

Tom Bratrud

THE SALVESEN AMI DANCE
CUSTOM, CHRISTIANITY AND
CULTURAL CREATIVITY IN
SOUTH MALEKULA, VANUATU



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The *Salvesen* songs in this book are transcriptions of handwritten lyrics from two old *Salvesen* notebooks and some loose sheets of paper. The handwriting has, in some places, been difficult to interpret and some sentences have been incomplete. Some words did not make clear sense, likely due to the initial recorder not being sufficiently familiar with the English language. However, I have been able to track down many of the original hymns for comparison and Michael Webb's work on the *Salvesen ami* from the nearby Maskelyne Islands has proved to be valuable for putting together some of the lyrics. I was also able to bring two draft copies of the book manuscript to Ahamb in November 2017. Tomsen Sam, Morvel Tom and Jackon Bahavs were particularly helpful in correcting mistakes in the initial manuscript during this visit.

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Introduction

Salvesen ami, or simply *Salvesen*, is the name of a treasured song and dance performance of South Malekula in Vanuatu¹ in the South Pacific. Developed by local Christian converts during the first decades of the 20th century, the dance combines English Christian hymns with indigenous custom dance and military drill. While the *Salvesen ami* is danced in various Presbyterian communities in South Malekula, I take as my particular vantage point the *Salvesen* tradition on the small island of Ahamb, just off the coast of central South Malekula. It is in this place, through anthropological research since 2010, that I have come to know the dance and recorded a collection of *Salvesen* songs.

The first part of the book discusses the historical and cultural context for the dance's dissemination. This is a story of creative indigenous Christian teachers – recruited by the Presbyterian mission – who aimed at converting their kin and neighbours by bringing together the new religion and elements of local custom. The second part of the book presents the 63 *Salvesen ami* songs that are currently being sung on Ahamb.² By emphasising the creativity and improvisation of the *Salvesen ami* founders, I argue in the book for the general adaptability of culture, and how people in Melanesia, as everywhere, continuously work out social and cultural life as they go along.

- 1 The name *Salvesen ami* is Bislama, the national language of Vanuatu, and translates to “Salvation army” in English. People on Ahamb told me that the name is a description of who the *Salvesen* dancers were, namely “God’s army” seeking to reach out with the Gospel. I have not found any connection between the *Salvesen* dance and the church and charitable organisation The Salvation Army.
- 2 As Michael Webb have shown from his work on the Maskelyne Islands, east of Ahamb, however, other songs might be in use elsewhere.

Vanuatu, Malekula and Ahamb

Before I start describing and discussing the *Salvesen ami* practice itself, I will give an introduction to the place and context in which it is practiced. The island state of Vanuatu consists of 82 islands, of which 65 are inhabited. The archipelago is located at approximately 1,750 km east of Northern Australia, 50 km northeast of New Caledonia, west of Fiji and southeast of the Solomon Islands. Until independence in 1980, Vanuatu was known as the Anglo-French Condominium of the New Hebrides. At the time of a 2009 census, the total population of Vanuatu was 234,023 people (Vanuatu National Statistics Office 2009).

Malekula is the second largest island of Vanuatu and is located in the northern part of the archipelago. The island is not very big with its 2,041 square kilometers and 22,934 people (Vanuatu National Statistics Office 2009), but it is a linguistically and culturally diverse island with deep valleys and thick forests which have hindered people from knowing much about their distant neighbours. For this reason, the pioneering anthropologist of Vanuatu, Bernard Deacon, who worked in Northern and South Western Malekula, could state “of ... the South coast we know nothing” (1934: 244). To this date, there is very little ethnography from South Malekula (see however Bratrud 2011, 2013, 2017, 2018; Curtis 1999, 2002; de Lannoy 2004; Dousset 2015). One of the aims of this book is to contribute, if ever so slightly, to our understanding of South Malekulan ritual life before and after conversion to Christianity in the early 20th century.

