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Heleluyvn Yvhikares ("I Will Sing Hallelujah") A Documentation of Muscogee-Seminole Hymns and Hymn-Singing Practice Within the Seminole and Muscogee (Creek) Nations of Oklahoma

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Heleluyvn Yvhikares ("I Will Sing Hallelujah")

A Documentation of Muscogee-Seminole Hymns and Hymn-Singing Practice
Within the Seminole and Muscogee (Creek) Nations of Oklahoma

A thesis submitted in partial fulfillment of the requirement
for the degree of Bachelor's of Arts in Linguistics from
The College of William and Mary

by

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Chapter 1: Introduction

Muscogee-Seminole hymns\(^1\) are an integral component of the religious practice and life of the Seminole and Muscogee (Creek) people. Hymns preserve the Muskogee (Creek) language and enforce its continuation through repeated practice in churches and homes. Songs of prayer unite congregations in shared memory of those who have passed on, and are a source of pride upon which Christian and community identity is built. During the summers of 2014 and 2015 I visited the Seminole and Muscogee (Creek) Nations of Oklahoma, where I attended Muskogee (Creek) church, visited a Seminole Nation language immersion school, and aided in a video documentation project of the Muskogee (Creek) language and Muscogee-Seminole songs. I also conducted several formal and informal interviews about hymns with Muscogee community members both in person and over video chat. From my participation, observation, and conversation I became aware of a deep community concern with the loss of knowledge and practice of hymns, as well as with the documentation of religious songs. My objective is to provide documentation of Muscogee-Seminole hymns and the Muscogee hymn-singing tradition by way of musical transcription and description. It is my hope that these might serve the Seminole and Muscogee (Creek) communities as both a cultural record, a source of remembrance and pride, and as a teaching resource for future generations.

1.1 Historical Background of Muscogee-Seminole People and Hymns

The history of the people of the Seminole and Muscogee (Creek) Nations provides insight into the origin and importance of Muscogee-Seminole hymns. The native peoples who would much later form the Muscogee (Creek) and Seminole Nations of Oklahoma originated in the southeastern United States, in what are now the states of Georgia and Alabama (Schultz

\(^1\) I use the terms 'hymn' and 'song' interchangeably- both are used by members of the Seminole and Muscogee (Creek) Nations to refer to Muscogee-Seminole hymns.
These people were early speakers of the Muskogee language and were referred to broadly by early European traders and settlers as “Creek.” Those who settled in the western and southern regions by the Coosa and Tallapoosa rivers were identified by Europeans as “Lower Creeks.” Those who moved to settle in the southeast, along the Chattahoochee and Flint rivers, were referred to as “Upper Creeks.” As contact and conflict with Europeans grew in the 17th and 18th centuries, some of the “Creek” population moved to Florida. It was during this time that the term “Seminole” was first applied to Muskogee speakers, used to distinguish the Florida bands from their northern Creek relatives. In the 1830s most Muscogees and Seminoles were forced to relinquish their land claims in Florida and move to Indian Territory in Oklahoma. In 1856, the Oklahoma Seminoles and Creeks negotiated a treaty which provided the two Nations with separate land and government. Today, the Muscogee (Creek) Nation and the Seminole Nation represent two tribes with separate tribal complexes and governments. However, linguistically, those who belong to the Muscogee (Creek) Nation and those who belong to the Seminole Nation are nearly indistinguishable (Schultz 1999:19). The Muskogee (Creek) language is spoken by several thousand citizens of both Nations.

Since this project primarily addresses the music of the Muscogee-Seminole community, it is important to consider the influence of Christian missionaries, who brought with them the Christian religion and hymn-singing practice. The adoption of Christianity by the Seminoles and Creeks was gradual and faced with initial resistance. Baptist, Presbyterian, and Methodist missionaries arrived in Indian Territory post-Removal in the early to mid 1800s. Initial hostility toward missions was expressed; however, missionaries were persistent in their efforts, and, ultimately, missions were successful (Buswell 1972: 245, Taborn 2004: 40). Of the number of

\[2\] I refer to the language spoken in the Seminole and Muscogee (Creek) Nations as Muskogee (Creek) or Muskogee. The spelling ‘Mvskoke’ is also used by many within the two communities to reference their language; however, for this paper I will use the former two titles.
Christian denominations, Baptist and Methodist showed the greatest amount of success (Schultz 1999: 54). Missionary work in Indian Territory during this time contributed greatly to the development of the Muscogee-Seminole hymn singing practice.

In 1835, Reverend John Fleming, along with the assistance of James Perryman, a Baptist Muscogee-Seminole preacher, published both a Muskogee (Creek) language book and the first book of Muscogee hymns (Taborn 2004: 41). Muscogee (Creek) interpreters- often people of mixed Muscogee and white or African American descent- played a crucial role in the translation and development of Muscogee-Seminole hymns. Many were instrumental in aiding missionaries to translate the Holy Scriptures, hymns, and stories from the bible (Taborn 2004: 46). Some of the songs in the Muscogee-Seminole hymn repertoire may have been created by, or heavily influenced by, African Americans- descendants of “freedmen” in the Muscogee (Creek) and Seminole Nations. The combined participation of missionaries, interpreters, and native Muscogee (Creek) and Seminole peoples in hymn translation may explain why Western themes feature so prominently in the current repertoire of hymns, as well as why indigenous themes, both thematic and musical, are also present.

The first hymns included in Creek hymn books, including Fleming’s, were all translations of English hymns. Throughout the 1800s and much of the 1900s hymnbooks contained only such English translations. These collections did not reflect the hymn-singing practice of the time, as many of the translated hymns were not performed. Instead, communities sang hymns of their own making, written originally in Muskogee (Creek). It was not until 1967 that Reverend Homer Lee Emarthle compiled a hymnbook containing these original songs, which reflected congregations’ actual patterns of practice (Martin 2016, personal communication).
1.2 Preface to Muscogee-Seminole Documentation and Transcription Projects

My interest in the religious music and language of the people of the Seminole and Muskogee Nations began in the fall of 2013. At the time I was enrolled in a linguistics course at the College of William & Mary which discussed the intersection of language and culture. I attended a short lecture given by anthropologist Stephanie Hasselbacher Berryhill, who spoke about her involvement in the documentation and revitalization of Koasati, a Muskogean language spoken within the Coushatta Tribe of Louisiana. I was fascinated by the concept of language documentation and revitalization, and met with Dr. Hasselbacher Berryhill to ask her questions about her involvement with the Coushatta Tribe. She recommended I speak with Jack Martin, a professor of English and Linguistics at William & Mary, who had introduced her to the Coushatta community and its language documentation project.

Professor Martin’s research focuses on language preservation and maintenance, with a concentration on the Native languages of the American South, particularly Muskogee (Creek), Miccosukee (Mikasuki), and Coushatta (Koasati). When I met with him for the first time I learned of his involvement with the Seminole and Muscogee (Creek) people of Oklahoma and with various Muskogee (Creek) language preservation efforts. Professor Martin has worked collaboratively with members of both the Seminole and Muscogee (Creek) Nations to help produce Muskogee (Creek) language resources, including a dictionary, grammar, collection of texts, and textbook.

The genesis of the current language and song documentation project which prompted my subsequent work with transcription was in 2014, when Professor Martin received a phone call from Muscogee (Creek) elder Juanita McGirt. Mrs. McGirt is the sister of Margaret Mauldin, a fluent Muskogee speaker. Professor Martin has collaborated with both sisters on several
language projects. During the phone call, Mrs. McGirt noted that she was now 80 years old, that she knew more than 70 Muscogee-Seminole hymns, and that she wanted to record them. Professor Martin planned a trip to visit the Seminole and Muscogee Nations in the summer of 2014 in order to video record Mrs. McGirt singing these hymns, as well as to record samples of other fluent Muskogee (Creek) speakers speaking in the language. I was fortunate enough to receive an invitation from Professor Martin inviting me to accompany him on this trip.

Early in the summer of 2014, before traveling to Oklahoma, I attended CoLang: Institute on Collaborative Language Research. This summer institute focused on Native American languages and offered two weeks of intensive workshops on practices, principles, and models of language documentation and revitalization. Over the course of those two weeks I attended workshops and talks on topics ranging from orthography to lexicography and from transcription methods to teaching materials and methods for indigenous languages. One course in particular attracted my primary interest and curiosity. This was a workshop on song documentation, taught by ethnomusicologist Nicole Beaudry and linguist Siri Tuttle. Over the course of the four class meetings we discussed methods of song transcription, the value of song transmission as a means of language retention, and many of the linguistic, cultural, and ethical aspects of the study of song. I have been a lover of music my whole life, and was fascinated by the prospect of a discipline that might integrate my passions for music and linguistics.

Following the conclusion of CoLang, I, along with two other William & Mary students, traveled with Professor Martin to Okemah, Oklahoma, where we would stay for the next several days. During that time we paid several visits to the Pumvhakv Immersion School, a Seminole school which offers a full immersion Muskogee (Creek) language program for young children. It was at Pumvhakv that we assisted in the making of the pilot video for a Muskogee (Creek) video
documentation project. The video featured fluent speaker Linda Bear discussing in the Muskogee language the preparation and making of lye. Community members J. Michael McCarty and Gloria McCarty filmed and edited the videos, while older students at the school with the aid of fluent language speakers helped to provide transcriptions and translations³.

Later in the week Professor Martin, Michael and Gloria McCarty, the two William and Mary students, and I traveled to the home of DeAnna Mauldin, the daughter of Margaret Mauldin and niece of Juanita McGirt. There, Mrs. McGirt recorded a total of ten Muskogee-Seminole hymns, the videos of which were filmed and edited by Michael and Gloria McCarty. Mrs. McGirt also provided both English translations and Muskogee (Creek) transcriptions for each of the hymns she recorded. Over the course of the next several months, Mrs. McGirt would go on to record, transcribe, and translate over fifty more hymns.

Upon my return to William and Mary in the fall of 2014, and having developed a keen interest in the Muskogee-Seminole songs, I endeavored to begin the process of musically transcribing them. Throughout the remainder of that semester I experimented with different transcription techniques and technologies and gained an appreciation for the beauty and complexity of Muskogee-Seminole song. Hoping for an opportunity to re-visit the Seminole and Muskogee (Creek) communities in Oklahoma to learn more about their language and religious music I applied for and received a summer research scholarship through the College of William & Mary. In the summer of 2015 I returned to Oklahoma with Professor Martin and a linguistics student from Princeton University named Ryan Budnick, who had been a student of Professor Martin’s at CoLang the summer prior.

The project in which the three of us were involved is a large-scale video documentation effort conducted by members of the Seminole Nation’s Pumvhakv School. The goal of the

³ The full video of Linda Bear is available online to view at http://muskogee.blogs.wm.edu/interviews/
project is to interview fluent Muskogee (Creek) speakers as a means of recording natural, non-scripted samples of the Muskogee (Creek) language. The project began in August 2015 and is slated to continue until the summer of 2017. During the course of our visit, staff and teachers at the Pumvhakv School first identified a number of elders to interview. Professor Martin then coordinated with interviewees and gathered preliminary information on which topics they might like to discuss in the interview. Linda Bear, who had performed in the pilot video the previous summer, was responsible for conducting the majority of the interviews, while Michael and Gloria McCarty shot and edited the videos. Over the course of the next two weeks, nine interviews were conducted and recorded with community members on a variety of topics, including traditional clothing, food preparation, hunting, fishing, stickball, traditional morals, childhood stories, and more. Several of the speakers also recorded hymns. Local students enrolled in Bacone College’s Center for Tribal Languages have since been working with fluent language speakers and teachers to add subtitles, in both English and Muskogee, to the videos.

While my physical participation in the filmmaking process was minimal, I helped to instruct the students in the various technologies needed to produce the interview transcriptions and translations. I was also able to speak with a number of interviewees about Muscogee-Seminole hymns and ask questions regarding favorite hymns, hymn transmission and loss, and associations between individuals and particular songs. Ryan and I also aided in the early development of a Muskogee (Creek) language learning app for computer and phone.

The video documentation project, as well as my transcription project, is part of a larger body of work which seeks to document Muskogee (Creek) language and song. As my particular focus is on song, I identify a number of individuals, institutions, and publications which have
contributed to the general knowledge of Muscogee-Seminole songs and their performance practice.

