sinners<br>You must confess us. |

(Alice Bell, translator)

## ABBA ISHT TULUWA 11

$\text{♩} = 60$

Ha- tak hash pu- ta ma! Ho min ti;  
 Ho min ti; Ha- tak hash pu ta ma,  
 Yak- ni a- chuk- ma kat A- ba ta  
 na- ya- ash- ke Ho min- ti .

## Translation

- Ye people!  
 Everyone come;  
 Ye people!  
 This good earth  
 Is a heavenly place;  
 Everyone come.
- Hatak hush moma ma  
 Ho yimmi;  
 Hatak lush moma ma!  
 Chisus im anumpa  
 Hush yimmi pullashke;  
 Ho yimmi.
- All you people  
 Who believe;  
 All you people!  
 Jesus' own words  
 You must believe;  
 You believe.
- Okla e moma kut,  
 Kil ia:  
 Chisus pi hullo hosh  
 Pi ulhtobut illit,  
 Falamut tani tok;  
 Kil ia.
- We, all of us  
 Let us go  
 Jesus, who lives us,  
 Who died for us,  
 Was risen again;  
 Let's go.
- Chisus im anumpa  
 Ke yimmi  
 Chisus im anumpa  
 Achukma fehna ka  
 Chukush isht ahli hosh  
 Ke yimmi.
- Jesus' word  
 Let us believe  
 Jesus' word  
 Is always good  
 You must believe with all your heart  
 Let us believe

5 Vba auykpa yut  
Pimma chi;  
Chisus ai ahanta  
Yumma il onakmut  
Vba ayukpa yut  
Pimma chi.

6 Vba il onakmut  
Pilla wa;  
Yakni achukma ya  
Yumma il onakmut,  
Antut e bilia;  
Pilla wa.

5. Heaven, happy place,  
Give it to us;  
Where Jesus lives.  
When we come to  
Heaven, a happy place,  
Give it to us.

6. When we come to heaven  
We shall not die;  
Earth, happy one.  
When we come over there  
We live there always  
We shall not die.

(Alice Bell, translator)