

## Alago Christian Elegy as tool for Socio-Religious Change and Harmony

**Ose Jero Agbo**

Department Of Languages,  
College Of Agriculture, Science and Technology,  
Lafia Nasarawa State.

Email: [Oseagbo@Gmail.Com](mailto:Oseagbo@Gmail.Com)

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### **Abstract**

*Elegies play significant roles in traditional and contemporary societies, existing studies on elegies particularly Alago elegies focuses mostly on its stylistic and thematic perspective. This paper therefore attempts to bring to the fore the utilitarian values of the Alago elegies and at the same time document selected Alago Christian elegies. The selected elegies were collected during various by the Alago Christian choir of the Reformed Church of Christ Agwatashi; the study adopts the functional approach and a qualitative and descriptive method for data analysis. The study observes that the formulation and performance falls within the oral formulaic model and that these elegies serve socio-cultural and religious purposes. The study observes that Alago Christian elegies are on the verge of extinction.*

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**Keywords:** Alago, Elegies, Socio-Religious, Tools and Development.

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### **Introduction**

The first Christian missionaries who came to the Alago area were the Sudan United Mission (SUM).

Today, there are several churches in Nigeria and Alago communities, in particular and these churches employ the use of songs in their worship. The songs particularly the elegies carry in them the entire Christian belief system in them.

The coming of Christianity to Alago land brought with it the Christian elegiac poetry. In this sub-genre one finds Christian values clearly on display. These Bible based songs which hinge on the Christian worldview of salvation, the rapture, the final judgment, unity, the existence of heaven and hell, life after death etc. and is gradually replacing the traditional elegy which is steadily been eroded by modernity.

Like the traditional elegies, which are mostly performed at funeral and burials, the Christian songs are rendered at wakes and burials of deceased Christians. They are performed by church bands, choir or groups in this case by the Alago choir, led by soloists and back up singers made up of parishioners or church members who sing the choruses and or responses.

Oral literature especially poetry is a creative and imaginative works of art usually produced, transmitted and preserved orally. It has over this year's been referred to as orature, traditional literature, oral literature, oral performances and folklore.

Indeed, quite a number of works have been excised out in oral literature generally and oral poetry in particular.

However, elegiac poetry, which is a genre of oral literature and a very interesting art form has remained largely unstudied, especially among Alago. There is therefore a great dearth of materials on the elegy among the Alago. It is pertinent to note that elegies are aspects of the burial process. Indeed, the circumstance at dearth and the burials ceremony are best scene for elegaic compositions.

Oral literature among the Alago has been greatly understudied thereby creating a wide gap between Alago literature and other indigenous literatures. This neglect and lack of research on Alago oral literature (which elegy is part of) has led to the dearth of research materials in Alago literature.

This paper is limited to Alago Christian elegies, the writer collected and analyzed (3) poems of Alago choir of Evangelical Reform Church of Christ (ERCC) Agwatashi (Olosoho) in Obi Local government of Nasarawa state. The paper aims at drawing attention to Alago oral literature (elegies) and also to preserve an aspect of same by exploring its significance functions among other variables of Alago Christian elegiac poetry as it brings socio-religious change and unity among the people. The significance of this paper is rooted in the fact that though much research has been made into the study of written literature, not much effort has been dedicated to Alago oral literature generally and Alago performance specifically.

As with other researches in oral literature, the methodology appropriate for this paper is field work. The field work covered the Alago Choir of ERCC Agwatashi (Olosoho) in Obi, Local government of Nasarawa state. For this paper, the researcher visited the ERCC church during one of the rendition of Alago choir during wake keep to observed and record unsolicited elegiac performances done by the members as well as collected the hard copies of the poems.

Speaking about the key elements in oral performance, particularly the elegiac performance, Nketia underscore the usefulness of performances. He maintains that among the Akan of Ghana the semantic weight of the dirges or elegies is more important than the musicality of the rendition. In other words, the message(s) contained in the sonority of voice. Nketia continues that;

At funerals, many people pay attention not as much on the wail of individuals as to what they have to say as they wail.