1.3 Hymnals, Transcriptions, and Multi-Media Documentation

Hymnals are an important source of song and language preservation. John Fleming’s 1835 publication of a short sermon and hymns is the first known collection of Muskogee (Creek) hymns. The hymnal offers lyrics for twenty early hymns, which, as mentioned earlier, were direct translations of English hymns into Muskogee (Creek) (Fleming 1835). A hymnal published by Ann Eliza Worcester Robertson in 1880 offers a larger collection of hymns, 68 in total (Robertson 1880). Similarly to Fleming’s publication, it appears that all hymns within are direct translations of English hymns. In the hymnal itself, each hymn is titled with its English title, underneath which is printed the Muskogee translation, indicating that the English hymn is the predecessor to the Muskogee (Creek) version. These early hymnals were used primarily for missionary purposes, to spread the messages of Christianity to Native American communities. In 1905 a collection of hymns gathered by J.H. Land was published as a hymnal (Land 1905). This collection appears to contain a number of hymns written by Muscogee-Seminole people, and is not limited to only translations of pre-existing hymns. In the latter half of the 20th century, hymnal publications, such as the well-accepted *Nak-cokv Esvvhiketv*, began to reflect the actual practice of hymn singing through inclusion of a variety of hymns, both translations and originals (Wiyo Publishing Company, 2012). With this transition, the hymnal came to acquire a new purpose. No longer an artifact with little practical use, created by outsiders with a foreign perspective and intention, the hymnal is now a beneficial reference source which reflects the current religious practice of the communities who use it.
A number of efforts have been made to musically notate Muscogee-Seminole hymns in addition to linguistically transcribe them for publication in hymnals. James O. Buswell’s 1972 dissertation on Florida Seminole religious ritual offers an in-depth description and analysis of the Florida Seminole Tribe’s traditional culture, practice of Christianity, and interwoven relationship between the two (Buswell 1972). He includes an appendix of hymn transcriptions, which features 20 notations, as well as general comments regarding their performance practice by the individuals who sang them. Buswell’s transcriptions are written, as mine are, in standard Western musical notation, including time signature and key signature. He notes his purpose in transcription as making no attempt to standardize the notation across the collection, but rather to capture the particular idiosyncrasies of each hymn (Buswell 1972: 490).

Karen Taborn’s thesis on the indigenization of Christian hymn singing by Creek and Seminole Native Americans, published in 2004, discusses how Seminole and Creek churches have become key sites for the preservation of distinct Seminole-Muscogee cultures (Taborn 2004). She credits hymns as a medium through which community members maintain their traditions, and provides discussion of both the thematic and musical content of hymns. Taborn provides descriptive musical transcriptions of four hymns. Each transcription is used to illustrate a particular quality of hymn-singing performance: melodic motifs and slurs, song sections, leader entrances, and rhythmic patterns. Her transcriptions, while similar to Buswell’s in their use of the five line staff, do not assume time or key signatures.

Lastly, Dr. W. Dayl Burnett, now a professor of music at Arkansas Tech University, transcribed a collection of 25 hymns that had been recorded by Margaret Mauldin in 1994 for the CD Vvksamet Yvhikeyvres/ Believing We Will Sing: A Collection of Creek Hymns (Burnett, Martin, Mauldin 1994). Professor Jack Martin edited the collection. These hymns are the closest
in transcription to my own, assuming standard Western notation, time and key signatures, markings of choruses and verses, etc. Of the past efforts, excluding my own, Dr. Burnett’s transcriptions may be the most suited for pedagogical purposes, as they are the most highly standardized and prescriptive.

A number of other multi-media efforts have documented the Muscogee-Seminole hymn-singing practice. The 2014 documentary film *This May Be the Last Time*, directed by Sterlin Harjo, traces the disappearance of the director’s grandfather, as well as the songs of faith and encouragement sung by those who searched for him (Harjo 2014). The film inquires into the origins of Muscogee-Seminole songs and their connection to African American spirituals and early Scottish line singing. In late 2014, the Smithsonian’s National Museum of the American Indian, in conjunction with the Muscogee Creek Nation of Oklahoma, presented a three-day festival celebrating the heritage, history, and culture of the Muscogee (Creek) Nation. The festival included a screening of *This May Be the Last Time*, as well as daily Creek hymnal singing group performances.4 Both Sterlin Harjo’s film and the Smithsonian festival serve to introduce Muscogee-Seminole songs to a wider audience, and to increase public awareness of this beautiful, culturally-significant language and performance practice.

1.4 Preface to Transcription

Through my efforts in transcribing I too hope to bring awareness and clarity to the practice of Muscogee-Seminole hymn singing, as well as expand upon transcriptions such as Buswell’s and Taborn’s that have been completed prior to my own. When I began my transcription process in the late summer of 2014, I was initially unsure of what my primary

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4 Videos from the festival may be found on the SmithsonianNMAI Youtube© channel, https://www.youtube.com/user/SmithsonianNMAI
purpose in transcribing was or would turn out to be. I knew when I began that I was drawn to the hymns in some indescribable way and that song documentation seemed to be an important component of linguistic and cultural preservation and continuation. I will admit, though, that the project began more as a result of my personal interest in the language and the music than as a result of community need or desire. When I had the opportunity to return to Oklahoma in the summer of 2015 I began to speak to and listen more to members of the Muskogee (Creek)-speaking community. I learned of the tremendous importance of song as a preserver of language and a vehicle of memory sharing. I heard community members voice their predictions and fears that in years to come songs would cease to be sung and that grandchildren and great-grandchildren would forget the words and melodies. However, I also heard determination in the way they voiced their desire to document their language and musical tradition. When language documentation is mentioned, hymn preservation is foremost. There is a desire to preserve song, to have a resource to which future generations may refer and reflect upon. Should the day come when many Muscogee-Seminole hymns are no longer sung, it is my hope that the song transcriptions which I have completed may serve as a reference and a teaching resource, as well as a source of pride and of cultural preservation for the community.

Simplistically, transcriptions can be seen as having one of two purposes: descriptive or prescriptive. Descriptive transcriptions provide as close to an exact replica of music as possible, attempting to record what has actually occurred in sound, while prescriptive transcriptions provide a much broader blueprint intended for the performer (Nettl 2005: 77). The primary purpose of my transcriptions is prescriptive; the musical transcriptions I have written are intended to be used as a reference and resource by those within the Muscogee-Seminole community who are familiar with the hymn singing style and tradition. By transcribing with this
goal in mind, I hope to provide a guide for the learner/performer by means of simplification and, to some extent, standardization of hymns. I have therefore chosen to transcribe the hymns in the Western musical style and to include descriptions of standard Western form, metric structure, and tonality in my account of the hymns. Western notation style is widely recognized around the globe, and will facilitate in the goal of making Muscogee-Seminole hymns available and accessible to a wider audience.

It is crucial to note that I base nearly the whole of my musical observations off of the recordings of one individual, Juanita McGirt. Although I also rely upon my remembrances of a church service I attended at Thewarle Indian Baptist Church in the summer of 2015, as well as a hymn-singing convention I attended at Wetumpka Baptist Church, Mrs. McGirt’s recordings are my primary source for transcription. Mrs. McGirt was generous enough to donate her time and her voice to producing these recordings from the summer of 2014 to 2015. She possesses an expansive knowledge of Muscogee-Seminole hymns, including many lesser-known songs that are no longer remembered or sung in church. As the purpose of this transcription project is to document the body of Muscogee-Seminole songs, finding community members who have knowledge of rarer songs is vital. Mrs. McGirt’s unique recordings are an important source of musical and cultural information. I acknowledge that her recordings represent only one voice and interpretation, and that relying upon the recordings of only one singer for transcription poses a significant methodological limitation. I will discuss the implications of this further in my section on transcription methods and limitations.

The following is a presentation of Muscogee-Seminole hymn transcriptions as well as discussion and analysis of their properties and practice. It is my hope that this work may benefit

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5 See Chapter 4: Musical Description of Muscogee-Seminole Hymns for a more detailed discussion of the musical components of my transcriptions.
members of the Seminole and Muscogee (Creek) Nations by means of providing a lasting, multipurpose record and celebration of their language and religious musical tradition.
Chapter 2: An Ethnographic Description of the Muscogee-Seminole Church Setting

On a hot and humid Sunday in August 2015, Jack Martin, Ryan Budnick, and I drove out to Thewarle Indian Baptist Church for their Sunday morning service. Melanie Frye, a language education specialist at the Pumvhakv School in Seminole, had graciously invited us to join her and her family at the church, and I was eager to take her up on the offer. Thewarle, located three miles north-east of Dustin, Oklahoma, is nestled within a wooded area off the side of a long country road. After driving for a little under an hour we turned off of the main drag and onto the graveled drive leading to the church. As the buildings came into view I felt a hot surge of anxiety. As a first-timer to Muscogee church I felt woefully uncertain of the proper church protocol and fearful of misstepping or inadvertently causing offense. As I would later find, my worries were unfounded, but as it were, I decided to watch, listen, and pay extra attention to the patterns of action of those around me.

Jack parked the car behind one of the camp houses and the three of us stepped out of the vehicle into the morning heat. Ahead of us and slightly to the right stood the church building, vaguely obscured by a camp house and some trees. The structure of Thewarle church is similar to that of many of the Indian Baptist churches of the area. With a white clapboard structure and a bell-tower steeple, the church building stands near the center of the church ground, ringed by camp houses. The original church house was built in 1870, but was rebuilt a number of times, most recently in 1914 (Fife 1971: 3). Of the original eleven family camp houses that surround the church a fair number are still in use today. Making our way forward away from the car we found Melanie and her mother in front of their camp house, and were welcomed with hugs and introductions. The start of the service was growing near, so we walked together to the entrance of the church. A ramp and a set of steps led up to the door, which opened up into the covered
wooden arbor. Having spent the entirety of the previous day outside in the stifling heat at a hymn-singing convention, I was more than happy to step through the doors into the cool interior of the church.

The following diagram of the church interior is taken from Sharon Fife’s 1970 article on Baptist Indian church, and reflects fairly accurately the arrangement of Thewarle’s interior as it is today.

**Figure 1: Thewarle Church Interior**

Most regional Muscogee church house interiors share the same or similar arrangement of seating. The entrance doors to the church open facing east. Along the opposing, western wall rests the pulpit. Behind the pulpit are seats for visiting pastors, ministers, and women's leaders. Pews are arranged around the room's perimeter. Those along the southern wall are reserved for men and those along the northern wall are reserved for women. These seats are kept primarily for regular Christian churchgoers. Since I was a visitor to the church and not a congregation member, I instead took my seat in chairs set up along the eastern wall, directly to the right of the
entrance. These seats are reserved for women visitors or nonbelievers. Jack and Ryan were led by several male congregants to the men's pew along the southern wall. Men and women have historically been separated, namely for the purpose of reducing unnecessary distraction and ensuring that the pastor's message be heard by all (Schultz 1999: 84).

Clutching my songbook I slid into a seat underneath the window. As several other women entered and filled in the seats around me I greeted them with a smile and an explanation that I was a visitor here for my first time at Muscogee church. As soon as the last remaining members took their seats and the entrance doors were shut the service began. Whereas as recently as the 1970s services at Thewarle were conducted in the Muskogee language, the service I attended was largely given in English, excepting prayers and hymns. Several members held Muskogee (Creek) bibles or songbooks, but the majority seemed to carry the familiar words and passages of the hymns in their minds alone. The structure of the church service at Thewarle follows a typical pattern, consisting of six basic sections: the introduction, which includes both prayers and hymns, the welcoming by the pastor, the sermon, more singing, the invitational section, and the closing of the service (Taborn 2004: 88). Throughout the service the congregation alternated between sitting and kneeling in prayer. As a visitor, however, I was exempt from this practice.

Although I had had prior exposure to the Muscogee-Seminole style of hymn singing by way of recordings, interviews, and the hymn singing convention of the previous morning, the service at Thewarle marked my first experience with hymn singing in its original context of the church. Hymns in the church are led by song leaders, either men or women, who begin a hymn by singing aloud the first few words of a line. After he/she has sung several words, the congregation then joins in. Choice of hymns by individuals is impromptu, led by personal
inspiration, and any congregation member may choose to lead a song (Taborn, 2004: 88).

Occasionally, two members will begin hymns at the same time, and a competition of sorts ensues. Victory is typically claimed by the member with the loudest and most persistent voice.