Ahamb Island, which is the particular focus of this book, is located in South-central Malekula. By the time of the 2009 census, the island had a total of 646 inhabitants (Vanuatu National Statistics Office 2009). The majority of the islanders are subsistence farmers and fishermen whose daily lives rely on agricultural garden work on the hilly coastline of mainland Malekula. Included in the Ahamb social domain are also about dozen new settlements on the Malekula mainland, inhabited by people previously living on the small island. There is also a significant Ahamb diaspora in the capital Port Vila and a smaller one in Luganville town on Espiritu Santo Island. When I refer to the Ahamb community, I mean the community of Ahamb Island. The recent mainland settlements form their own communities with village-based projects and a small church, but are connected with Ahamb through kinship ties and the overarching Presbyterian Church session. The *Salvesen* is danced on Ahamb Island as well as in the new Ahamb settlements on mainland Malekula. It is also danced on the Maskelyne Islands, as described by Michael Webb (2011), and in the villages of Malvakal, Hokai and Avok.

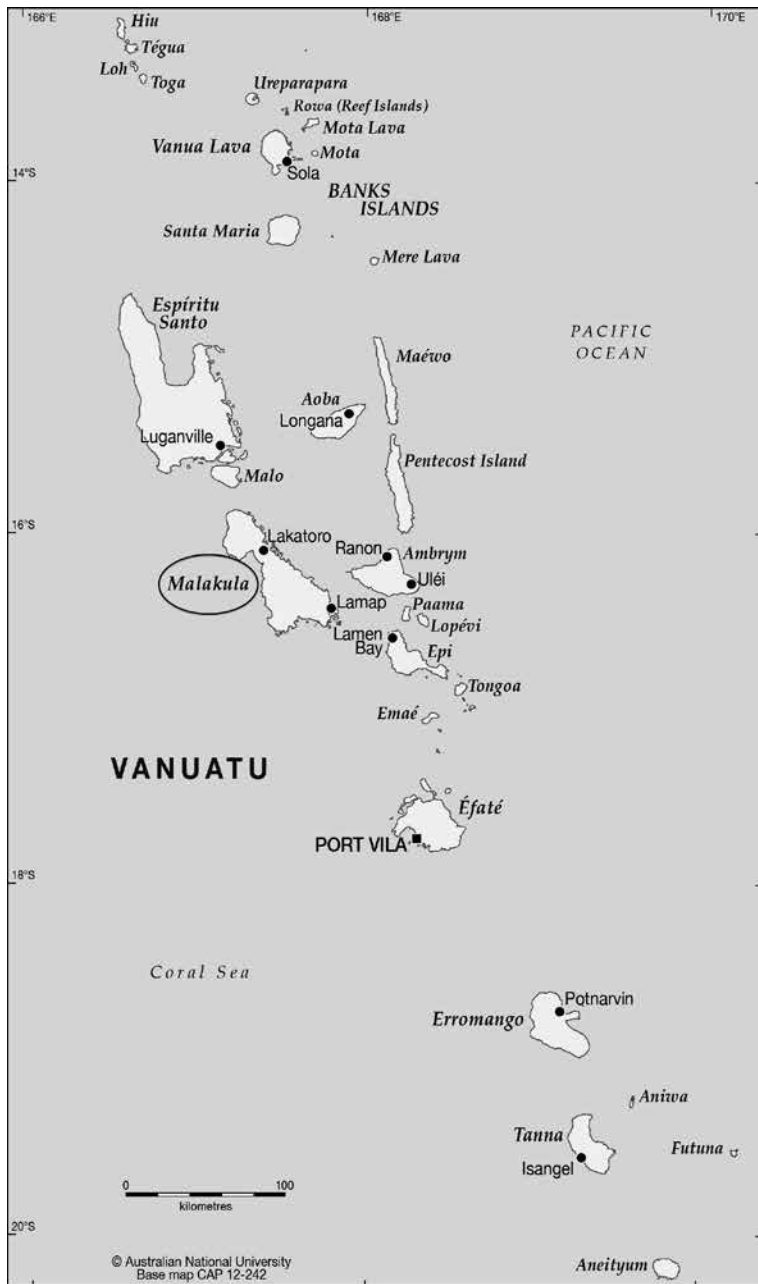


Fig. 1
 Vanuatu and Malekula encircled. Map produced with permission of CartoGIS Services, College of Asia and the Pacific, Australian National University.

