

## Hymnody In The Celestial Church Of Christ: Theological And Musical Perspectives

By

**Olaoluwa Marvelous AYOKUNMI**

Department of Music,

University of Ibadan, Ibadan, Nigeria.

ayokunmiolaoluwa2016@gmail.com

+2347030597017

&

**Adeyinka Oluwaseun OGUNYE**

Department of Performing Arts,

Olabisi Onabanjo University, Ago-Iwoye, Ogun state, Nigeria.

Adeyinka.ogunye@ouagoiwoye.edu.ng

+2348032206991

### **Abstract**

Hymnody refers to the body and practice of hymns within a religious tradition, including their theological content, poetic expression, musical structure, and role in worship. Through hymns, religious beliefs are communicated, remembered, and embodied in congregational singing. In African Indigenous Churches, hymnody occupies a central place in worship and plays a significant role in shaping religious consciousness and communal identity, yet it remains insufficiently examined within multidisciplinary African Studies. This article explores the theological meanings and musical features of selected hymns of the Celestial Church of Christ, an African initiated Christian movement deeply embedded in Yoruba cultural traditions. The study adopts a qualitative approach, drawing on ethnographic observation, semi structured interviews with church leaders and choristers, and close textual and musical analysis of seven hymns commonly performed during Sunday worship services. The findings indicate that hymns in the Celestial Church of Christ extend beyond their liturgical function as songs of praise. They serve as important vehicles for theological teaching, spiritual formation, and the reinforcement of collective identity. The hymn texts engage key Christian themes such as repentance, thanksgiving, divine provision, joy in Christ, and hope in the life to come. Musically, the hymns display characteristics associated with Yoruba musical aesthetics, including rhythmic vitality, melodic simplicity, repetition, and participatory performance practices. The use of indigenous language, familiar imagery, and traditional percussion situates worship within a recognizable cultural sound world, allowing congregants to experience Christian faith through local expressive forms while affirming identity, belonging, and theological meaning within African Christianity contexts today.

**Keywords:** Celestial Church of Christ; African Indigenous Churches; hymnody; Yoruba musical culture; liturgical inculcation

## Introduction

The Celestial Church of Christ (CCC) is an African-initiated Christian denomination founded by Reverend Samuel Bilehou Joseph Oshoffa on September 29, 1947 in Porto Novo (now Benin). It quickly spread to Nigeria and beyond, establishing parishes and dioceses with large Yoruba congregations. (Faseun, 2015; Lasisi, 2025). The CCC is noted for its unique worship style that blends Yoruba and Egun cultural elements (language, music, and ritual) with Christian liturgy. This cultural synthesis is evident in the church's rich hymnody – songs of praise that are sung in Yoruba (and sometimes English) during services. Hymns in the CCC serve not only as expressions of praise and faith, but also as vehicles for teaching theology and reinforcing communal identity. Despite their significance in worship, CCC hymns have received little scholarly attention.

This study fills that gap by analyzing seven hymns commonly used in Sunday services, focusing on both their theological messages and musical characteristics. Through ethnographic interviews with church members (an elder, choir master, and choristers) and participant observation, the analysis explores how these hymns convey Christian doctrine and Yoruba cultural identity simultaneously. The research addresses questions such as: What roles do hymns play in CCC worship? What theological themes do they express? How do their melodies and rhythms reflect Yoruba musical heritage? The findings illuminate how hymnody contributes to spiritual formation, cultural expression, and communal identity within the CCC. In particular, this study highlights the inculcation of liturgy – the way in which indigenous African culture and Christian faith meet and shape one another. By integrating local rhythms, languages, and symbols, CCC hymns embody a distinctly African Christian identity, enriching both worship and social cohesion.

## Theoretical Framework

This study is grounded in theories of inculcation and identity formation in African Christianity (Bediako, 1995; Magesa, 2004; Oduyoye, 1986). Inculcation refers to the dynamic interaction between the Christian gospel and local cultures, such that neither supersedes the other but both inform worship and belief (Magesa, 2004). In the context of African-initiated churches like the CCC, inculcation theories emphasize giving “the Christian faith a local shape” by integrating African musical, linguistic, and ritual elements into liturgy (Bediako, 1999; Magesa, 2004). Worship practices and music are key markers of denominational identity: religious communities are often “identified by their worship practices,” and thus liturgy significantly contributes to the identity of the church and its members (Bediako, 1995; Oduyoye, 1986). In other words, choosing to sing in Yoruba, to use traditional rhythms, or to incorporate indigenous imagery in hymn texts helps congregants experience Christianity as authentically African, fostering a cohesive communal identity (Bediako, 1995; Magesa, 2004).