As I waited for the first hymn of the morning to be led I sat poised with a finger marking the index of songs in the back of my songbook. The songs there are listed alphabetically by first line. No introduction of the hymns by the pastor or congregation member is given. Therefore I knew I had to rely upon catching the first line of the song in order to look it up quickly in the index and flip to the corresponding page. This worked effectively perhaps half of the time. After the song leader had pronounced the beginning several words, the congregation (and me, if I was lucky to have found the title) would then join, singing with one unified, loud voice. The congregation sings entirely in unison. However, the song leader often sings a beat or two ahead, and will often skip the end of a line in order to begin the next before the congregation. The order of the verses in Muskogee hymns is subject to change, and therefore the congregation relies upon the leader to dictate which verse will be sung next.

Muskogee hymns are performed a cappella by the congregation, without the use of musical instruments. The hymns are monophonic, meaning that they consist of one single musical line and no harmony. Men and women sing in octave unison. Hymns are completely texted and do not make use of vocables or other non-texted sounds such as ‘oos’, ‘ahs’, or humming. Initially, I was surprised by the complete lack of harmonization. Having grown up singing hymns and carols, most of which have standard four-part harmony, I found myself resisting the urge to add a major third here or there. Still, there was beauty in the strength of many voices singing as one. With no one fighting to have their individual voice or harmony heard above the rest, the congregation felt united. No single member was elevated above the rest.
I realized that, to the congregation, singing the hymns is not about crafting a piece of music, but is instead a means of connecting with the meaning of the hymns and with fellow congregants. At times I felt overcome by the sheer power of sound in the room and couldn't keep myself from breaking a smile as I added my voice to the resounding chorus.

As I read through the hymn texts I found myself struck by their affective nature. The words of the hymns speak of both great sadness and great joy. They offer praise to God/Jesus, mourn those who have passed on, and promise happiness once one has reached heaven. They provide encouragement to those who lack faith or motivation and are all-inclusive; through belief and prayer everyone may reach heaven. The hymns are layered and deep, at times full of pain and sorrow, at other times full of words of love and devotion to God. Curious as to the origin of the hymns, I once asked Linda Bear from the Pumvhakv School from where she believed they originated. Discussing one song in particular, *Yvmv Estemerketv Tehoyvnvyof*, her response was this:

> I have always heard that during the time of the removal, there was such deep sorrow because they were being taken to an unknown place… and so they said that there was one instance that they were taking some of the men by boat and they didn’t want to surrender or give up so they started fighting…and so then, when all these other people were doing the same, they started singing this one hymn, and it’s the one— it’s called *Yvmv Estemerketvn Tehoyvnvyof*— that’s the song that I had heard was being heard… They heard those songs, you know, and I guess it was the spirit or something that, you know, they heard of those people singing, and that’s how that song formed (Bear 2016).

The belief that songs originated during the time of Indian removal in the early- to mid-19th century is one that is held by many in the community. While scholarly debate exists about the accuracy of these claims, I will not be adding to it here. While I find the history of the origin of hymns to be a fascinating topic, this paper is more concerned with discussing the current
significance of hymns to the community in the present day. In the sections below I offer detailed thematic and musical descriptions of hymns, as well as a discussion of hymn transmission, loss, ‘association,’ and the significance of songs to the Muskogee-speaking community. By doing so, I hope to contribute to an understanding of how Muscogee-Seminole hymns create individual and community identity, and how songs facilitate the documentation and continuation of the Muskogee language.
Chapter 3: Thematic Description of Muscogee-Seminole Hymns

An account of the body of Muscogee-Seminole hymns can best be described in two parts: the first, a description of the thematic content found within the hymns, and the second, a description of the music of the sung hymns itself.

A large number of Muscogee-Seminole hymns may be found in the Muscogee hymnal, *Nak-cokv Esyhiketv*. This hymnal includes the lyrics for the songs but not the musical notations. A paraphrase translation edition of the book is useful for those to whom Muskogee (Creek) is not a native language. The number of hymns in the book totals around 130, with an additional assortment of English language hymns such as *Amazing Grace* and *What A Friend We Have in Jesus* inserted toward the end. A small assortment of hymns are literal translations of pre-existing English hymns; for example, *Ekvnv Herusat Ocet Os* bears identical melody to the English hymn “Sweet By and By” and offers a line-by-line direct translation of the English text. For the most part, however, Muscogee-Seminole hymns are composed of unique melodies and lyrics.

I identify a number of distinct themes that feature prominently throughout Muscogee hymns. These themes include 1) praise to God or Jesus, 2) heaven and those who dwell therein, 3) ‘those who have gone on’, 4) death and impending death (often paired with prayer and/or pleas to God for help), and 5) religious narratives. Additionally, nearly all hymns speak of perseverance and endurance.

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6 See Appendix Page 19 for a transcription of *Ekvnv Herusat Ocet Os*

7 These themes roughly correspond to those proposed by Karen Taborn in her 2004 thesis. Her thematic divisions are: 1-praising god/Jesus, 2-going on, remember those gone on, 3-pleading for god’s assistance, 4-post-contact themes (i.e. addressing man’s fallen nature), and 5-encouraging each other to continue on path toward heaven.
3.1 Praise to God or Jesus

The first of these themes— that of praising God and/or Jesus—appears frequently in hymns, often in conjunction with other thematic messages mentioned above. Hymns of praise to God exalt Jesus/God and praise his deeds, while demoting the self in reverence and offering oneself to God through praise or submission. The following excerpts from hymns *Hesaketveset Likes* and *Cehofv Cvrke Toyetskat*, illustrate these themes.

### *Hesaketveset Likes*

‘God Our Creator Lives’

<table>
<thead>
<tr>
<th>Muskogee</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hesaketveset likes, nak omvlkv hahicvvet.</td>
<td>God our creator lives, He created all things.</td>
</tr>
<tr>
<td>Em penkalit, mekusapis, cv cukwvn es vkvsamis.</td>
<td>In fear of him, I pray, with my mouth I praise him</td>
</tr>
<tr>
<td>Em vhakv pu mvhayat, nak hotcen hahyet pu ‘mvtes.</td>
<td>He taught us his laws, he put it in writing and gave it to us</td>
</tr>
<tr>
<td>Mvhakv mehenwvt omes, cv feken es vkvsamis.</td>
<td>His laws are true, I praise him with my heart</td>
</tr>
</tbody>
</table>

### *Cehofv Cvrke Toyetskat*

‘Guide Me, O Thou Great Jehovah’

<table>
<thead>
<tr>
<th>Muskogee</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cehofv cvrke toyetskat!</td>
<td>Jehovah, you are my Father!</td>
</tr>
<tr>
<td>Hvlwe mahen liketskats.</td>
<td>You live high above.</td>
</tr>
<tr>
<td>Nak omvlkvn hayetskvetes, omvlkvn ohfvnketskat.</td>
<td>You created everything, and you are over all things.</td>
</tr>
<tr>
<td>Cv hompicvs!</td>
<td>Feed me!</td>
</tr>
<tr>
<td>Cv hompicvs!</td>
<td>Feed me!</td>
</tr>
<tr>
<td>Momen hvtvm, cv’yacus.</td>
<td>Then again, I want more.</td>
</tr>
<tr>
<td>Cesvs vn hesse toyetskat, vnen vm eletskates.</td>
<td>Jesus you are my friend, you gave your life for me.</td>
</tr>
<tr>
<td>Naorkv toysis, vm merrvs, vm puyvfeckvn ce’mis.</td>
<td>I am a sinner, have mercy on me, I give you my spirit.</td>
</tr>
<tr>
<td>Cv hompicvs!</td>
<td>Feed me!</td>
</tr>
</tbody>
</table>

---

8 The following Muskogee language transcriptions and English translations are those written by Juanita McGirt, and as such, may not correspond directly with those transcriptions and translations found in the *Mvskoke Nak-coky Esyvhiketv* hymnal.
3.2 Heaven and Those who Dwell Therein

A second commonly occurring theme is that of heaven and those who are either on the path to heaven or have already found a resting place therein. Heaven is the ultimate and desired destination; it is there that one will be reunited with loved ones, friends, and acquaintances who have gone before. The imagery of the town, *tvlofv*, is frequently used to represent heaven, as in the following hymn, *Mihvlwe Tvlofv Min*.

*Mihvlwe Tvlofv Min*
‘There in that City on High’

Mihvlwe tvlofv min, mihvlwe tvlofv min,
There in that city on high, there in that city on high,
Erkenvkv vpeyvnna, Preachers have gone there,
Erkenvkv vpeyvnna.
Roricvtet vpokepes, They have arrived and now they live there,
roricvtet vpokepes.

Mihvlwe tvlofv min, mihvlwe tvlofv min,
There in that city on high, there in that city on high,
Svnvcomvn fullecekos, they will never return,
Svnvcomvn fullecekos.
Vnemit vhyit erhecares, I will go and see them,
vnemit vhyit erhecares.

3.3 ‘Those who have Gone on’

Remembrance of ‘those who have gone on’ features thematically throughout the body of hymns. These hymns recall past Christians, brothers, sisters, ministers, etc., who have gone on to heaven. They are entrenched with a sense of loss, but also with the hope that all will be reunited in heaven. Two hymns, *Peyvtes Peyvtes* and *Espoketis Omes Kerreskos* embody this theme of remembrance.
3.4 Death and Impending Death

The theme of death and impending death is often found in conjunction with pleas for God’s assistance. In the hymns, death is portrayed as close at hand and inevitable. Preparation for death appears to be very important. Through assistance from both God above and helpers on earth the soul may be purified prior to one’s entrance to heaven. Examples of these themes are found in the hymns *Cvlvrane Symmomis* and *Cvnvt Ekvn Ofvn Sumkvrvnis*.

*Cvlvrane Symmomis*

‘I Felt that Death was Near’

<table>
<thead>
<tr>
<th>Cvlvrane symmomis,</th>
<th>I felt that death was near,</th>
</tr>
</thead>
<tbody>
<tr>
<td>cvlvrane symmomis,</td>
<td>I felt that death was near,</td>
</tr>
<tr>
<td>cvlvrane symmomis,</td>
<td>I felt that death was near,</td>
</tr>
<tr>
<td>Emekusapvke.</td>
<td>Keep praying.</td>
</tr>
</tbody>
</table>
Erkenakvlke toyatskate, You ministers, continue to pray.
emekusapvke.

Mekusapvlke toyatskate, You Christians, continue to pray.
emekusapvke.

Cvnt Ekvn Ofvn Sumkvrvnis
‘My Body is Going in the Ground’

Cvnt ekvn ofvn sumkvrvnis, My body will disappear in the ground,
cvnt ekvn ofvn sumkvrvnis, my body will disappear in the ground,
cvnt ekvn ofvn sumkvrvnis. My body will disappear in the ground.
Cvleko monken vmvnicvs. Before I die, help me.

Erkenakv vmvnicvs, Preacher, help me,
erkenakv vmvnicvs, preacher, help me,
erkenakv vmvnicvs. preacher, help me.
Cvleko monken vmvnicvs. Before I die, help me.

3.5 Religious Narratives

A number of hymns may be categorized as religious narratives. These hymns tell a story, primarily that of Jesus. Two hymns, *Rvne Kalfvlve Hocevfken* and *Pu Hesayecvn* (excerpts from which are below) trace Christ’s crucifixion and resurrection.

*Rvne Kalfvlve Hocevfken*
‘Christ Crucified’

On a hill called Mt. Calvary,
They took Jesus.
There they crucified
our savior.

They raised the cross,
His arms were outstretched.
His hand and feet,
both were nailed to the cross.

Then speaking,
“father have mercy on them,
for they know not what they do,”
Fredrick 28

kicet vtarkvtes. He said as he hung there on the cross.
Hvse yomocken, The sun grew dark,
ekvnv nekeyen, the earth began to shake,
cvto tis fvlahlen. Rocks crumbled.
Hvse vkerky This lasted
tutcennat orvtes. for three hours.
Momof yekcen opunayat, Then in a loud voice he spoke,
“Cvrke! Cenke ofvn “Father, in your hands
vm puyvfekcvn cem wikis.” I leave my spirit.”
Kihcet, elepvtes. After saying this he took his last breath.

_Pu Hesayecvn_  
‘Our Savior’

Pu hesayecvn! Our savior!
Pu hesayecvn, Our savior,
pu hesayecvn hecvks! see our savior!
Aeha! Kalfvle mimvn, Alas! There on Calvary,
Eto ‘tohwelepkv mvn, on a wooden cross,
oh vtarket estemerkvtes. there he hung suffering.

