

Ma le fiafia ♩. = 72-88

1. I le la - lo - la - gi tu - mu i? pua - pua - ga, E i ai ē ma -
 2. O mea i - ti - i - ti fo - 'ia ai ti - ga; Ma - na'o - mia e ta -
 3. A fa - 'au - li a - so pe - se fia - fi - a; Lo - to - te - le

ti - va ma fa'a - e - se - a. Te - le le fia - fi - a ma - fai
 ga - ta ga - lu - ega a - lo - fa. E i ai ti - ga ma - fai 'e
 pe - a ta - li ai fi - tā. Fa'a - tua - tua e ui i ti - ga o

'e au - mai, 'A 'e fa'a - su - su lu le la i mea e te i ai.
 fa'a - mā - mā, I lou lo - to te - le ma lou a - lo - fa.
 le o - la; I - a ma - ta fia - fia i o - na fai - ga - ta.

Fa - 'a su - su - lu a - tu a - ve o le la; Fa'a - fia - fia, fa'a -
 I - a e fa'a - su - su - lu a - tu a - ve, a - ve o le la.

The image shows a musical score for a hymn. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff also has a key signature of one sharp (F#) and a common time signature. The music is written in a simple, hymn-like style. The lyrics are written below the staves. The first part of the lyrics is "ma - nu - ia," and the second part is "I a - so u - ma." The first part is followed by a first ending bracket labeled "1." and the second part is followed by a second ending bracket labeled "2." The first ending bracket contains the lyrics "I a - so u - ma." and the second ending bracket contains the lyrics "I a - so u - ma." The music ends with a double bar line.

ma - nu - ia, I a - so u - ma. I a - so u - ma.

I a - so u - ma, u - ma. I a - so u - ma.

Upu: Lanta Wilson Smith
Fati: Edwin O. Excell, 1851–1921

Salamo 100:2
Iakopo 1:27