Music and singing occupy a central place in religious experience and spiritual formation. Scholars note that, across cultures, singing is closely linked to ritual, confession, and the construction of meaning in spiritual life. In African worship in particular, music extends beyond aesthetic enjoyment to become a deeply participatory practice. As Magesa (2004) observes, “traditionally, when Africans worship, they sing and dance together,” engaging both emotionally and spiritually with the service. Lebaka (2015) observes that African Pentecostal and Independent church services frequently include drums, clapping, and movement, because Africans “do not always feel comfortable in a controlled...church environment where emotions are not expressed freely”. This embodied participation reinforces a sense of communal

belonging and spiritual vitality. Therefore, CCC hymnody can be understood through a lens that sees singing as ritual and as an embodied prayer, shaping faith and forging community bonds. This theoretical framework combines inculturation theory and music worship theory. It suggests that CCC hymns are not just songs but inculturated liturgical texts: they merge Christian theology with Yoruba cultural expression, thereby shaping an African Christian identity. Examining the hymns' theology and music in tandem reveals how faith and culture are co-constructed in the CCC's spirituality.

### **Literature Review**

The Celestial Church of Christ (CCC) is widely recognized as one of the most prominent African Indigenous Churches, founded by Reverend Samuel Bilehou Joseph Oshoffa in 1947. Its worship practices, particularly music, are a distinctive blend of Christian theology and Yoruba cultural expression. Previous studies highlight the church's emphasis on divinely inspired hymns, many of which were reportedly revealed to Oshoffa or his early followers. These hymns, performed in Yoruba and occasionally English, serve not only as vehicles of praise but also as instruments for theological instruction and communal cohesion (Faseun, 2015; Ayokunmi, 2015; Agba, 2025). Scholars note that CCC hymnody embodies a form of liturgical inculturation, integrating indigenous rhythms, instruments, and performance conventions into Christian worship (Omojola, 2012; Lebaka, 2015).

Research into African Independent Churches more broadly indicates that hymnody often adapts Western musical forms to local contexts while retaining culturally resonant elements. For instance, Yoruba AICs frequently employ polyrhythmic percussion, call-and-response patterns, and melodic structures drawn from traditional song, creating a worship experience that is participatory and communal (Adetiran, 1987; Adegbite, 1988; Adogame, 2000). CCC music exemplifies this synthesis: *sekere*, *agogo*, and organ accompaniments coexist with stepwise melodic lines, strophic forms, and repetition, aligning theological messages with familiar African musical sensibilities.

Studies on the role of music in African Christianity suggest that hymnody functions as both spiritual formation and identity affirmation. Singing in Yoruba, with culturally meaningful metaphors and instruments, reinforces congregants' sense of belonging while simultaneously transmitting core Christian doctrines such as repentance, thanksgiving, and eschatological hope (Lebaka, 2015; Ayokunmi & Ologundudu, 2020; Kama & Klaasen, 2023). Faseun and Bello (1970) further note the social dimension of CCC music, emphasizing how choirs and congregation members negotiate authority and participation, with women often assuming key musical leadership roles in the church.

Overall, the literature discusses the dual nature of CCC hymnody: it is at once theological and cultural. Hymns educate, edify, and cultivate devotion, while their musical characteristics affirm Yoruba heritage and communal identity. Despite the centrality of music to CCC worship, scholarly attention remains limited, particularly in systematic analyses of hymn structure, performance practice, and the integration of indigenous musical idioms. This gap justifies the present study, which examines selected hymns to illuminate how music in the CCC mediates faith, culture, and community.

### **Methodology**

This research employed an ethnographic design combining participant observation and open-ended interviews. The primary site was an Ibadan parish of the CCC. The researcher attended Sunday services to observe the singing of hymns in context and take field notes on their use. In-

depth interviews were conducted with key informants: one long-serving church elder (formerly a chorister), the choir master, and two veteran choristers. These informants were selected purposively for their knowledge of CCC liturgy and music. During interviews, respondents answered questions about the meaning of hymn texts, the reasons for using certain songs, and the musical features they observed. All interviews were audio-recorded with consent and transcribed.