Mvn oh vtarkof, As he hung there,
mvn oh atarkof, as he hung there,
e catvt pvlatkvtes. his blood was shed.
Hvse tis yomociken, The sun grew dark,
cvto tefvlahlvtves, rocks split in pieces,
pu hesayecv elofvhkvn. when our savior died.

Although many of the hymns discuss death and the afterlife the tone of the majority of the songs remains uplifting. A vein of hope and encouragement runs throughout the hymns; many convey the message that no matter the hardships one endures on earth, peace will come in heaven when one is reunited with those who have gone before. Perseverance and endurance of life on earth are emphasized, and the enjoyment of the afterlife in heaven will come through a life of prayer to and faith in God/Jesus.
3.6 The Language of Hymns

Hymns often preserve older forms of the Muskogee (Creek) language. Archaicisms such as *haks*, a question marker found at the end of sentences, and *nvpv* 'anyone' may be seen throughout hymn transcriptions. Older hymns also use the term *Cehofv* ‘Jehovah’ for God where modern speakers use *Hesaketvmese*. The ending -*vnna* 'one who has done' appears frequently in hymns (*vpeyvnna* 'those who have gone on'), but is not used much now. Older language is also seen in alternations between *m* and *w* in certain words. For example, the word *omes* ‘is’ is found in the hymn text, while *owes* is used in modern spoken language. The 20\textsuperscript{th} century saw a transition from the use of *m* to the use of *w*; therefore hymn texts with *m* can be reasonably dated to the 19\textsuperscript{th} century.
Chapter 4: Musical Description of Muscogee-Seminole Hymns

As mentioned earlier, I have made the decision to transcribe hymns within the Western musical tradition. For pedagogical purposes, as well as for ease of accessibility to both a Muscogee and wider audience, I feel that standard Western notation is of most use.

4.1 Musical Form

Hymns seem to follow one of two musical forms: verse-chorus or strophic. In verse-chorus form there is both a chorus and a verse, which alternate. In certain songs the chorus is sung at the onset of the hymn, while in others, the verse begins and the chorus follows after. *Cesvs Purke Likan*\(^9\), shown below, provides an example of a hymn in which the chorus precedes the verse.

Figure 2: Verse-Chorus Form, *Cesvs Purke Likan*

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\(^9\) See Appendix Page 11 for a complete transcription of *Cesvs Purke Likan*
As can be seen in the example above, the words and melody of the chorus remain the same throughout each repetition. Verses in hymns with verse-chorus structure tend also to bear identical melody across repetitions, but have variation in text. This variation, however, is slight. Oftentimes only the first or first and second words of a verse will change, while the remainder of the line remains the same. In the song above, as in many others, only the first word of each verse- *pumapvltake* ‘others’, *erkenakvlke* ‘ministers’, *purahvlke* ‘elder brothers/sisters’, etc.,- alternates. Within each Muscogee-Seminole hymnal a different ordering of verses may be printed for the same song, as the selection of the ordering of verses is random and decided upon by the song leader. As there is no set standard for verse order, a song leader plays a necessary and important role in guiding the congregation through the hymn.

The second common musical form seen throughout Muscogee hymns is strophic. In these hymns there is no repeated chorus section, but instead, all verses are sung to the same music. While there may be individual variation within verses, the fundamental melody remains constant throughout. The hymn *Aeha! Kut! Cv Hesayecv* ‘Alas! And did my Savior Bleed?’ is one such example.

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10 See Appendix Page 1 for a transcription of *Aeha! Kut Cv Hesayecv*
4.2 Motifs

Additionally, hymns tend to follow a rather repetitive segmental structure. Within each verse and chorus there are motifs: short segments of song that are repeated either in their entirety or segmentally. These are very common in Muscogee–Seminole song melodies. At times the motifs may repeat identically, note for note. At other times, repetitions of motifs bear slight melodic or rhythmic changes. In the excerpt below, also from *Aeha! Kut! Cv Hesayecv*, the first motif, which appears in measures one and two, is repeated again in measure two and three, only several steps higher. This same pattern is then repeated in measures five through seven.

Figure 4: Repeated Motifs, *Aeha! Kut! Cv Hesayecv*

The combination of repetitive motifs and verses, as well as the minimal variation in text between verses facilitate participation in singing and ease of song learning.

4.3 Key Signature

The overwhelming majority of hymn key signatures are major. I have transcribed all hymns in the keys in which Juanita McGirt performed them. Of sixty-two recorded hymns, fewer than fifteen are in minor keys. Hymns appear in a variety of major and minor keys; no one key appears to dominate. The thematic content of the hymn often has no bearing whatsoever on the hymn’s tonality. For example, the hymn *Cvnvt Ekvn Ofvn Sumkvrtnis* ‘My Body will Disappear
in the Ground\textsuperscript{11} speaks of death and burial, combined with pleas for help from God and others. The excerpt below provides the chorus and a verse from the song.

\textit{Cvnvt Ekvn Ofvn Sumkvrvnis}
My Body will Disappear in the Ground

\begin{verbatim}
Cvnvt ekvn ofvn sumkvrvnis, My body will disappear in the ground, 
cvnvt ekvn ofvn sumkvrvnis. My body will disappear in the ground.
Cvnvtekvn ofvn sumkvrvnis, my body will disappear in the ground, 
cvleko monken vmvnicvs. before I die, help me.
O' Cesvs vmvnicvs, Oh Jesus, help me, 
o' Cesvs vmvnicvs, oh Jesus, help me, 
o' Cesvs vmvnicvs. oh Jesus, help me. 
Cvleko monken vmvnicvs. Before I die, help me.
\end{verbatim}

Despite the rather dark thematic content of the hymn, the tune of the song is rather cheerful. Mrs. McGirt’s particular recording happens to be in the key of F major.

\textbf{4.4 Time Signature}

Many Muscogee-Seminole hymns appear to be metrically organized and may be notated using standard Western rhythmic structures. Songs are perceived to have temporal regularity and meters which can be classified by the number of beats per measure and subdivision of these beats. I have identified songs in both simple and compound meter, as well as in duple and triple meter. The majority of hymns appear to be in 4/4 time, with a fair number in 3/4. I have also identified a small number of hymns in 2/4 time, and one hymn in 6/8. An example of each is shown below.

\textsuperscript{11} See Appendix Page 16 for a transcription of \textit{Cvnvt Ekvn Ofvn Sumkvrvnis}
Figure 5: 4/4 Time Signature, *Momis Komet Vpeykvres*

Figure 6: 2/4 Time Signature, *Pu Hesayecvn*

Figure 7: 3/4 Time Signature, *Tohweklepy Vnakvn*
4.5 Tempo

The tempo of Muscogee hymns varies widely. From the recordings which Mrs. McGirt has made I am able to group hymns into three tempo categories: quarter note=55, quarter note=75, or quarter note=100. I have found that Mrs. McGirt’s recordings are remarkably consistent- almost every hymn falls within one of these categories. The majority of hymns are of the middle tempo. Listening to individual or congregational performance, one gets the sense that the singer is following a pulse but is not rushed. Even hymns that are sung at the slower tempo still maintain a sense of consistent rhythmic pulse throughout. Songs are not sung freely with no tempo. There can be, however, variation of tempo without a single hymn. It is not uncommon for the singer to speed up or slow down depending on the difficulty and shape of the song. In Mrs. McGirt’s case, when singing in her higher register she tends to shorten notes and increase tempo, as high notes are more difficult for her to produce. If she sings a succession of quicker notes she will often elongate them, slowing the tempo, before resuming the original speed.

Of interest to note with regard to tempo is the difference in performance speed between Baptists and Methodists. In an interview with Melanie Frye (who is Baptist) she said

Baptists and Methodists, we have different tempos. Baptists, we sing slower, and then Methodists, they sing faster. And Presbyterians, I don’t know how they sing. When I first started learning how to sing it was actually through our Creek language
instructor at OU, and she was Methodist. So her songs are faster. And then I had to start learning how to sing like a Baptist. So now I slow it down…the language instructor, she would say ‘well Baptists sing slow because- I don’t know why they do- because by the time they finish singing one line they forgot what they were singing!…My uncle would say Methodists sing too fast because once they finish singing the song they don’t know what they’re singing about, they just sing it! So they didn’t have time to take it in, they just sing and didn’t really get what they were singing! There’s just two sides…[laughs] (Frye 2016).

One almost gets the sense that there is an air of competition between the two denominations. Mrs. McGirt happens to be Methodist, so it is possible that the tempos at which she sings her songs may be faster than a Baptist singer might select. It should be noted that regardless of denomination there is a considerable amount of individual variation between the performances of different hymn singers and congregations. Across individual or congregational performances notes may be shortened or lengthened, tempos may be slower or faster, and pitch may vary within the course of the song (often a song may begin in one key and end in another). These variations in rhythm, tempo, and pitch are common, and do not detract from nor change the nature of the hymn’s performance.
Chapter 5: Hymn Transmission, Loss, and Association

The following observations on hymn transmission, loss, and association are based upon my conversations with and observations of individuals from the Muscogee and Seminole Nations during the summers of 2014 and 2015. My observations also draw heavily from a video interview conducted with Linda Bear and Melanie Frye from the Pumvhakv School in February of 2016.

5.1 Acquisition and Transmission

Hymns hold a respected place in the hearts and households of many within the Muscogee-Seminole Nation. Men and women sing songs in church, in the home, and wherever else the spirit may call upon them to sing. The process by which hymns are learned occurs primarily through early exposure. Many children acquire songs through repetition in church services or at home, while some may receive explicit instruction on hymns through the church. While Muscogee hymnals are available, they contain only hymn text in Muskogee (Creek) (as well as, in some editions, English). No music accompanies the text. Therefore, the process of actively seeking to learn a particular hymn becomes quite difficult. I have frequently heard mention of what community members colloquially refer to as the “top twenty” hymns, including well-known songs such as Haleluyn Yvhikares, Cesvs Purke Likan, and Espoketis Omes Kerreskos. These hymns are popular and are sung at most churches. However, the remaining majority of hymns are lesser-known, and the process of learning these can be difficult. Melanie Frye, who has a passion for learning and teaching herself new hymns, stated:

Whenever I want to learn a song I don’t usually look in the book. It’s like, I’ll be around somewhere and I’ll hear it and it’ll move me…It makes me want to learn it… I usually go to the churches-and so I’ll hear it [a new song] there and sometimes the one that sings it the most, and I see it as their song, I’ll go to him and actually record him…so I can hear it (Frye 2016).
As Melanie describes, new hymns are best learned through exposure. Different churches tend to have slightly different hymn repertoires, as the individuals who constitute each congregation may hold knowledge of varying and lesser-known hymns. Elders, in particular, may have a wealth of knowledge of older songs. To learn one of these hymns the best technique seems to be to find someone who sings it and lend them an ear.

5.2 Loss

Sadly, those with the knowledge of lesser-known hymns - often older community members - may not be around to share this knowledge in twenty or thirty years. Younger generations seem to be unfamiliar with many hymns, and the process of learning them, as Melanie mentioned, can often be difficult or inconvenient. Learning new hymns is particularly difficult for those who do not fluently speak the Muscogee (Creek) language. The language of hymns may be archaic or difficult, dissuading new learners from attempting to teach themselves new songs. Additionally, certain hymns that one’s parents or grandparents may have sung are no longer remembered or led in church. If not documented or continually led in church, hymns may pass away along with those who remembered and sang them. In her lifetime, Linda Bear has experienced the process of hymn loss. She told me the following:

There are some [songs] that I remember, but I don’t hear them sung very much…like the song *God Our Creator*[^12], it’s the first song, I believe, in the hymn book, and I haven’t heard that in a long time. And so I don’t know if people are forgetting that. It’s kind of hard to sing, but it means a lot (Bear 2016).

The difficulty level of the songs, as Linda mentions, plays a role in the frequency of a hymn’s performance in church. A song leader relies upon the congregation to join them once he/she has begun to sing the first line of a song. To lead a “difficult” song is to therefore run the

[^12]: See appendix page 30 for a transcription of *Hesaketameset Likes ‘God Our Creator’*
risk that the congregation may not be able to join in. As a result, leaders tend to stick to songs that the majority of the congregation knows and feels comfortable singing. I asked what it means for a song to be considered ‘difficult,’ and Melanie provided an answer. First, she told me that her mother says the speed of songs has increased over time, making them harder to keep up with. Second, whereas hymns used to be sung in a more monotone manner, without “too many ups and downs,” they now are much more “bumpy” (Frye 2016). Melanie continued, telling me that her great-uncle used to say that the hymns would glide around smoothly, but are now much more difficult to sing. This may be a reason that some of the more complex songs are disappearing from church repertoire; as tempo has gradually increased over time and the manner of singing has evolved, it seems to have become harder to execute some of the more complex melodies.