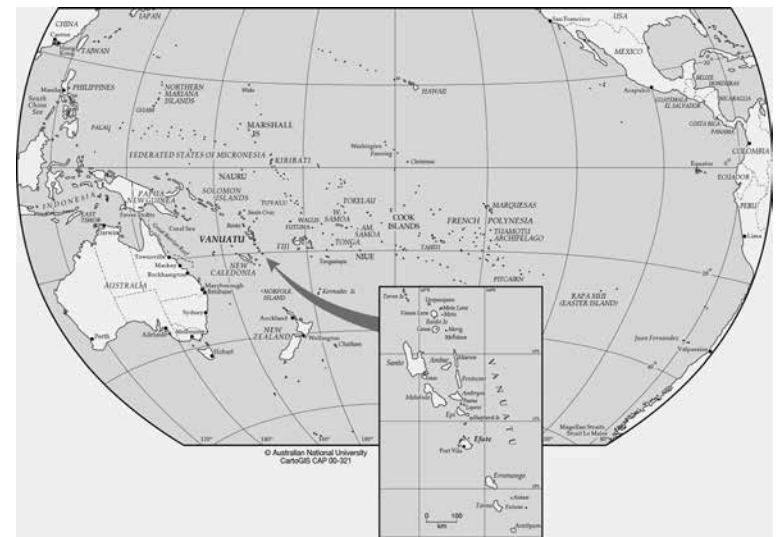


Fig. 2
 Vanuatu. Map produced with permission of CartoGIS Services, College of Asia and the Pacific, Australian National University.

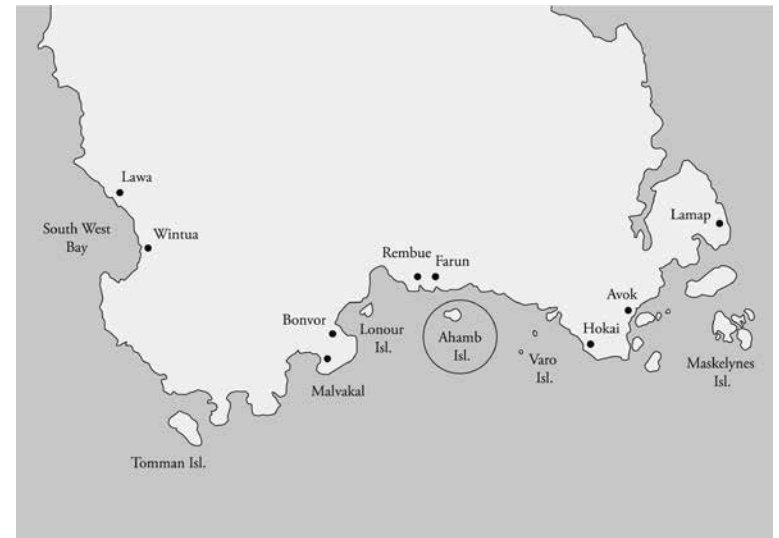


Fig. 3
 South Malekula and Ahamb encircled. Map by Tine Bratrud.

Christianity and Custom (*kastom*)

South Malekula, as Vanuatu in general, can be characterized as solidly Christian. At least 83% of the population of Vanuatu is Christian (National Statistics Office 2006: 40) and on Ahamb everyone identify as Christian. The church plays a central role in most communities all over the country and is part of many aspects of people's lives – from education to health services, to sports and dispute settlement (Bratrud 2017; Eriksen 2008; Forsyth 2009). The preamble to the Vanuatu Constitution refers to a commitment to “traditional Melanesian values, faith in God and Christian principles”, and Christianity is often the ground and starting point for political action both on the village level and for the nation. On Ahamb Island, the Presbyterian community church is the most central institution. The church was established in the 1890s and acts, through its many organisations and committees, as the local form of governance on the island alongside the council of chiefs.