As some embarked in a discussion on the subject “it is not so much the beauty of voice... as the depth of the verbal forms, in particular the range of the praise appellation... that counts” (12).

The rich oral tradition of the Alago people of Nasarawa State has existed for generations but is yet to be explored and has received little academic research. This rich oral heritage has been with the people for generation. It is rather unfortunate that there are very few scholarly works done on its oral literature.

One of such early efforts on the Study of Alago literature is Iyimoga Christopher’s continuity and change interrogating Ritual and Theatre in the Egbira Eya and Alago Odu performances of central Nigeria in which he asserts that “in most of our traditional societies the dominant means of subsistent is through non-mechanized agriculture .In each of this occasion which includes marriage, birth, initiation, death or burial, the involvement of the entire community”. (36) His position about the professions, traditions surrounding the folk performances of the Alago ethnic group is correct. However, he dwelt on many aspects of the Alago performance only in the passing, the present is focusing in depth at one element of Alago oral literature and that is elegaic poetry.

Christopher Iyimoga in another study, *Musical Traditions of Nasarawa and Plateau* submits that “unlike members of Sombi musical group who are all male, the Alago group is made up of members of both sexes who function mainly as respondents to supply the needed chorus and accompaniments for Audu’s renditions (31). Although this work is a study in Alago orature however it does not include the elegy in its sphere of study which is the gap this present paper fills.

There is an overwhelming evidence of defiance, and determinism in the treatment of death in contemporary Alago elegiac poetry, which easily gives it a religious interpretation.

This religious undertone makes it worthy to be incorporated into religious poetry for mourning the dead. This tendency to portray Christian values and expectations is the reason it is termed Alago Christian elegy. This is clearly evident in the lyrics and dictions employed in the various performance, aspects of which shall be analyzed subsequently in this paper.

With the coming of Christianity to Alago land, Christian poems feature in many funerals particularly if the deceased is a Christian. Since most Alago person is a Christian by domination, such performances abound at funerals and burials in Alago today.

Consequently, these have virtually competing favorable with the traditional elegies, which are fast eroding due to lack of documentation.

The Christian poems were analyzed using the linguistic elements in the poems, the choice of words by the different poets as well as the use of many metaphorical expressing like simile, symbolism, repetition and soon to point out the socio-religious values and unity in the Alago land and the world at large. Like the Alago traditional elegies, the Christian poems are also full of repetitions, which are meant to buttress or foreground the points being made and the message being conveyed.

The poems are segmented into verses or stanza with refrains and choruses in between, the division is referred as stanzas, for ease of reference, the stanza shall be numbered serially in each song as 1, 2, 3 and so on. In the song, the poet and lead singer sings the stanzas and the refrains alone (i.e. Solo) while the backup singers in the band sing the choruses in unison. The listening audiences usually join in singing of the choruses.

The songs which are 3 in numbers are elegiac in nature. It is worth nothing that, there are other categories of Alago songs that are not elegiac in form but have some elegiac coloration and are performed at wakes and burials. This however, makes them functionally elegiac as the invariably deal with death and the afterlife. Some of such songs would be of rededication and commitments to God while others redirect Christians and non-Christians alike and indeed the entire mourners to God. In these songs, the people are advised to reconcile with God and men before they also die.

Consequently, the songs are performed at such occasions for the purpose of drawing people to God create unity among men, so that when they die, they will go to heaven as it is the hope of every Christian.

## **ANALYSIS OF SELECTED ALAGO CHRISTIAN ELEGIAIC SONGS**

### **Poem 1**

This poem opens with emphasis on the transient nature of human life. Therefore, death should be expected and prepared for.

The persona uses the word ‘shop’ metaphorically. It buttresses the fact that human life and its activities on earth are temporal and come to an end just as shopping is a temporary activity also alluded to a stranger who visits a place but must return home to his abode.