The process of hymn loss is something that the Muscogee-Seminole community seems well aware of. For those who no longer speak the language, hymns are an important vehicle of language continuation and transmission; songs keep the language alive and present in the minds, hearts, and mouths of both speakers and non-speakers. As Linda Bear told me in our interview, hymns are “in our hearts forever...they mean a lot to us” (Bear 2016). Individuals can play an important role in ensuring the transmission of songs. For example, Melanie told me about how she began teaching the children’s church class a new hymn. Melanie’s favorite song is Ayvtes Ayvtes Ra ‘Pum Etetakucet13. Her mother, who had learned the song from her uncle, taught it to Melanie when Melanie was twelve years old. At Thewarle Indian Baptist Church, the church where Melanie and her family attend, there is a children’s church. In the children’s church teachers teach songs to young children. One of the teachers at the church knew of Melanie’s affection for Ayvtes and asked if Melanie could begin teaching it to the students. Whereas typically the children are taught easy hymns such as Jesus Loves Me or Espoketis, Melanie’s

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13 See Appendix page 2 for transcription of Ayvtes Ayvtes Ra ‘Pum Etetakucet
influence brings the children in contact with a lesser-known song and aids in the continuation and appreciation of Muscogee-Seminole song.

5.3 ‘Association’ of Singer with Hymn

Over time, as Melanie continues to teach Ayvtes and lead it in church, it will become associated with her. The children will see her enter the classroom and know that they are going to sing the song. Fellow congregation members at Thewarle will begin to expect that she will lead it in the service, and when they hear it somewhere else they will be reminded of her. People might begin referring to Ayvtes as ‘Melanie’s song,’ or ‘her song.’ Throughout my discussions with community members about hymns, I began to notice that many people expressed this way of talking about songs and their relationship to the people who sing them. Over and over I heard people identify an individual with a particular song by referring to the hymn as “his song” or “her song.” Linda Bear explained the practice as follows

It’s just like ‘his favorite song’ and we have heard him sing that one song so much that we feel like when we hear it we think of him or her. And even if they say someone has passed away and if that person, if they went to church, we say ‘they sang that song all the time’… there’s some songs I can sing that I’m comfortable with, so I’ll sing that a lot. And so if people hear that then maybe they’ll think of me when I sing it. Mel, she sings that *Pumafvcketvn*¹⁴- she sings her way and so I think that she sings that, it’s hers. It’s her song (Bear 2016).

Melanie identified the phenomenon as ‘association,’ and clarified that it is not thought of as ownership or possession. Song association is instead a way of creating and maintaining shared mental associations across both space and time. One person’s association with a hymn does not prevent others from learning or leading it. Despite not being considered as something within one’s possession, song knowledge is still a commodity in the Muscogee-Seminole community.

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¹⁴ See Appendix page 47 for a transcription of *Pumafvcketvn*
Those with knowledge of rarer hymns are protectors of heritage and this gives them a certain amount of power and influence. The more rare or unusual the song, the more specific the association becomes between the song and the person who knows it. That person becomes well-identified with the song, not only within their church but across churches throughout the area. If someone has the desire to learn that person’s song, they must seek the person out to hear them lead the song or to request a lesson or a recording.

A song may be associated with an entire family (as Ayvtes is with Melanie’s family), and song associations may stay with individuals their entire lives, assuming that the individual sings or leads the song with some frequency. The association between singer and song persists even after the singer has passed away. Songs are not removed from the repertoire of a church when their singer dies, but instead become part of a community’s collective memory of the individual. As Melanie told me

> Whenever I sing songs that someone else sang that passed away, where they kind of liked that song, to me, when you sing it it’s like a memory of them (Frye 2016)

> When the song of a person who has passed away is led in church, the minds of every congregation member turn to that person. In that moment of song, the church remembers the individual; leading the song of the deceased is a way of honoring its singer.

> Songs are a source of pride and a method through which the Muskogee (Creek) language is preserved. Hymn singing is also an important part of the church service and contributes to a sense of Christian and community identity. From my experiences, members of the community seem willing and happy to share their knowledge of their music. As Melanie put it,

> I like that people learn them [hymns], as long as they don’t try to profit from them. Cause these aren’t made for that purpose. They uplift you spiritually, not lift your finances! (Frye 2016)
Chapter 6: Performance

The singing of Muscogee-Seminole hymns in church is an example of what anthropologists, ethnomusicologists, and other surveyors of culture call ‘performance.’ Performances are vital acts of cultural transfer which transmit social knowledge, memory, and a sense of identity through reiterated behaviors (Taylor 2003: 2). Performances have a limited time span, or at least a beginning and an end, an organized program of activity, a set of performers and perhaps an audience, and a place and occasion of performance (Singer 1972). Muscogee-Seminole hymn singing is a musical practice that typically occurs during a particular event: the church service. While hymns may be sung anywhere - in the shower, in the car, at home, or wherever else the singer feels compelled (Bear 2016) - it is in the church where their practice originated and where they are performed most often. There are specific times within the church service where hymn singing is expected, and there is an established practice of hymn singing involving leader-congregation interaction that must be learned. Hymns transmit memory and a sense of community identity through shared knowledge of hymn ‘associations.’

6.1 ‘Song’ vs. ‘Singing’

My project has been based largely on transcription, which, I will be the first to admit, does not capture the complete essence of performance. When I transcribe, I reduce the performance of hymns to notes on a page, and much of the information regarding the performance of the hymns is lost. Ethnomusicologist John Blacking in his book on Venda children’s songs writes that his musical transcriptions represented the generalized norm of the children’s songs he heard, but were unable to capture the numerous ways in which the children sang the same songs (Blacking 1967: 35). Similar to Blacking’s transcriptions, my own notations
can inform a reader or learner about the nature of the song, but not necessarily about the nature of the singing of the song. I feel that this distinction is important.

To draw a parallel to the world of linguistics, I think of the distinction Ferdinand de Saussure made between language (langue) and speech (parole). Saussure viewed language as the essence of communication, an inventory of communicable signs (Saussure 1916). Similarly, my transcriptions of Muscogee songs attempt to use communicable symbols (musical notes on a five line staff) to sketch out the basic skeleton of the music. Saussure viewed speech, on the other hand, as language situated within the context-of-situation. He saw speech, unlike pure language, as having a pragmatic function; speech is “what people do when they’re actually using language” (Agar 1994: 37). The singing of Muscogee-Seminole hymns also serves a pragmatic purpose. To sing hymns in the church setting is to pray, to remember those who have passed on, and to connect with other congregation members. Both aspects of hymn singing - the transcription (akin to Saussure’s langue) and the performance (akin to parole) - are integral to the practice and performance of Muscogee-Seminole song.

6.2 Congregation and Individual Singing: Differences in Performance Purpose

Performance may serve a number of different purposes, which can vary across situation and context. Muscogee-Seminole hymn singing in church transmits a different message and carries a different meaning from hymns sung unaccompanied by an individual. In church, hymn singing transmits a strong sense of social knowledge and memory. The performance of hymns in church transmits knowledge about the structure of congregational hymn singing. A church-based performance provides context such as where in the service hymns are sung, who leads and who follows, and how the congregation and the song leader interact. Congregational hymn singing
also unites church members in celebration of events like holidays or weddings, in prayer for the sick, and in remembrance of those who have passed on (Bear & Frye 2016).

Individual hymn performance conveys slightly different information. When Mrs. McGirt sits outside in a lawn chair on a sunny summer day, facing the video camera and individually singing songs one-by-one out of her hymnal, the purpose of her performance is different than it would be if she were singing in church. Mrs. McGirt filmed her solo performances primarily for the purpose of documenting and teaching others the songs she held in her head and heart.

Recordings of Muscogee-Seminole church performance can often be difficult sources to learn from. As the congregation sings, their words and melodies may not be entirely in unison, and it can be difficult to pick out the exact lyrics and tunes of each song. It is also much more difficult to write musical transcriptions based off of congregational singing than it is to write them based on individual recordings. Mrs. McGirt’s performance therefore serves an important purpose; her individual recordings add clarity to the details and practice of hymn singing, allowing for easier learning and transcription of each hymn.

By her willingness and interest in recording Muscogee-Seminole songs, Mrs. McGirt embodies and shares a personal ideology that song is an important part of life and of language. The recordings that she has made will be archived and have been published online, accessible to all. When we record for archival purposes, we tend to record things that a community regards as important - things that matter enough to be saved. The community, governmental, and individual support that this Muskogee language documentation project has received reflects a larger linguistic and cultural ideology held by the community: that Muscogee-Seminole song is central to the community’s religion, self-concept, and culture. The continued performance of Muscogee songs by both individuals and congregations shows this belief in practice.
Chapter 7: Transcription

Lastly, I come to the question that lies at the core of this project: why transcribe at all? Transcription is not particularly in vogue amongst musicologists and ethnomusicologists at the present moment; after around 1960, transcription as the principle method of creating a permanent record of music began to decrease in popularity. Other technologies, such as discs, tapes, CDs, etc., came to assume the role of the transcriber’s hand (Nettl 2005: 88-89). Every song that Mrs. McGirt performed during 2014-2015 is video recorded. Every video is available on a website for community members and the general public to view. So what purpose is to be gained from a paper transcription?

It is my belief that the transcriptions I have written will serve a number of purposes that video recordings cannot. As I have mentioned before, one of the primary purposes for transcription is for its future use as a teaching resource and reference. Should a time come when those with firsthand knowledge of Muscogee-Seminole hymns are no longer with us, this resource will be available to anyone who seeks to learn. I feel that transcriptions provide a more standardized and clarifying guide from which to teach. Some learners, for example, may find it difficult to learn the hymns by ear. On her recordings, Mrs. McGirt at times sings quite low, or in rhythmic patterns that are difficult for those unfamiliar with Muscogee hymns to identify by listening alone. The presence of a notated piece of music may therefore help to clarify for the learner the exact notes and rhythms of each hymn.

Transcription may also be used for the purpose of lending legitimacy to a musical form—for showing outsiders and the rest of the world that a culture’s musical practice is, indeed, “music.” Muscogee-Seminole hymns are viewed by those who perform them as songs, although some may not label them as “music,” since they are not sung with any accompanying musical
instruments (Bear & Frye 2016). For an uninformed outsider with no sense of insider perception, the presence of transcriptions lends the hymns legitimacy as a form of song/music. Documentation also represents the permanence of an art form. Songs and song transmission are part of an oral/aural tradition in the Muscogee-Seminole Nation. Unfortunately, knowledge of hymns and how to sing them is disappearing. By contributing pen and ink notations of songs, I hope to supplement the oral/aural tradition of hymn singing and facilitate its continuation.

7.1 Methodological Limitations

An important methodological issue to consider in this transcription project is the small number of singers off of whose recordings I base my transcriptions. While I referred to recordings of several other Muscogee-Seminole singers and even YouTube videos to listen to some of the more popular hymns, Mrs. McGirt was my only source for many of the lesser-known songs. Mrs. McGirt’s recordings are full of individual variations (e.g., ornamentations, shortened or elongated phrase endings, variations in tempo), all of which contribute to her own unique and beautiful performance. However, the presence of these variations entails that I must make judgments regarding which musical elements to include in transcription and which to withhold.

I have tried to create transcriptions that I feel match the conception of Muscogee hymns held by Mrs. McGirt and the Muscogee-Seminole community. However, I must recognize that my transcriptions are, to some degree, subjective, and that they reflect my many biases. To begin, I am not a member of the Seminole or Muscogee (Creek) Nation. I did not grow up speaking the Muskogee (Creek) language, attending Muscogee-Seminole church, or hearing and singing Muscogee songs. Details that might be evident to a Muscogee singer (e.g., a particular ornamentation in a hymn that has become part of a song’s performance) may not at first be apparent to my untrained ear. I am a classically-trained pianist and cellist and the majority of my
musical influence and experience has been in the Western style. These influences are reflected in my style of song notation (e.g., including key signatures, time signatures, etc.). In spite of these biases, I have tried to be aware of the way that Muscogee-Seminole community members express their own understanding and interpretation of their songs. In doing so, my hope is that my interpretations of Muscogee hymns align with community members’ own view of their music.