In the book, I talk particularly of *kastom* as in *kastom* dance, which is the common term used in Vanuatu today to refer to traditional ceremonial dances. These dances were typically linked to the prestigious male graded societies, in which men could acquire rank and influence by offering pig to those above them in rank (see Eriksen 2008; Rio 2007). Exclusive ceremonial dances, only available to the men of rank, were an important part of these rituals. The *kastom* dance is relevant for our discussion in this book because the *Salvesen ami* dance resembles, in striking ways, the *kastom* dances' structure and form. My point, that I will come back to soon, is that the *Salvesen ami* became attractive to South Malekula's influential men because it offered a similar ritual context as the grade takings while also offering new and attractive forms of prestige, related to the powerful European mission. I will come back to this point later in the introduction. Many communities in Vanuatu, including Ahamb, abandoned *kastom* dancing with the introduction of Christianity but has later revived this dance form as part of the Vanuatu Cultural Centre's initiatives to document indigenous knowledge and practice after the country's independence in 1980.

The Christian mission is often characterised as an expression of Western colonial power that was resisted by indigenous people in various ways. There was also such resistance in Vanuatu (see Jolly 1994; MacClancy 2002), and the success of Christianity in the country lends itself to a series of complex entanglements between indigenous people and Christian missionaries (see also Flexner and Spriggs 2015). In the Presbyterian communities that

dominate South Malekula, the recruitment of indigenous teachers, helped develop a relatively independent understanding and use of Christianity. This made people more easily adapt to the new religion (see de Lannoy 2004). I will come back to the indigenous teachers shortly.

The *Salvesen ami* dance is one of many examples of how creative indigenous Christian leaders in South Malekula sought out connections and commonalities between Christianity and local customs. The dance, I argue, thus blurs the distinction between *kastom* and Christianity that is sometimes presented in the literature from Melanesia (see Jolly 1994; Keesing 1992; Knauff 2002; Robbins 2004). A conversation I had with the senior woman Velory during my fieldwork in 2014 underscores how the *Salvesen* is bridging ideas of *kastom* and Christianity on Ahamb. While chatting outside the Ahamb community hall after a celebration of Chief's Day, a national memorable day in Vanuatu, the senior woman Velory asked if I had seen the *Salvesen* dance yet. I admitted I had not, but was hoping to get the chance soon. “But *Salvesen* is our *kastom*! (*Be Salvesen hemi kastom blong mifala ia!*)” Velory burst out, with a bantering grimace on her face to show her disbelief. She was referring to the very reason for my stay on Ahamb, which was to study the culture, customs and life on the small island. That I had not yet seen the Christian *Salvesen* dance, which was regarded a prime *kastom* of the island was, for Velory, unthinkable.

How to dance *Salvesen*

The first time I experienced a *Salvesen* performance was about midway through my second fieldwork on Ahamb, in 2014. It was five days since the death of Fanny. He had been the oldest man on the island and was a previous Christian teacher and enthusiastic *Salvesen* dancer. As part of the customary feast that follows the fifth day after a person's death, a group of senior men came to the middle of Fanny's yard and planted a wooden stake. They announced that there would be a short *Salvation* dance to honour the late Fanny. The senior men left the crowd that had gathered outside Fanny's house and came back 20 minutes later. Now, they had washed themselves and changed – from the dirty rags one is supposed to wear for the first five days after a death to show sympathy with the deceased's family, to clean white shirts and their best long trousers. The men approached the wooden stake they had planted outside of Fanny's house and started marching vigorously around it. While increasing their marching tempo around the stake, they started singing old English hymns. The men moved around the stake while singing, stomping their feet to the ground with straight upright backs, arms down, and heads raised looking determinedly forward. They sang three or four hymns while moving around the stake before they left.