Data analysis was qualitative and thematic. The researcher examined each selected hymn by transcribing its Yoruba lyrics (with translations) and noting musical features. Themes (e.g., repentance, thanksgiving, divine attributes) were identified from the texts, guided by biblical references mentioned by respondents. Musical analysis included identifying meter, melodic contour, harmonic accompaniment, and instrumental textures. Themes and musical characteristics emerging from observation and interviews were compared against liturgical context. The research specifically focused on seven hymns – the first seven hymns sung during a typical CCC Sunday service – analyzing them in the order of the service. These hymns were chosen because each is associated with a particular liturgical segment (e.g. post-psalm hymns, after scripture readings, etc.) and exemplify different thematic categories in the CCC hymnbook. Throughout, emphasis was placed on preserving the hymns' theological and musical integrity as articulated by congregants.

### **Findings and Discussion**

**Hymn Order and Liturgical Function:** Observations confirmed that CCC hymns are strategically placed within the service to reinforce liturgical themes. The service begins with Psalm 51 (Psalm of repentance) followed by the first hymn, which underscores forgiveness, sin, and devotion. The second hymn follows Psalm 118 and emphasizes thanksgiving and God's provision. After Psalm 72, a third hymn is sung to invite God's guidance and justice. A fourth hymn after silent prayer reflects the congregation's intercessions. The fifth and sixth hymns, following the readings, provide musical reflection on the scripture passages. Finally, after the offering and thanksgiving prayers, the seventh hymn is sung, conveying divine blessing, protection, and provision as the service concludes. This ordered sequence ensures that each hymn thematically aligns with prayers and scripture recitations, guiding worshippers through a spiritual journey of repentance, praise, petition, and commitment.

**Theological Themes of Selected Hymns:** Across the seven hymns, several recurrent theological motifs emerged. These include divine grace and salvation, provision and blessings, repentance and forgiveness, joy in Christ, and heavenly expectation. For example:

Hymn 12 (Category: Forgiveness/Repentance) begins "*Baba wa, ko wa gba wa la*" ("Our Father, come and save us"), a plea for deliverance from sin. This sets a humble, contrite tone at the service start.

Hymn 376 (Thanksgiving), "*Jesu Olubaso Okan mi*" ("Jesus, Redeemer of my soul"), thanks God for friendship and comfort. Its chorus invokes Jehovah-Nissi ("The Lord my Banner"), celebrating God's protection through life's storms.

Hymn 239 (Holy Spirit's outpouring) uses the metaphor of rain: "*Ojo emi mimo yio ro*" ("Rain of Holy Spirit shall fall"). Each verse petitions for spiritual rain of Spirit, mercy, and blessings. The text draws on biblical promises (Acts 2:17; Joel 2:28-29) to promise transformation through the Spirit.

Hymn 305 (Joy and Protection) urges dancers to shout with joy, affirming that "whoever belongs to God, no evil can confront him." It expresses trust that believers are under divine protection

and belong to a joyful community.

Hymn 289 (Joy of Christ) simply repeats “Let the world be full of the joy of our Lord Jesus Christ” in many forms, reinforcing a universal theme of rejoicing in Christ (citing Psalms and Paul’s exhortations).

Hymn 620 (Heavenly Preparation) calls believers to “girdle up your loins” and prepare to join the angels and dwell in God’s joy. It reflects eschatological readiness (cf. Luke 12:35) and the CCC’s emphasis on the heavenly destiny of the faithful.

Hymn 426 (Divine Provision/Blessing) richly invokes titles of God (El-Beracah “God of Blessing”, Jehovah Elyon “Lord Most High”, El-Morijah “Provider”). Its lyrics connect to biblical promises of provision (Gen. 22:14) and emphasize trusting God for needs. The final chorus calls angels to join in song, highlighting the transcendent joy of worship.

In all cases, the hymns’ texts are saturated with biblical imagery and Yoruba cultural resonance. For instance, rain is used as an African metaphor for spiritual blessing, and communal pronouns like “our Lord” and “our God” stress shared identity. Theologies of repentance, gratitude, divine friendship, provision, eschatology, and celestial communion are woven into the worship flow. These align with CCC doctrines emphasizing Holy Spirit renewal, miracle-working, and anticipation of God’s kingdom on earth and heaven.