7.2 Future Direction

My work on the transcription of Muscogee-Seminole hymns is far from over. I have yet to transcribe a small quantity of hymns which Mrs. McGirt has recorded, and should she continue to record songs in the future I plan to transcribe them as well. I also wish to notate a number of hymns that were recorded by other community members as part of the larger Muskogee language documentation project conducted during the summer of 2015. Over the course of the next several months, year, or even years, I hope to continue transcribing hymns and to work with community members to elicit feedback on and corrections to my notations. It is important to me that those with knowledge of the language and hymns, who have grown up immersed in the Muscogee song-singing tradition, have the last say. In this way, I wish to ensure that my transcriptions accurately reflect the Muscogee-Seminole community’s conception of their musical traditions.

It is my hope that the Muscogee-Seminole community will continue to support language and cultural documentation efforts, and that this body of musical transcriptions may contribute to the preservation and transmission of the Muskogee (Creek) language and the Muscogee-Seminole hymn singing tradition.
References


Harjo, Sterlin, dir. 2014. “This May Be the Last Time. DVD.


Appendix: Musical Transcriptions

Aeha! Kut Cv Hesayēcv
Ayvtēs! Ayvtēs!
Ayvyvtet Rvlvkarēs
Cem Mēkūsapeyvtē (Short Version)
Cem Mēkūsapeyvtē (Long Version)
Cehofv Cvrke Toyetskat
Cehotohsvkatēs
Cēsvs Cvhoyanet V’tskvs
Cēsvs Ehocefknv Esvs
Cēsvs Mēkko Hvlwēn Likēs
Cēsvs Purke Likan
Cēsvs Purket Hvlwēn Likēs
Cēsvs Vcvnokēcēs
Cēsvs Vlakvtēs
Cvlvranē Svmnomis
Cvnat Ēkvn Ofvn Sumkvranis
 Cvto Enhvteceskv
Ēkvnv Hēraten
Ēkvnv Herusat
Emēkusapit Vyēpis
Emēkusapit Vcvkkvyarēs
Em Eyoksvt Vlakofvn
Em Onyvarēs
Epunrvpbfeyōē
Espoke Tis Omēs Kerrēskos
Este Hopelkv Ahuehkan
Estvmvn Estomēn Fullatskis
Eyasketv Vliceceyvres
Heleluyvn Yvhikarēs

Hesaketvemesē Likēs
Hofonen Yvmvn Fullēt
Hvlwe Mimvn Vpēyvkvrēs
Hvlwe Tylofv Min Vyvanis
Hvlwēn Vpokēpēs
Hvthvaytken Vlicēcēt
Mēkusape Fullvnna
Mēkusapvket Yicof
Mēkusapvt Min Vpokēs
Mi Hvlwe Tylofv Min
Min Vyēpis
Momis Komet Vpēyvkvrēs (Version 1)
Momis Komet Vpēyvkvrēs (Version 2)
O Vkvsmvkvkrēs
Oketv Nettv Espoke
Pēyvtēs, ’Pēyvtēs
Pu Hesayēcvn!
Pum Afacketvn
Puyvfeckv Heart Vhtet
Rvne Kalψle Hocefknēn
Tecakkeyvtē Emēkusapvlikē
Tohwkelepkv Vnakvn
Vnherketvn Cenwikvkis
Vnokoekv Omēcicēn (Version 1)
Vnokoekvt Omēcicen (Version 2)
Vnrphoyē Fullvnna.
Vpēyvkvrēs
Vwacken Vpeyakvres
Vwepvks Vpēyvkvrēs
Aeha! Kut Cv Hesayecv  
Alas! And Did my Savior Bleed

Verses
2. Vne holwvyeciyaten  
eto vtarkvt haks'?  
Estomahe vnokeckv  
muntalat sahsekos!

3. Hvse momvre tetayen  
yomocket omvtes,  
hesaketvmese elof  
est' en holwvyeckv!

4. Tohweklepkvn heciyofvt,  
cv turofv ehit.  
Vlsusen: cv feke kafken  
es hvkikiyet os.

5. Cv turoposwv pvlatkis,  
vm vhuere fekeks:  
tokvs! Mucv cem e wikis!  
Etvh estohmakos.
Ayvtes! Ayvtes!

Ayvtes! Ayvtes! Ra' pum e - te - ta - kue - cet. Ayvtes! Ayvtes!

Pu he - sa - ye - cvt! En yek - ce - tv pum v - ni - cvn, pum wih - ket - kv - wap - kv - tes.
Ayvyvtet Rvlakvres
I Am Leaving Now But I Will Return

Chorus
Ayvyvtet rvlakvres
make monkvt likes,
rvlakvres emekusape monkvks
make monkvt likes

Verses
2. Erkenakvlke toyatskat
make monkvt likes,
rvlakvres emekusape monkvks
make monkvt likes

3. Purahvlke etc.

4. Pucusvlke, etc.

5. Puwantake, etc.

6. Hopuetake, etc.
Ce Mekusapeyvte (Short Version)
Lord Dismiss Us
Ce Mekusapeyvte (Long Version)
Lord Dismiss Us

Verse 2
Mohmen yvmv ekvnv,
mohmen yvmv ekvnv,
mohmen yvmv ekvnv,
en kypvkake ofvt.
Cen liketvn 'roricet,
cen liketvn 'roricet,
cen liketvn 'roricet,
fekvpetvn pu 'yaces.
Cehofv Cvrke Toyetskat
Guide Me, O Thou Great Jehovah

Verse 1
Cehov cvrke-toyet-skat! Hvl-wa men-liket-skat.

Chorus
Nak omvl kvn ha-yet-skvtes, omvl-kvn oh-fvknket-skat.

Cv hom-pics! Cv hom-pics! Momen hv tvm cv'ya-cus.

Chorus
Cv hompicvs!
Cv hompicvs!
Momen hvtvm,
ev'ycus

Verses
2. Cesvs vn hesse toyetskat!
   Vnen vm eletskates.
   Naorkv toyis, vn merrvs,
   vm puyvfkcvn ce'mis.

3. "Tvklie hesake toyis,
pumen pu kicetskvtes.
   "Yv tvklkaen esit hompak,
   ehlekos," maketskvtes.

4. "Uewv hesakiye toyis,
pumen pu kicetskvtes.
   "Heyv uewv esit eskat,
   ehlekos," maketskvtes.
   Momen vcafvekves
Cehotosvkvtes
Do Not Be Weary

Chorus
Cehotosvkvtes, cenvorvkvtes,
momis komet awvcken
oh vpeyakvres hvlwen.

Verses
2. Erkenaky vpeyvnnna,
ayetv ceyaceko!
Momis komet awcken,
oh vpeyakvres hvlwen.

3. Pumapvltak' vpeyvnnna,
ayetv ceyaceko!
Momis komet awcken,
oh vpeyakvres hvlwen.

4. Purahvlke, etc.

5. Pucusvlnke, etc.

6. Puwantake, etc.
Cesvs Cv Hoyanet V'tskvs
Pass Me Not

Chorus
Cesvs, Cesvs,
huehkvyat pohvs.
Vpvlta ken enhuehks kof, vn cv wihkets kvs.

Verses
2. Cem ohliketv ehomvn
cem vtokkekit,
merkvn cem pohepyofvn,
lypken vm merrvs.

3. Cen herkv tvlken enhonrit,
ye cen tak latkis,
puyvfekv vnvtaten,
vmewe wicee evs.

4. Mahlvpvtetv omvlkvn,
v'metske tay es,
vcpakets 'kekon om at,
vntvlket omes.
Cesvs E Hocefkvn Esvs
Precious Name

Chorus
Hocefkv vckatk,
ekvnn 'menhonrkv tks.
Hocefkv cvmpusat,
hvlwen afvccices.

Verses
2. Cesvs hocefkvn esvtevs,
mvt ce yekctce tares,
cen rapvlke sulke mahis,
cesvs lvtpken oh hecvs.

3. Cesvs hocefkvn vckatk!
Mvt epu 'fveccices.
Vkvsvnkv esyvhiктvn,
pu 'fveckt yvhikeyof.

4. Cesvs hocefkvn pohakat,
homvn tvk pvlvtkvres.
"Mekkvlkve omvl' em mekkot's,"
maket 'kvsvmeyvres.
Verses

2. Mekusapvike vpeyanna,
hvlwe tvlofv min.
Mekusapvike vpeyanna,
hvlwe tvlofv min.

3. Purahvlke vpeyanna, etc.

4. Pucusvlke, etc.

5. Vn hessvlke, etc.

6. Vkvsamvlke, etc.

7. Em estvvlke, etc.

8. Em vtotkvvlke, etc.
Cesvs Purke Likan
Where Jesus Our Father Lives

Chorus
Cesvs purke likan,
cesvs purke likan,
cesvs purke likan,
mvn tehecares.

Verses
2. Pumapvlake vpeyvnan,
pumapvlake vpeyvnan,
pumapvlake vpeyvnan,
mvn tehecares.

3. Erkenavlke vpeyvnan, etc.

4. Purahvlke vpeyvnan, etc.

5. Pucusvlke vpeyvnan, etc.

6. Puwantake vpeyvnan, etc.

7. Hopuetake vpeyvnan, etc.
Cesvs Purket Hvlwen Likes
Our Brethren In Heaven

Verses
2. Erkenakvlke min vopkes,
erkenakvlke min vopkes,
erkenakvlke min vopkes.
Mi tvlof v min.

3. Tohkvkvet yvhikeyvres,
tohkvkvet yvhikeyvres,
tohkvkvet yvhikeyvres.
Mi tvlof v min.

4. Afvcketv yuksv sekon,
afvcketv yuksv sekon,
afvcketv yuksv sekon.
Tehecykvres.

5. Pun hessvlke min vopkes, etc.

6. Pucusvlke, etc.

7. Purahvlke, etc.
Cesvs Vc Vnokeces
Jesus Loves Me

Verse 1
Cesvs ve v - no - ke - ces, co - kv rak - kot cv ki - ces. Hopue - ta - ke

Chorus
Cesvs ve v - no - ke - ces, ve v - no - ke - ces, ve v - no - ke - ces.

Chorus
Vc vnokeces,
vc vnokeces,
vc vnokeces,
nakcokvt cv kices.

Verses
2. Cesvs vm elvtet os,
en cuco ve haukvren,
holwvyeckv nslecen,
'mestucet eceyvres.

3. Cv yekceko estomis,
vc vnokece monkvts,
hvlwen a vfvnnaket,
vc vhecice monkvts.

4. Ekvvnv ropottvyof,
v cvpvke monkvres,
vnokecin omate,
cal'lofvn cv 'separe.
Cesvs Vlakvtes
Jesus Came

Verses
2. Purahkvn omates vkerrickvkes,
    mekusapvkes "hesaketvmesen"

3. Epunokecvtes vkerrickvkes,
    mekusapvkes "hesaketvmesen"

4. Catv pvlatvtes vkerrickvkes,
    mekusapvkes "hesaketvmesen"

5. Nyce sekekvtes, etc.

6. Hvse yomockvtes, etc.

7. Pvlken sonesvtes, etc.

8. Hopeuwuce vlakvtes, etc.

9. Ekvnv nekeyvtes, etc.

10. Eto vtarkvtes, etc.

11. Cvto fvlahlvtes, etc.

12. Epoyoposkvtes, etc.

13. Hopelkv ossvtes, etc.

14. Hvlwen kvwapkvtes, etc.
Cylvrane Symmominis
I Felt That Death Was Near

Chorus
Cylvrane Symmominis,
cylvrane symmominis,
o’ cylvrane symmominis,
emekusapvke.

Verses
2. Mekusapvke toyatskate,
emekusapvke, etc.

3. Purahvkle toyatskate,
emekusapvke, etc.

4. Pucusvkle toyatskate, etc.

5. Puwantake, etc.

6. Hopuetake, etc.

7. Vkvsmvkle, etc.
Cvnt Ekvn Ofvn Sumkvrvnis
My Body Will Disappear in the Ground

Chorus

Cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis.

Verse 1


Chorus

Cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis, cvnt ekvn ofvn sumkvrnis.

Verses
2. O’ Cesvs vmvnicvs, etc.