The second stanza continues with the message of the first stanza, that one should be ready at all times for death. In this same stanza, comparison is made between the behavior of birds and

animals, and that of human beings who live as if death would never knock at their doors. The song expatiates further,

The birds of the air are intelligent/ (9)

The python is wise/ (10)

The fish in the water/ (11)

They always stay away from snares/ (12)

But the foolish people of the world/ (13)

Even the universe/ (14)

They think that the resting place of all the people/ (15)

Is in this world/ (16)

The register used in this poem by the choir such as ‘stranger;’ empty handed’ and ‘naked’ buttresses the theme of the poem; that life is transient and that human beings ought to live on this earth with this realization. The fourth stanza draws attention to the vain activities of human beings, which are in contrast to the tenets of the Christian faith, which is referred to as the ‘way’ such vices include; materialism, greed, idolatry, drunkenness and avarice.

The gospel is that all those who indulge in these acts have compromised their faith and will ultimately end in hell.

The fifth stanza is an admonition. Indeed, the poet persona pleads with the audience to come to him so that they can reason together. The call upon the people to reason together is echoed in the Bible. This can be seen in the book Isaiah chapter 1 verses 18. The essence is to lay bare the fact before all, that the accusation of stupendous wealth is foolishness hence, no one is going to take any of these prosperity into the grave when death come knocking. All human beings will go to the grave naked just as they were born”. He repeats this idea again and again just to emphasis his point;

I came empty handed to the world

You came into this world empty handed

And you will take nothing away from this world.

The three lines above, are repeated in lines 29, 52, and 76, 30 53, 59 and 77 and the last lines 30, 53 and 78 respectively.

In conclusion, the personas call their brethren which include both male and female in line Christian worldview and to all who care to listen particularly those who profess Christ in the audience to came to a resolution. They came into the world empty handed and so will all go back empty handed to face God’s judgment. They then counsel their audience to be circumspect, careful and diligent in all they do in the world. This position is clearly portrayed in the following lines,

Come my brethren/ (52)

Let us reason together/ (52)

What is the conclusion of the whole matter? / (54)

Be circumspect/ (57)

Be very diligent/ (61)

The relevance of the resolution reached at the end of the wake-keep is very important to all: Christians and non-Christians alike present. These qualities of carefulness, diligence, humility and being circumspect are regarded as hall marks of both Christians and non-Christians in Alago world view. This is a great achievement for the personas (choir) hence their songs are capable of changing and transforming the lives of their listeners from the path social vices and leading them to give their lives to Christ. This is one of the socio-religious values of the Alago Christian elegy.

Having called on their brethren to come and reason together with them in the line 53, the core religious role of the poem is outlined in lines 57 to 61. The conclusion of the matter is seen in lines 66 “the world is truly vanity upon vanity”.

### **Poem 2 Asheha Ipu ko Ozion (A great shout has broken forth in Zion)**

This song by the poet (choir) depicts the contrast in the fate of believers and sinners in the hereafter. It clearly states that only believers will go to heaven.

In ya kpaha hi yi kwiso shi ni na fo Egi ta ki kikyo  
I inclined my ears to heaven to hear/ The first trumpet song  
Awase ni yotu danu ni pini pa pwo ke egi la  
Only believers will hear the trumpet sound

In ya kpaha hi yi kwiso shi ni na Fe egi tota ki kikyo  
I inclined my ears to heaven to hear the first trumpet sound.

Awase ni yotu wa danu ki pini ba Fe egba ke egi total ni la  
Only believers will hear the trumpet sound.

Ano egi oni wa kawase ni yotu danu Ni kin la  
The trumpet is only for the believers.

Ano egi oni wa kawase ni gege ni kin La  
The trumpet is only for the fit.

The second stanza tells the joy in heaven, there shall be great rejoicing and dancing. Using very popular words the choir describes the joy by comparing it to ululation.

Eha shoshe gbo dagye ipu kuso Ozion  
A great ululation has broken forth in zion.

Eha shoshe gbo dagye ipu kuso

A great ululation has broken forth in Zion.