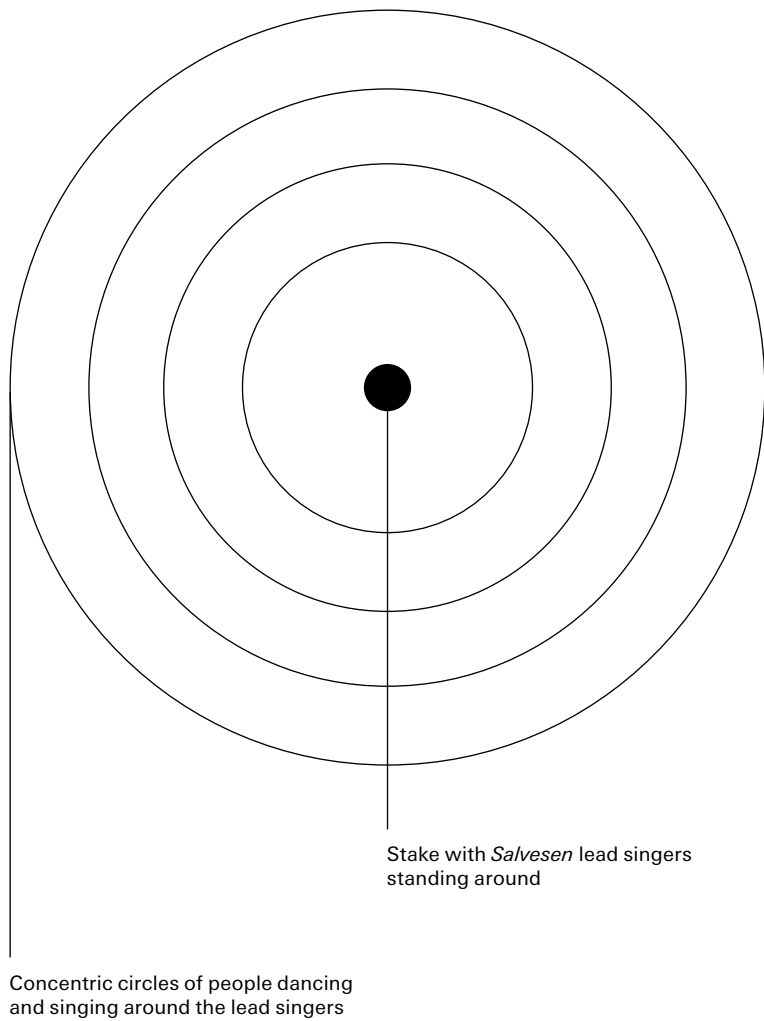
I was fascinated by the performance I had just seen. These senior men usually moved slowly around the village in the everyday but had suddenly become upright, vital and devout. Moreover, I had witnessed my first live *kastom* dance a couple of months earlier and was struck by its many similarities with the *Salvesen*: The rhythm (I was later told that the *Salvesen* rhythm is similar to the traditional ceremonial dance *Naluan*), the sense of gravity, the dancing around the stake (which would be a slit drum in *kastom* dancing), and the ritual purity demanded to enter both dances. Before I continue to discuss the relationship between *kastom* dance and the *Salvesen ami*, I will now give a more detailed description of the *Salvesen* as it is practiced on Ahamb today.

The typical occasion for a *Salvesen* dance is at night as part of the New Year celebration, Christmas or special events hosted by the island's Presbyterian Church. It might be hosted for the whole community or in separate villages if the celebrations are smaller. It is open to men, women and children alike and everyone is encouraged to participate. *Salvesen* dancers should put on their best clothes, which implies men dressing up in long-sleeved white shirts, black pants and black shoes and women wearing white "island dresses". The dance ground is a clearing in the centre of the village or in a

communal area on the island. In the middle of the dance ground is a stake, sometimes decorated with flowers, that the dance is organised around. A group of men, typically senior men with leadership positions in church, will act as lead singers. Before a dance, the dancers gather at the fringes of the dancing ground. When the *Salvesen* is about to start, the dancers form a procession where the lead singers take place in front.