**Musical Characteristics:** All seven hymns exhibit features of Yoruba musical heritage, blended with hymnody structures. The first hymn and several others use 6/8 or 3/4 meter, creating a lilting, dance-like feel typical of Yoruba rhythms. For example, Hymn 12 (opening hymn) is in 6/8 time with an anacrusis (pickup) on the third quaver beat. The melodies tend to move stepwise (conjunction motion) with repeated phrases, spanning about an octave or less – a characteristic reminiscent of traditional Yoruba song patterns. Many hymns follow a strophic or verse-chorus form (verses with a repeated chorus). Instrumentation consistently includes *sekere* (shakers) and *agogo* (bells), which provide the core polyrhythmic groove. Keyboard/organ accompaniment often adds harmonic support, but the percussive texture and syncopation give the hymns an unmistakable African sound.

Several hymns reflect the influence of Yoruba highlife (a West African popular style). Hymns 305, 289, and 620 are in 4/4 time with a steady pulse and employ highlife-style rhythmic patterns on *sekere/agogo*. For instance, Hymn 305’s melody and rhythm evoke highlife: it starts with an upbeat (anacrusis) and repeats a catchy melodic motif thrice (strophic repetition). The singers often repeat certain lines (refrains) and even sing stanzas multiple times during performance, a practice that intensifies the celebratory feel. Hymn 620, in 4/4, likewise uses the standard Yoruba highlife groove on *sekere/agogo*, underscoring its joyful message of preparation and provision.

In contrast, Hymn 426 is set in slow 3/4 time and is used as a closing hymn. Its tempo and steady triple meter create a solemn, prayerful atmosphere fitting themes of blessing and protection. Notably, Hymn 426’s melody is highly variable in practice – different parishes sing slightly different tunes – highlighting a living oral tradition without a single fixed notation. The hymns’ musical findings show a fusion of African and Western elements. The formal structures (verse-chorus, strophic form) and diatonic (major-scale) melodies reflect Christian hymn traditions, while the rhythms, instruments, and anacrases reflect Yoruba performance practice. This synthesis allows congregants to experience Christian worship through the lens of their cultural heritage.

The findings illustrate the inculcation of worship in the Celestial Church of Christ: hymns serve as a meeting point of Christianity and Yoruba culture, reinforcing both faith and ethnic identity.

The seamless blend of elements supports theoretical expectations that indigenous churches fashion a contextual identity through worship (Kama & Klaasen, 2023). For instance, Hymn 12's 6/8 dance rhythm and use of Yoruba percussion make it feel like an African praise song even as its lyrics plead for Christian forgiveness. This mirrors Lebaka's observation that African worshipers "participate emotionally and physically" through music and dance. Singing in Yoruba with familiar beat patterns makes the hymn immediately resonant to congregants, strengthening communal bonds. At the same time, the text's theological content (sin, salvation) situates the practice firmly in Christian discourse. Such dual encoding (cultural form with Christian meaning) exemplifies how hymnody in the CCC shapes believers' identity as both Yoruba and Christian.

**Hymnody as Theological Formation:** Hymns in the CCC function didactically, teaching doctrine through song. The order of hymns matches the liturgy so that key doctrines are revisited throughout the service. The opening hymn on repentance immediately confronts worshippers with the need for forgiveness. Later hymns on thanksgiving and blessings reinforce gratitude and trust in divine provision. Hymn 620's exhortation to prepare for eternity reflects the church's eschatology of white garments and angelic communion. Through repeated singing of these hymns, congregants internalize core beliefs: that God's grace is like life-giving rain (Hymn 239), that belonging to God shields one from evil (Hymn 305), and that God is rich in blessing (Hymn 426). In this sense, hymn singing becomes spiritual formation, reinforcing holiness, gratitude, and hope in a culturally meaningful way. (Oluwadamilare & Ayokunmi, 2024)

**Hymnody and Cultural Expression:** The research underscores the role of hymns as carriers of Yoruba heritage. Using Yoruba language and idioms in sacred music affirms cultural pride. For example, the metaphor of rain in Hymn 239 ("Ojo emi mimo yio ro" – "Rain of Holy Spirit shall fall") draws on the African view of rain as a blessing and life source. Likewise, incorporating calls to angels (Hymn 620 and 426) resonates with Yoruba spirituality's emphasis on ancestors and celestial beings, reinterpreted in Christian terms. The instruments (*sekere*, *agogo*) and polyrhythms evoke traditional ceremonies. These elements situate CCC worship within Yoruba cosmology even as the texts remain biblical. As Adetiran noted, the prevalence of highlife and Yoruba elements creates "the foundation on which the musical system of the Celestial Church of Christ is built". Thus, singing these hymns is simultaneously an act of cultural affirmation and worship. (Oluwadamilare, Ayokunmi & Adeniyi, 2024, Dada, 2025)