3. Mekusapv vmvnicvs, etc.

4. Hopuetake, etc.

5. Puwantake, etc.

6. Vkvsamv, etc.

7. Purahvlke, etc.
Cvto Enhvteceskv
Rock Of Ages

Verse 1

Cv - to en - hv - te - ces - kv, em e - yok- sv - tis se - ko. Vm eh - ke - tv to - yet - skat,


Verses

2. Eto svrahketskofv,
uewv, catv esyome,
ce ncve vfihnv tet.
Mvt cv hysvtecekvs,
Momet cen cvpyk ketvn,
hopiyen vkueyekvs.

3. Cv tuopuswvt ocet,
pvlatke munken omis.
Momen heren fek cakh hit,
wikvko munken omis.
Mvnt, holwy eckv hv mk is,
v m, vkue yekv tay es.

4. Cemet, cem e tovl kuset,
cv hes ayecetske tay es.
Naken es cem fek etv,
es cem alak vy e sek s.
Cem etoh welep kv tvl',
'se hvltv ye tay es.

5. Hesaket omv yisem,
pvfnet hopel kvn ay is.
Monkv cv 'lep en omof,
mont ekv n ker ke kan y vwap k yof,
cem et m ehket v tov tcv s.
Ekvnv Heraten
The Good Earth

Chorus
Ekvnv heraten,
ekvnv heraten,
o' momis komet vwacken,
Cesvs likan vpeya-kvres.

Verse 1
Erkenakv toyatskat erkenakv toyatskat,
o' momis komet vwacken,
Cesvs likan vpeya-kvres.

Chorus
Ekvnv heraten,
ekvnv heraten,
o' momis komet vwacken,
Cesvs likan vpeya-kvres.

Verses
2. Mekusapv toyatskat,
mekusapv toyatskat,
o' momis komet vwacken,
Cesvs likan vpeya-kvres.

3. Purahvlke, etc.
4. Pucusvlke, etc.
5. Puwantake, etc.
6. Hopuetake, etc.
7. Vkvsamvlke, etc.
Ekvny Herusat
Sweet By And By

Chorus
Oketv cvmpusan,
mi tvpalv mimvn herusan.
Oketv cvmpusan,
mi tvpalv teheceyvres.

Verses
2. Afvekakat en yvhiketvn,
mv tvpalv yvhikeyvres.
'Stofis pu feknokhokekares,
yuksv-sekon fekapeyvres.

3. Purke merkv es fvcke likat,
pum vkvsymkvvn emeyvres.
Heren epu 'nokcvvet ok',
mon em merkv oce munkvt ok'.

4. Afopke herusen pu 'fvcket,
hesahokat vpakeyvres.
Pum vtotketvt poke tares,
oh fvnkvlen vpakeyvres.

5. Tehece, 'te'n yvhikeyvres,
hesahokat pvsatke sek.
Mon nvorketv svnvcvmvn,
mimvn pu 'stemerricekvres.
Emekusapit Ayepis
Praying As I Go

Chorus
Emekusapit ayepis,
svnvcmn fullikvkos.

Verses
2. Mekusapvlke vpeyvnna
ayepis, ayepis. etc.

3. Purahvlke, etc.

4. Pucusvvlke, etc.

5. Puwantake, etc.

6. Hopuetake, etc.
Emekusapit Vcvkkayares
I Will Pray As I Follow

Verse 1
Eme-kus-apit vcv-kka-ya-res, e-me-kus-apit vcv-kka-

Verses
2. Emetetvkit vcvkkayares,
emetetvkit vcvkkayares,
emetetvkit vcvkkayares,
svnvcomvn fullikvkos.

3. Awekotvyen vcvkkayares,
aweotvyen vcvkkayares,
aweotvyen vcvkkayares,
svnvcomvn fullikvkos.

4. Em vtotkit, etc.

5. Vkvsmet, etc.
Emeyoksvt Vlakofvn
When The End Comes

Verses
1. Emeyoksvt vlakofvn,
   hele heleluyvn.
   Emeyoksvt vlakofvn,
   hele heleluyvn.

2. Ekvnv vhetkofvn,
   hele heleluyvn, etc.

3. Cesvs klist vlakofvn, etc.

4. Heleluyvn yvhikvres, etc.

5. Mekusapv emekusapvks, etc.

6. Puwantake emekusapvks, etc.

7. Hvm maket vpeyakvres, etc.

8. Mucv tat ceme wikviks, etc.
Emonayares, Emonayares
I Will Tell Him

Chorus
Emonayares, e-mon-a-yares, Cesv cv pucase, e-mon-a-yares.

Verse 1
Cv 'no-ki-ket wv kki-yvn-ke, cv 'no-ki-ket wv kki-yvn-ke, e-mon-a-yares.

Chorus
Emonayares, e-monayares,
Cesv cv pucase, e-monayares.

Verses
2. Cv 'stemerket hueryvnke, cv 'stemerket hueryvnke, e-monayares
3. Vmuntvkhet hueryvnke, vmuntvkhet hueryvnke, e-monayares
Epon Rvphoye
Through Opposition

Chorus
Epon rvphoye mome estomvhis
vhakvn fvt-cvn afastvres

Verse 1
Me-ku-sa-pvl-ke vpe-yvnnna v-neu-
a-yvres. Estomit vhakvn fvt-cvn afastv haks.

Verses
2. Erkenakvlke vpeyvnna
vneu ayvres.
Estomit vhakvn fvt-cvn afastv haks?

3. Purahvlke vpeyvnna
vneu ayvres.
Estomit vhakvn fvt-cvn afastv haks?

4. Pucusvlke vpeyvnna
vneu ayvres, etc.

5. Puwantake, etc.

6. Hopuetaake, etc.
Espoketis Omes Kerreskos
This May Be The Last Time

Verses
2. Pumapvltake vpeyvnna
espoketis omes kerreskos
espoketis omes kerreskos.

3. Cvwantake vpeyvnna
espoketis omes kerreskos
espoketis omes kerreskos

4. Yvhikvlke vpeyvnna
espoketis omes kerreskos
espoketis omes kerreskos
Este Hopelkv Ahuehkan
Hark from the Tombs

Verse 1

E - ste - ho - pel - kv a - hue - hkan, em - a - po - hi - cv - kes! Cen

lum - he - tv - te - ta - kv - tes, ah - wet - ye he - cv - kes.

Verses
2. Mekkvlke, yvt en lumhetvts,
   en hvlwe mont omis,
est' vcakis, hoporrenis,
pume ont lumhvres.

3. Hesaketvmese heyvn
   pu momvranet os,
pun lumhetvn oh vpeyes,
pu metetakekt.
Estmvn Estomen Fullatskis
Wherever You Go, Wherever You Are

Chorus
Estmvn estomen fullatskis
amemekusa pvcken,
aneu ceme mekusapvcken.

Verses
2. Mekusapvlke toyatskat, etc.
3. Cvrahvlke toyatskat, etc.
4. Cvcusvlke toyatskat, etc.
5. Cvwantake toyatskat, etc.
6. Hopuetake toyatskat, etc.
Eyasketv Vliceceyvres
We Will Begin Being Humble

Verses
1. Eyasketv vliceceyvres,
eyasketv vliceceyvres,
eyasketv vliceceyvres,
hesaketvmese.

2. Vnokeckv vliceceyvres,
vnokeckv vliceceyvres,
vnokeckv vliceceyvres,
hesaketvmese.

3. Mekusapkv vliceceyvres, etc.

4. Vtotketv vliceceyvres, etc.

5. Vkvsamkv vliceceyvres, etc.
Heleluyvn Yvhikares
Hallelujah

Verse 1
Me-kusa-pvl-ket mi-mvn v-pokes - he-le he-le-luyvn.

Chorus
Heleluyvn yvhikares,
hele heleluyvn.
Heleluyvn yvhikares,
hele heleluyvn

Verses
2. Cesvs vpaket mimvn vpokes,
hele heleluyvn, etc.

3. V nene hecet mimvn vpokes, etc.

4. Vnemit ayet erhecvres, etc.

5. Vwepvks maket mimvn vpokes, etc.

6. Pumapvltaket, etc.

7. Puwantake, etc.
8. Purahvlket, etc.
9. Pucusvlket, etc.
Hesaketvmeset Likes
God Our Creator Lives

Verses
2. Em vhakv pu mvhayat,
   nak hotcen hahyet pu 'mvtes.
   Mvhakv mehenwvt omes,
   cv feken es kvkksamis.

3. 'Mopunvkv herkvt oces,
   em estvlke 'mavcketvt.
   Vm mvvtet os, cen kusapit,
   cem vkahkvn vrakkuecis.

4. Vm elkv nettvt ocet os,
   hofunkaranis omes.
   Este svm mvnetakisem,
   elkv vkueyvte sulkes.

5. Vn nettv vhoske 'munken,
   cesvs vm mehake 'munken.
   Elkv vm oreko 'munken,
   mekusapv hakiyate.
Hofonen Yvmvn Fullet
We Will Not Wander Here Long

Chorus
Hofonen yvmvn fullet,
hofonen yvmvn fullet,
hofonen yvmvn fullet,
espomomikekos.

Verses
2. Erkenakvlke toyatskate,
emekusapvkes,
hofonen yvmvn fullet, etc.

3. Purahvlke, etc.
4. Pucusvlke, etc.
5. Hopuetake, etc.
6. Puwantake, etc.
7. Pumapvltake, etc.
Hvlwe Mimvn Vpeyakvres
We Will Go To That City On High

Verse 1
Hvl - we - mi - mvn v - pe - ya-kv - res, hvl - we - mi - mvn v - pe - ya-kv - res,
hvl - we - mi - mvn v - pe - ya-kv - res, hvl - we - tvlo - f - v - min.

Verses
2. Erkenakv mekusape monkvs,
erkenakv mekusape monkvs,
erkenakv mekusape monkvs,
hvlwe tvlof min.

3. Hvlwe mimvn vpeyakvres, etc.

4. Mekusapv mekusape monkvs, etc.

5. Puwantake mekusape monkvs, etc.

6. Purahvlke mekusape monkvs, etc.

7. Hopuetake mekusape monkvs, etc.

8. Pucusvlket mekusape monkvs, etc.

9. Vkvsvm v mekusape monkvs, etc.
Hvlwe Tvlofv Min Ayvrvnis
I am Going to that Heavenly City

Chorus
Hvlwe tvlofv min ayvrvnis,
hvlwe tvlofv min ayvrvnis.
O'hvlwe tvlofv min ayvrvnis,
momis emekusapaks.

Verses
2. Mekusapv emekusapaks,
    mekusapv emekusapaks.

3. Purahvlke, etc.

4. Pucusvlke, etc.

5. Pwantake, etc.

6. Vksamvlke, etc.

7. Hopuetake, etc.
Hvlwen Vpokepes
They Live In Heaven

Chorus
Hv'lwen v-po-ke-pes - hvlwen v-po-ke-pes hv'lv. Hv'lwen v-po-ke-pes -

Verse 1
hvl-we tv-lo-fv min. Er-ke-na kvl-ke v-pe-yv-nna - hvlwen v-po-ke-pes - Er-ke-na kvl-ke v-


Chorus
Hv'lwen vpokepes,
hvlwen vpokepes hv'lwen.
Hv'lwen vpokepes,
hv'lwe tvlofv min.

Verses
2. Mekusapvlke vpeyvnna,
hvlwen vpokepes.
Mekusapvlke vpeyvnna,
hvlwen vpokepes.

3. Purahvlke, etc.

4. Punwantake, etc.

5. Hopuetake, etc.

6. Emeolvlke, etc.

7. Vkvsamvlke, etc.

8. Punhessvlke, etc.
Hvthvyatken Vlicechet
In the Morning, We Will Begin

Chorus
Hvthvyatken vlicechet
mekusape monket
hoyakvres.

Verse 1
Erkenakcehotosis, cenvoris
peyvkyres.

Chorus
Hvthvyatken vlicechet
mekusape monket
hoyakvres

Verses
2. Mekusapv cehotosis, cenvoris, etc.

3. Purahvlke cehotosis, etc.

4. Puwantake etc.

5. Hopuetake, etc.

6. Vkvsamv, etc.
Mekusape Fullana
Those Who Prayed

Verse 1


Verse 2

2. Erkenake fullana,
   cesvs likan v pokepes.
   Erkenake fullana,
   cesvs likan v pokepes.
   Erkenkvlk' vpeyvnya,
   roricvet vpokepes.

Verse 3

3. Hotosake fullana,
   cesvs likan v pokepes.
   Hotosake fullana,
   cesvs likan v pokepes.
   Pumapvlkt' vpeyvnya,
   roricvet v pokepes.