Ayoloho ba wigye otunehe  
The angels and singing hallelujah.  
Ayoloho ba wigye otunehe  
The angels and singing hallelujah.  
Awase ni yotu danu ba gwabo  
The believers are clapping a clap of joy.  
Abo gwogwo ko otunehe  
Awase ni yotu danu ba wigye  
The believers are singing songs of freedom.  
Igye ko minyo

Awase ni yotu danu ba gyoba

Believers are dancing of joy.

Oba ko otunehe

Ayoloho ba wigye kano otunehe

The angels are singing hallelujah.

The scenario detailed above are contrasted with what will happen in hell. The scripture records that sinners and all evil doers will be thrown into the darkness (i.e. hell) where there will be weeping and gnashing of teeth (Matt.8:12) and also in (Rev.19:20- 21). The choir goes on to lament for sinners, who will be rejected in heaven and are therefore bound for hell. The lamentation goes on;

**Alago**

Awo yo zalabi ala in wigye ko

Owe kala.

Byo ni ese yanya ka owo yotu

Danu ni

Mamani okpo wuso ya yanya ka

Owo yola la bi

Awo yoza labi nye ba gege gipu

Ki iso

**English**

Sinners sorry for your suffering.

Just like the world hate

believers.

In the same way heaven abhors

sinners.

All sinners cannot enter heaven

With this conscious use of words and deliberate representation of the picture or image of a bleak eternity 'sinners' at the wake-keep most times reconsiders their position and standing in Christ. This does not only lead to a personal revival rather it also decreases social vices reserved for believers.

**Poem 3 Ada ko mene (Father of Peace)**

This poem in defiance of reality celebrates, even in times of morning as can be seen in the title above as father of peace. In the said poem, reference is not made to death at all. In contrast God is eulogized as the father of peace and his name glorified.

As illustrated in stanza I thus;

Father of peace, peace, peace/ (1)

Father of peace/ (2)

We praise your name/ (3)

Since it is in death that our salvation lies, the seeming remoteness to death is deceptive. The defiant stance of this poem is in recognition of the peace that God gives to Christians. This is a consolation when death occurs, as the peace of God is still available for Christians even at such times as this, a time of morning. The major regulative device here is repetition. Indeed the same four lines are repeated throughout the song for emphasis. The repetitiveness in the poem is in directive of someone who is troubled, but has found amazing peace in God. The repeated lines, also gives the poem a beautiful rhythm and add to its melody. The choir reiterates.

Father of peace, peace, peace/ (1)

Father of peace/ (2)

We praise your name/ (3)

There is however a change in the lyrics as we see further down in lines 10, 11 and 12 below. The new word 'Ose' refers to 'king'; Again the repetition continues.

In poetry and indeed any discourse, as earlier mentioned, the reason for repetition is usually to emphasize an important point or message being put across it is same here.

The repetitiveness is acceptance of God's supremacy as king and love as father. Worthy to be mention here is that only these six lines makes up the poem. They are just repeated over and over. The choir sings:

King of peace, peace, peace/ (10)

King of peace/ (11)

We praise your name/ (12)

The utilitarian value of this particular song for the sympathizers and movement alike, the choir (poets) extoling the virtues of peace and togetherness while discouraging vices such as disunity, hate, wickedness among other social and religious shenanigans in our society today.

The choir emphasizes that only those who died in Christ can enjoy this peace with such the listening audience have a rethink of their ways of living that are not worthy by attempting to surrender to Christ or become born again in order to enjoy this peace that is only rooted in Christ. This then will lead to peace and tranquility in the society bringing development among the people.

### **Conclusion**

From the foregoing, it can be seen that African oral art forms and Alago Christian oral performance in particular cannot in any way be termed simplistic, crude and undeveloped. This study of Alago Christian elegiac poetry has served as a pointer to the importance and utilitarian benefits of the elegy in Alago society.

Many writers have proved their rich literary worth, even though un-written, oral poetry has bases in the communities in which they exist, yet they are also adopting to change. Currently, African oral performances have been discovered to have very rich aesthetic, values, which are being harnessed by literary scholars even of the European extraction.