**Communal Identity and Participation:** Hymnody fosters communal belonging in tangible ways. Singing together – often in antiphonal response – unites members in a collective act. The lyrics frequently use inclusive pronouns ("our Lord," "our God"), reinforcing a shared spiritual family. Musically, the repetitive and participatory structures (choruses, call-and-response) invite all present to join, minimizing the distance between choir and congregation. This aligns with Lebaka's point that active music-making (clapping, dancing) draws people into worship and prevents passive detachment. The catechetical content of hymns (teaching theology) is also communal: by learning and memorizing these songs, the entire congregation gains theological knowledge. In short, CCC hymnody is a social glue – it expresses communal identity (as members of *Ijo Mimo* – "Holy Church") and sustains solidarity through shared musical and spiritual experience.

### Conclusion

This study of seven Celestial Church of Christ hymns has revealed the rich interplay of theology and Yoruba culture in African liturgy. Each hymn analyzed is theologically rich – addressing repentance, thanksgiving, joy, divine protection, or heavenly hope – and musically distinct,

employing indigenous rhythms, language, and instruments. Together, the hymns map a worship experience that educates the congregation on doctrine while celebrating Yoruba heritage. By seamlessly blending African traditional musical idioms with biblical themes, CCC hymnody supports spiritual formation (through singing of scripture-infused texts) and fosters communal identity (through shared language and melody).

These findings reinforce the idea that music is foundational in African Christian worship. Hymnody in the CCC is not a mere vestige of Western mission; it has been reinvented as a platform for African expression. The hymns studied herein exemplify how religious communities negotiate faith and culture: they adopt Christian content but shape it in the mold of local song. As such, these hymns underscore that liturgical inculcation can enrich both church and culture – preserving ancestral artistry within Christian devotion. This research contributes to African religious studies by documenting how a prominent Yoruba African-initiated church uses music to articulate and transmit an indigenous Christian identity.

### Recommendations

The study highlights the importance of preserving and documenting the hymnody of the Celestial Church of Christ. Many hymns exist primarily in oral form, resulting in variations across parishes and the potential loss of musical and textual integrity over time. It is therefore recommended that church leadership, in collaboration with scholars and musicologists, systematically record and notate these hymns. Doing so would ensure that future generations of choristers and congregants have access to accurate representations of these culturally and theologically significant songs.

In addition, musical training for church musicians and choristers should be strengthened. Workshops and training programs focusing on Yoruba musical techniques, harmony, vocal performance, and the liturgical context of hymns would enhance both the technical quality of performances and the spiritual impact of worship. Such programs would reinforce the dual purpose of hymnody: as a vehicle for theological instruction and as an expression of indigenous musical heritage. The study also encourages comparative research into hymn traditions across African Indigenous Churches. Examining how different churches develop and adapt hymnody can illuminate broader patterns of cultural negotiation, liturgical innovation, and theological transmission. This would provide valuable insights into the evolution of African Christian music and the ways communities sustain identity and belonging through song.

Lastly, religious educators and liturgists should integrate hymns more explicitly into congregational teaching. Explaining the theological content, musical features, and cultural symbolism of hymns can deepen congregants' understanding and appreciation of worship. By engaging actively with both text and music, worshippers can experience a richer, more participatory spiritual life while connecting more meaningfully to their cultural and religious heritage.

### References

Adetiran, A. A. (1987). Music in the Celestial Church of Christ: A study of acculturation. *Journal of Religion in Africa*, 17(2), 101–114. doi.org/10.1163/157006687X00035

Adegbite, A. (1988). The drum and its role in Yoruba religious life. *African Music*, 7(1), 15–27.

Adogame, A. (2000). *The African Christian diaspora: New currents and emerging trends in world Christianity*. Continuum.

Ayokunmi, O. M. (2015). *A fulfilled music ministry*. Larval Music Publishers.

Ayokunmi, O. M., & Ologundudu, R. P. (2020). Indigenous Yoruba Catholic songs: The contributions of Rev. Fr. T. A. Ilesanmi. *Journal of Christian Musicology*, 1, 136–157.

Bediako, K. (1995). *Christianity in Africa: The renewal of a non-Western religion*. Maryknoll, NY: Orbis Books.

Bediako, K. (1999). *Theology and identity: The impact of culture upon Christian thought in the second century and in modern Africa*. Oxford: Oxford Centre for Mission Studies.