Verse 4

4. Purahvlke, etc.

Verse 5

5. Pucusvlke, etc.

Verse 6

6. Puwantake, etc.
Mekusapvlket Yicof
When The Christians Arrive

Verse 1

Me-kusapvlket yicof - vkvwapke - tvnetvn,

ce - svs hvl - we - likan - vkvwapk - kvkres.

Verses
2. Erkenakvlke yicof, vkvwapketv nettvn, cesvs hvlwe likan kvkwapkvkres.

3. Purahvlke yicof, etc.

4. Pucusvlke yicof, etc.

5. Puwantake, etc.

6. Hopuetake, etc.
Mekusapvt Min Vpokes
Christians Live There

Verses
2. Pumapvltake min vpokes
   hvlwe tvlofvn, kenyvn tvlofvn

3. Erkenakv min vpokes
   hvlwe tvlofvn, kenyvn tvlofvn.

4. Cvwantake min vpokes, etc.

5. Purahvlke, etc.

6. Pucusvlke, etc.

7. Cesvs likat, etc.

8. Awepvks maket, etc.

9. Anene hecet min vpokes, etc.

10. Vnemit ayet erhecvres, etc.
Mihvlwe Tvlofv Min
There in that City on High

Chorus
Mihvlwe tvlofv min,
mihvlwe tvlofv min.

Verses
2. Svnvcomvn fullecekos,
synvcomvn fullecekos.
Vnemit vhyit erhecares,
vnemit vhyit erhecares.

3. Purahvlke vpeyvnna,
prahvlke vpeyvnna.
Tehecetv ceyaceko,
tehcetv ceyaceko.

4. Hopuewoce pumayte, etc.
5. Tecakkeyte pumayte, etc.
6. Pucusvlke vpeyvnna, etc.
7. Puwantake, etc.
8. Hopuetake, etc.
Min Ayepis
I Am Going There

Chorus
Min ayepis, min ayepis, vkvsvmit mekusapit
min ayepis

Verse 1
me - ku - sa - pit - min a - ye - pis. Er - ke - na - kvl - ke v - pe - yv - nna,

Chorus
Min ayepis, min ayepis, vkvsvmit mekusapit
min ayepis

Verses
2. Mekusapvlke vpeyvna, etc.
3. Puwantake vpeyvna, etc.
4. Purahvlke, etc.
5. Pucusvlke, etc.
Momis Komet Vpeyakvres
With Endurance, Continue On

Chorus
Momis komet vpeyakvres,
herkvt cemovkes.
Momis komet vpeyakvres,
herkvt cemovkes.

Verses
2. Mekusapvlke vpeyvnna,
herkvt cemovkes.
Mekusapvlke vpeyvnna,
herkvt cemovkes.

3. Erkenakvlke, etc.

4. Hopuetake, etc.

5. Vkvsamvlke, etc.

6. Pumapvltake, etc.

7. Puwantake, etc.
Momis Komet Vpeyakvres
Desregarding All, Let Us Continue On

Mo-mis-komet-v-pe-ya-kv-res-

hl-we-tv-lo-fvn-v-pe-ya-kv-res.

Verses
2. Pumerkenakvlke vpeyepvtes,
   hvlwe tvlofvn vpeyakvres

3. Mekusapvlke vpeyepvtes,
   hvlwe tvlofvn vpeyakvres

4. Puwantake vpeyepvtes, etc.

5. Purahvlke, etc.

6. Pucusvlke, etc.

7. Hopuetake, etc.

8. Vkvsamvlke, etc.

9. Awepvks maket, etc.

10. Cesvs likan, etc.
Ohvkvsvmakvres, Mekusapvkvres
Oh, We Will Praise And We Will Pray

Chorus
Oh - v - kv - sv - ma - kv - res, me - ku - sa - pv - kv - res. V - kv - sv -

Verse 1
ma - kv - res - ce - sv - hvl - we li - kan. Er - ke - nv - kv

mo - mis - ko - mvks - er - ke - nv - kv mo - mis - ko-mvks.

Chorus
Ohvkvsvmakvres,
mekusapvkvres,
vkvsvmakvres,
cesvs hvlwe likan.

Verses
Mekusapv momis komvks.

3. Puwantake momis komvks, etc.

4. Purahvlke momis kovks, etc.

5. Hopuetake, etc.

6. Vkvsamv, etc.
Oketv Nettv Espoke
On the Morning of the Last Day

Chorus

Verse 1

Verses
2. Erkenakvlke vpeyvnna,
vpeyvnna
mvd tehecvkres

3. Hopuetake, etc.

4. Vkvsvamlke, etc.

5. Cvwantake, etc.

6. Pucusvlke, etc.

7. Purahvlke, etc.
Peyvtes Peyvtes
They Are Gone

Verses
2. Mekusapvlke vpeyvtes, peyvtes, peyvtes.
Hvlwe mimvn vpeyvtes, peyvtes, peyvtes.

3. Purahlke vpeyvtes, peyvtes, peyvtes, etc.

4. Pucushlke vpeyvtes, peyvtes, peyvtes, etc.

5. Puwantake vpeyvtes, etc.

6. Cesvslkan vpeyvtes, etc.

7. Ayvkomonken, etc.

8. Hvlwe mimvn, etc.

9. Momish komet, etc.
Verses

2. Mvn oh vtarkof,
mvn oh atarkov,
e catvt pvlakvtes.
Hvse tis yomociken,
cvtot tefvlahlvtes,
pu hesayev elofvhkvn.

3. Hopelakvtes,
hopelakvtes,
este vcaacatet.
Momen nettv tutcencof,
hvtvm akvwapiket,
em estvlken etehcvtes.

4. Mv nettnv hecof,
mv nettnv hecof,
herkvn vwallvlepvtves.
Momet herkvn vwallvlof,
hvlwe min ayepvtes,
mvn er like munkv rvnet.

5. Pum fvtcecatet,
pum fvtcecatet,
erken kice munkvt os.
Aeha! Cvrke toyetksat,
vnet em eliyvtes,
cent em meriyet,
hesahuecvvs.

6. Em merrvkares!
Em merrvkares!
Naorkevtn wikaket.
V coh awen omat,
vn vnaken hahicit,
em meriyit, hesahuecaves.
Pumafvcketvn
Our Happiness

Chorus
Emafvcketvn,
pumafvcketvn,
meyoksv sekon.

Verses
2. Mekusapvlke toyaskate,
emekusape munkakvtscvvs.

3. Purahvlke toyatskate,
emekusape munkakvtscvvs.

4. Puwantake, etc.

5. Pucusvlke, etc.

6. Hopuetake, etc.

7. Vkvsamvlke, etc.
Puyvfekv Herat Vhtet
Come Good Spirit

Verses
2. Ekvnv vc vnokecat,
holwayneekv haken.
Cv feket vn kawvpkvronks,
ce cvkkayecickvn.

3. Ehaperkvn ec oh huehkis,
cv feke kvsvppen.
Vn yvhihtvt vn sumkeps,
cv tulas' onyvpvn.

4. Yvn hesakiyet emunket,
cv' stemerrusvr, haks?
Vm vnokecvkt yekcvronks,
cenaket yekcetvts.

5. Puyvfekv herat vhtet,
vnen vc vpvkvs.
Cv feke ofvn vn likvs,
vm ohvtvlyys.
Ryne Kalfvle Hocefken

Christ Crucified

Verse 1

Ryne kalfvle hocefken, es ace mecvtes. Mvnohelece
omvtes, puhe sa ye cvhkvn.

Verses

2. Tohweklepv es cakhehct,
tvkopytayusen.
Enke, elleu setetayen,
svrarahoyvtes.

3. Momofpunayatmakvtes,
"Cyrke em merrkvks,
naken kerrekot omakes,"
kicet vtarkvtes.

4. Hvse yomocken, ekvnv,
nekeyen, cvto
tis fvlahlen. Hvse vkerkv
tutcennat orvtes.

5. momof yekcen opunayat,
"Cyrke! Cenke ofvn,
Vm puyfekcvn cem wiki,"
kihcet, elepvtes.
Tecakkeyvte Emekusapvlke
To All Christian Brethren

Verse 1

Verse 2. "Momis este e feke kvncapuse
heciyat vtekat, vpakiyet os.
Momet vmpunvkv vnokecusat,
herkvn ohvtmlaken emiyet os.

3. Naorkylke ce psvshteko munke,
vc oh vksvsamvksatkvren komis.
Cerke take tois, vne vtluset,
Heren ce'fvsstviye tetayet os.

4. Yvmv ekvnv estomen fullvtskis
heren ce'fastvkt ece pakykis.
Holwake estomen ropotecatskis
cem puyvfekecvn tempueciye munkvts.

5. Yvmvn ce feke cen kvncapusvken,
mehenwn v'mekusapatsken omat,
ce psvstjkof ce vpayvkares,
hesaketsmese makvttet omes.
Verse 1

Toh - wek - lep - kv - vnakvn
ce - svs cv hue - ri - cvs,

catv fih - nev - ca - kvt, 'sto - fis svm - wi - ce - cvs.

Chorus

Kal-fvle, kal-fvle, mvn se - kv - sa - mv - res. Mvt tv - pa - lv-

he - ru - san, sa - fve - ke - tv ta - res.

Chorus
Kalfve, kalfve,
mvn se kvsamvres.
Mvt tvpalv herusan,
safvcketv tares.

Verses
2. Tohweklepky vnakvn,
   cv fekeket huerin,
vnokeckvt s'cv hecvnks,
   vc oh hvyayicvnks
Vn Herketvn Cem Wikvkis
My Peace I Leave With You

Verse 1


Verses

2. Ayiyvtet rvlakiyof
evnaken ce hayvkares;
momem estvn likiyate,
cemeu mvn vpokatskyres.

3. Holwayeckv vpvkeko
afvcketvt cem ocvkes.
Holwayeckv vkerrickv
orvte seko tvlofyn.
Vnokeckv Omecicen
Because Of Love
Vnokeskvt Omecicen
Because of Love

Verse 1

V - no-kec-kvt - o-me-ci - cen, v - no-kec-kvt - o-me-ci - cen, v -

Verses
2. Eyasketv omecicen
eyasketa omecicen,
eyasketv omecicen,
hvlwe tvlofv min.

3. Erkenakv vpeyvnna,
erkenake vpeyvnna,
erkenakv vpeyvnna,
hvlwe tvlofv min.

4. Tehecetv ceyaceko?
Tehecetv ceyaceko?
Tehecetv ceyaceko?
Hvlwe tvlofv min.

5. Mekusapv vpeyvnna, etc.

6. Purahvlke vpeyvnna, etc.

7. Pucusvlke vpeyvnna, etc.

8. Puwantake vpeyvnna, etc.

9. Hopuetake vpeyvnna, etc.
Vnrvphoye Fullana Purke
Those Who Went About Rejected

Verse 1


Verses
2. Erkenakv fullana purke hvlwe likan vpeyepvtes
3. Mekusapv fullana urke, etc.
4. Cvwantake fullana purke, etc.
5. Pucusvlke, etc.
6. Hopuetake, etc.
7. Momis komet, etc.
8. Awepyks make, etc.
9. Hotosvke fullana, etc.
10. Hvkihhoke fullana, etc.
11. En nene hecet fullana, etc.
Vpeyakvres
We Will Go

Chorus
Vpeyakvres, vpeyakvres, vpeyakvres.

Verses
2. Vnokeckvt omeicen vpeyakvres.
3. Eyasketv omeicen, vpeyakvres.
4. Mekusapv vpeyanna vpeyakvres.
5. Emeyoksv vlakofvn, etc.
6. Erkenakv vpeyvnna, etc.
7. Purahvlke vpeyvnna, etc.
Vwacken Vpeyakvres
You All Come And We Will Go

Verse 1


Cesv-s li-kan v-pe-ya-kv-res he-sa-ke-tv tv-lo-fv-min.

Verses
2. Pumerkenakvlke vpeyvnan,
pumerkenakvlke vpeyvnan.
Cesvs likan vpeyakvres,
hesaketv tvlofv min.

3. Hopuetake vpeyvnan, etc.

4. Mekusapvklke vpeyvnan, etc.

5. Vksamvklke, etc.

6. Emetstvlke, etc.

7. Purahvlke, etc.

8. Pucusvklke, etc.
Vwepvks Vpeyakvres
Come We Will Go