It is not out of place to say that Alago Christian elegy is indeed an unwritten tradition of the people. The songs and poems, express in artistic form the sensibilities, value and expectations of the people. These imaginative and creative expressions flavored with local and religious ideas are created over the years by members of the society and handed down orally from generation to generation. These ideas and values to a large extent enhances social stability and harmony among the people.

Another point worth noting is the fact that the Christian forms are sometimes performed on the spur of the moment are mostly composed prior to performance. However, new motifs could be injected into the songs as the occasion demands, such new motifs could lead to moral and attitudinal change as well as peaceful co-existence among the audience and the community as a whole.

Alago Christians elegiac poetry presents belief in life after death, the resurrection, the existence, unity, forgiveness and so on are topical issues in the songs.

Christians elegiac performance in Alago is closely tied to the religious beliefs of the church among the people. This genre apart from being an avenue for the transmission of gospel, also help to stabilize society through a system of checks and balances and encourage good social habits that give people all over the world their distinctive characteristic.

From the study, it is obvious that Alago Christian's elegiac poetry is an art form that is aesthetically very rich. It is, indeed, one worthy of study. The average Alago Christian elegist

as can be seen from the study uses his poems or songs as a means of enlightenment from the study of enlighten a call for social and religious change, unity as well as a means for expressing their own emotions.

The Christian rendition also has its subject matter rightly reflecting the Christian belief system: salvation, life after death, repentance, thanks giving praise and adoration. Here again the songs are meant to draw bereaved and sympathizers, indeed the entire audience closer to God. By advocating a life style that is morally upright; this form focuses on the social and religious impact. The poems spur people to action, teach lesson of honesty, hard work, faith, hope obedience, endurance etc. These songs are effective instrument for the transmission of culture, morality, reorientation, mutual respect, social responsibility and social harmony.

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### IN WO OGBOGA ESEMANI (I AM A STRANGER IN THIS WORLD)

#### ALAGO

In wo ogboga ese mani

In gye mo esemani wole hin la lo

Ami ya shigbo impu rkese la

Ebe ko minyo hin yip u kiso

In wa punu Ipishi la

In ya riyo kina in ya mueenli

#### ENGLISH

I am a stranger in this world

I know this world is not my home

I am only passing through this world

My place of rest is in heaven

I came to shop in this world

I will shop but will not forget my home



Ole hen lo.

Gwo we kibiri tiagye  
Oya rese  
Igbano ki iso a gyoza  
Egwa nyaku ziyi  
Ebenyi ni yinyawo ni  
Ba shaga shiyibu ishi nye  
Kweyi awo ikyo ke esemani  
Ka awauni ziyi lo ni  
Ba ma byo owo ebe ko minyo  
Ko ase nye

wipu keese mani  
Ami wo ogboga ipu kese mani  
Ini gye wo ese mani wo ole hin  
Ami ya shigbo ipu nu ki la  
Ebe ko minyo hin yi ipu kiso  
In wa ko wa riyo ipu kese mani La  
In ya riyo inki ya mwanyi ole  
Hin lo

Ebinyi nyaku ya yo kunnu ki  
Ishu lo

Oza ni yo ya gbeli ni oma  
In mo ogbo ga ese mani  
In gye mo ese mani wo ole lo  
Ami ya shigbo ipu nu kin la  
Ebe ko minyo hin yabe mani  
La lo  
In ni pu kese mani kpo abo yeye  
In ki ya zo ojije kponu shi ipu  
Kese mani lo  
In nip u kese mani ewe wa  
Ewe wa pini in ki ya she ese  
Mani bita la  
Ele ki kwiri  
Na suse ba gbo ni  
Aba yanya ki yi wa  
Ase shishi ni ba siyi wa esa  
Nya mani wa koni ese piya ni  
Ase kese mani tawa shu ko oza  
Ni ayotu ta nu ni  
Ikweyi ko otubyobyakpo  
Olodu kese mani  
Ayene ta wushu ki yi wa

Stays away from the snares of the devil  
You live long  
The birds of the air are intelligent  
The python is wise  
The fish in the waters  
They always stay away from the linds  
But the foolish people of this world.  
Even the unwise  
They think that it is the place of rest for  
All

Is in this world  
I am a stranger in this world  
I know this world is not my home  
I am only passing through it.  
My place of rest is in the heaven.  
I came only to shop in this world.  
I will shop but will not forget my phone.