Dada, L. S. (2025). *Analysis of selected Celestial Church of Christ hymns* (Unpublished undergraduate project). Department of Music, University of Ibadan, Nigeria.

Euba, A. (1992). *Yoruba drumming: The Dundun tradition*. Bayreuth African Studies.

Faseun, O. (2015). *A study of the history, style and identity in musical practices of the Celestial Church of Christ*. (Unpublished academic research). Obafemi Awolowo University, Ile-Ife.

Kama, P., & Klaasen, J. S. (2023). Identity formation at the dawn of liturgical inculcation in the Ethiopian Episcopal Church. *HTS Teologiese Studies/Theological Studies*, 79(1), Article 7992. doi.org/10.4102/hts.v79i1.7992

Lebaka, M. E. K. (2015). The value of traditional African religious music in liturgy: The Lobethal Congregation. *HTS Teologiese Studies/Theological Studies*, 71(3), Article 2761. doi.org/10.4102/hts.v71i3.2761

Magesa, L. (2004). *Anatomy of inculturation: Transforming the church in Africa*. Maryknoll, NY: Orbis Books.

Mbiti, J. S. (1990). *African religions & philosophy* (2nd ed.). Oxford: Heinemann.

Mugambi, J. N. K. (1995). *African Christian theology: An introduction*. Nairobi: Heinemann.

Oduyoye, M. A. (1986). *Daughters of Anowa: African women and patriarchy*. Maryknoll, NY: Orbis Books.

Omujola, B. (2012). *Yoruba music in the twentieth century: Identity, agency, and performance practice*. University of Rochester Press.

Oluwadamilare, J. O., & Ayokunmi, O. M. (2024). Music and sociocultural relevance of Ipese Festival of Ido Ekiti: The Aba Lagunrin's perspective. *Journal of Transformation of Knowledge*, 2(2), 42–51.

Oluwadamilare, J. O., Ayokunmi, O. M., & Adeniyi, D. F. (2024). Music in Christian worship: A study of the New Glory Baptist Church, Agbowo, Ibadan. *South South Journal of Humanities and International Studies*, 7(1), 601–620.

Pobee, J. S. (1992). *Religion and politics in Africa: Challenge for the twenty-first century*. Accra: Ghana Universities Press.

## Appendix

### CCC HYMN 289

*J = 75*

A ye e kun fa yo a ye e kun fa yo a yo ti je su  
A ye e te ri ba a ye e te ri ba a de ti je su  
e te ra me sin yi e te ra me sin yi e sin yi ni yo

7

kris ti ni a ye e kun fa yo a yo a a yo a yo ti Je su  
kris ti ni ke le ri a de na a de a a de a de to ga ogo  
gba wa la e te ra me sin yi e sin e e sin e sin ti aye ye

13

ni a yo a a yo a a yo ti je su ni  
ni a de a a de a a de to ga ogo ni  
yi e sin e e sin esin ta ye yo gba wa la.  
A min

CCC HYMN 620

$\text{♩} = 80$

En yin o mo jo mi mo e da mu re yi gi ri ka si le ba won ange li ka le  
Ni to ri Je su bo wa la ti se da jo a ye yio si ka won a yan fe lo so  
Je su si npa da bo wa ge ge bi o le lo run en yin a yan fe lu wa e je

5

lu ya lo jo na ka si le bo si nu a yo o lu wa du mu so fun ba ba a wa  
do ba ba lo ke a o si ba won angel li ka le lu ya chr.....  
ka mu ra si le la ti le ba won angel li fo lo so run chr.....

10

ma ri di jin le ka bi ye si je ho vah mi mo jo wo ma se le mi lo do re ni pa

14

o re o fe re ki le de be. A\_\_\_\_\_ min.\_\_\_\_\_

CCC HYMN 305

$\text{♩} = 80$

O mo jo ce le stial mi mo la to run mi mo wa ni a n  
ho fa yo a n bu sa yo a n ke ha lle lu yah e ni to lo run se ti

6

re ta lo le ko ju ja si A\_\_\_\_\_ min.\_\_\_\_\_

CCC HYMN 12

$\text{♩} = 75$

Ba ba wa ko wa gba wa la wa e le se ke pe yo o - ba ba re re -

8 -da kun wa o - ka wa o ni gba gbo ka jo wo ka yi wa pa da - lai ye -

15 - Je su wa ko wa gba wa la wa e le se ke pe yo o - ba ba re re -

22 -da kun wa o - ka wa o ni gba gbo ka jo wo ka yi wa pa da - la ye.