The big fish keep away from the  
shores.

That is why it survives long.  
I am a stranger in this world.  
I know this world is not my home.  
I am only passing through the world.  
My place of rest is not here.

I came in to the world empty -handed.  
And I will take away nothing from this  
world .

I came into the world naked.  
And in the same way I shall depart  
from The world.  
On account of money.  
Which people will have.  
They are deep in hatred.  
Others insult themselves.  
Just because of the state of the world.  
People of the world deny their faith.

Because of the issues and riches of the  
world.  
Brothers deny themselves.

Ada kpa ayi tawashu kiyi wa  
In wo ogboga ipu kese mani  
Ingye mo ese mani wo ole  
Hin la lo  
Ami ya shigbo kese mani  
Kin la  
Ebe ko minyo hin yipu kiso  
In webe ko wa riyo ipu kese  
Mani inki ya mwanyi ole hin lo  
In wo ogboga ese mani la  
In gye mo ese mani wo ole La lo  
Ami ya shigbo ipu ke ese kina  
Ebe ko minyo hin ye be mani La lo  
In wipu kese mani kpo abo yeye  
In kiya zo ojije shipu kese Mani lo  
In wipu kese ewe wa  
Ewa pini iki ya she ese mani Pita la  
Wa oyene hin

Oji wo-okweyi la nye

Owese kpo abo yeye ipu kese

Oki ya zo ojiji lo  
Yo tu dene  
Yabo wok-we enu  
In koni ese le mani  
So gbera neneshi  
So gbotu mene  
Ese mani ko kwokwoshi wo  
Oyeye la! Yeye  
Ami in wo ogboga ipu ke ese  
Mani  
In gye mo ese mani wole hin  
La lo  
Ami ya shigbo ipu kese kina  
Ebe ko minyo hin yipu kiso  
In wa ko wa riyo kina  
In ya riyo in kiya mwanyi  
Kpo ole lo  
Am wo ogboga kin ipu kese  
Mani  
In gye kamo ese mani wo ole  
Hin lo  
Ami ya shigbo ipu kese  
Ebe ko minwo hin yi ipu kiso

Fathers and children deny themselves.  
I am a stranger in the world.  
I know this world is not my home.

I am only passing through this world.

My place of rest is in the heaven.  
In came only to shop in this world, I  
will shop but will not forget my home.  
I am a stranger in this world.  
I know this world is not my home.  
I am passing through the world.  
My place of rest is not here.  
I came into this world empty-handed.  
And I will take away nothing from this world.  
I came into the world naked.  
And the same way I shall depart this world.  
Come my brother.

What is the conclusion of the whole matter.

You came empty-handed to the world.

And you will take away nothing.  
Be circumspect.  
put your hand to the plough.  
If the world is like this.  
Be very careful.  
Be very gentle.  
The world is truly vanity upon vanity.

I am a stranger in this world.

I know this world is not my home.

I am only passing through the world.  
My place of rest is in the heaven.  
I came only to shop.  
I will shop but will not forget home.

I am a stranger in this world.

I know this world is not my home.

I am only passing through the world.  
My place of rest is in the heaven.

In wa kpo abo yeye ipu kese  
Mani  
Inki ya zo ojije shi ipu kese  
Mani lo  
In wipu keese mani w wa

I came empty-handed  
I shall take nothing away from this  
world.  
I came naked into the world.

**IN YAKPAHA HI KWI IPU KISO SHI NI NA  
ASHE HA UYAKU IPU KO OZION  
(A GREAT ULULATION HAS BROKEN IN ZION)**

**ALAGO**

In yo akpaha hi yi kwo okpo wuso  
Shini na fe egi tota ki kikyo  
Awase ni yotu danu kini pini pa pwe  
Egba ke egi la  
In ya kpaha hi kwo okpo wuso shini na  
Pwe egi tota ki kikyo  
Owase ni yotu wa danu kin pini ba pwe  
Egba ke egi tota ni la  
Ano egi oni wa aka wuse ni gege ni kin  
la  
Eha shoshe nyaku gbo dagye ipu ko  
Ozion  
Eha shoshe nyaku gbo dagye ipu ko  
Ozion  
Ayi oloho ba wigye otunehe  
Ayi oloho ba wigye otunehe  
Awase ni yotu danu ba gwabo abo  
Gwog ko otunehe  
Awase ni yotu danu ba wigye, igye  
Ko otu minyo

Awase ni yotu danu niba gyoba ko  
Otunehe  
Awase ni yotu danu niba a gyoba ko 15.  
otunehe  
Ayo loho ba wigye kano otunehe  
Awo yo zalabi ala imwagye  
Kpo owe moma kala  
Ano owe nyaku ya yo yagbo  
  
Awo oza kese mani le byo ela-sose la  
  
Oza ni otu ni anu pini oya kye la  
Oza ni oya oya ni anu pini oya ma la  
Byo ni ese tela ka wase ni yotu

**ENGLISH**

I inclined my ears to heaven to hear  
to hear the first trumpet sound.  
Only believers will hear the trumpet  
sound.  
I inclined my ears to heaven to hear  
hear the first trumpet sound.  
Only believers will hear the trumpet  
sound.  
The trumpet is only for the fit.  
  
A great ululation has broken forth in  
zion.  
A great ululation has broken forth in  
zion.  
The angels are singing halleluya  
The angels are singing halleluya  
The believers are clapping a clap of  
joy.  
Believers are singing a song of  
freedom.  
  
Believers are dancing a dance of joy.  
Believers are dancing a dance of joy.  
  
The angels are singing halleluya  
Sinners sorry for your sufferings.  
  
The great suffering will cause you to  
Fall.  
The things of this world are like  
parables.  
What you plant is what you will harvest.  
What you soul is what you will reap.  
Just like the world hates believers.

Danu ni  
Mama ni pyo ole kiso tela ka wo gbo  
Otu bibi la  
Awo yo zalabi nye ba gi ipu kiso lo  
Awo yo zalabi nye ba gi ipu kiso lo  
Ayinonya kpo awi isonyo ala pwe la mani

In the same way heaven abhors  
sinners.  
All sinners cannot enter heaven  
All sinners cannot reach heaven  
Ladies and gentlemen hear this.

**ADA KO MANE**

**(FATHER OF PEACE)**

**ALAGO**

Ada ko mane (x3)  
Aha shawoiye (x3)  
Ada ko mane  
Ada ko mane  
Aha showoiye  
Ada ko mane mane mane  
Ada ko mane  
Aha showoiye  
Ose ko mane mane mane  
Ose ko mane  
Aha shawoiye  
Ose ko mane mane mane  
Ose ko mane  
Aha shawoiye  
Ose ko mane mane mane  
Ose ko mane  
Aha shawoiye  
Aha do iye wo igyashi  
Ose ko mane mane mane  
Ada ko mane  
Aha do iye wo igyashi  
(awa gyoyyo)

**ENGLISH**

Father of peace, peace, peace.  
We praise your name.  
Father of peace, peace, peace.  
Father of peace.  
We praise your name.  
Father of peace, peace, peace.  
Father of peace.  
We praise your name.  
King of peace peace peace.  
King of peace.  
We praise your name.  
King of peace peace peace.  
King of peace.  
We praise your name.  
King of peace peace peace.  
King of peace.  
We praise your name.  
We give glory to your name.  
King of peace peace peace.  
Father of peace.  
We give glory to your name.  
(instrumentalise)