When it is time to start the dance, the leaders start marching and calls out "left, right, left right" to which the rest of the procession move their legs accordingly, marching behind. When the procession has reached the centre of the dancing ground, the leaders take their places around the stake and the others form concentric circles around the stake and lead singers. The calling of "left, right" continues until everyone has found a place around the stake. The leaders then begin singing one of the *Salvesen's* starting hymns (see the songs later in this book). The rest of the dancers join them in the singing, while moving around the stake counter clockwise. *Salvesen* singers/dancers sing at the uppermost of their vocal range, which gives *Salvesen* performances a choral intensity. The dancers' movements follow the rhythm of the song. In some parts of the song there is marked stomping of feet to the ground as in vigorous marching. In other parts there is more staccatoed, foot-alternating, rapid stamping. The moving and singing is often accompanied by rhythmical clapping, occasional whistling and joyful shouting by the participants. Songs are sometimes concluded in the cheer "Hip, hip, hooray!" In between songs, the dancers lower their tempo and walk around the stake in "free time". Tired dancers may leave the circle to take a break and new dancers may join. To motivate and bring back tired dancers, the lead singers occasionally sing the *Salvesen* song "Come along" (song number 40 in this book).

The repertoire of *Salvesen* songs in South Malekula is taken from various late 19th century hymnals including the Ira D. Sankey sacred song collections first published in the early 1870s; Alexander's Hymns first published in 1909; the Salvation Army song books; and an edition of *Jubilee Songs*, a collection first published in 1872 of songs sung by the Jubilee Singers of Fisk University in Nashville, Tennessee, USA (see Webb 2011). To find out how late 19th century English hymns could merge with Melanesian *kastom* dance and end up as a cherished cultural tradition in Vanuatu, we will now take a look at the origin of the dance and the social and cultural context in which it gained its significance.



Concentric circles of people dancing and singing around the lead singers

Fig. 4
The organisation of the *Salvesen* dance. Senior men are standing up around a stake in the middle singing the songs. Other dancers move around them while singing along.

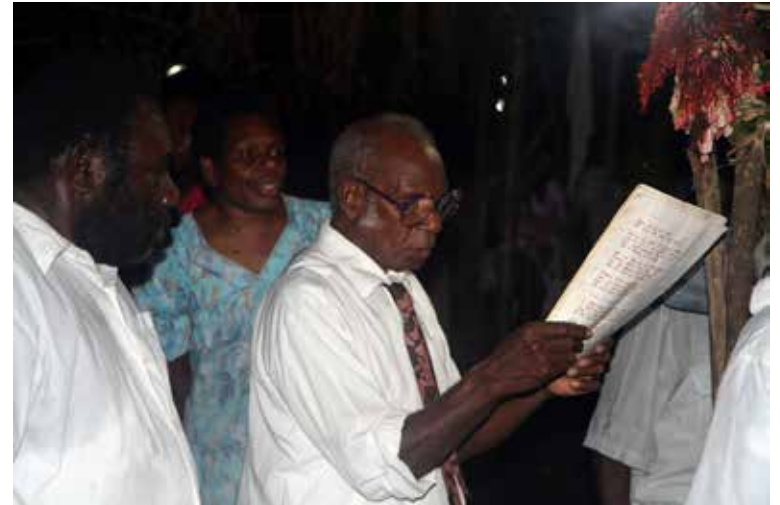


Fig. 5
A village based *Salvesen ami* dance in Meliambor village, Ahamb Island, Christmas 2014.

Fig. 6
Salvesen singers Peter Vanbir and Elder Teman Tamaki with dancer Viena Sacky during the performance of the dance in Meliambor village, Ahamb Island, Christmas 2014.

The Christianisation of South Malekula and the origin of the *Salvesen ami*

Christianity was established in Vanuatu, the then New Hebrides, with the arrival of the London Missionary Society (LMS) in 1839. After a troubled start, the mission managed to establish settlements on the Southern islands of Erromango, Aneityum and Tanna. After hard work over the following decades, the Mission managed to establish a stable presence in these southern islands. Slowly it started to extend north from 1881, when the Anglican and Presbyterian Missions, who had worked harmoniously together in the South since 1848, decided to share the northern islands among themselves.

In 1886, Reverend Joseph Annand was sent to open a new mission station on the island of Santo, just north of Malekula. One more station opened on Santo and two on Malekula the following year. As they advanced north, the Presbyterians relied on teachers from the southern islands where conversion had begun 60 years earlier. Nevertheless, there was always a lack of teachers. The Presbyterian mission therefore opened the Tangoa Training Institute (TTI), a training centre for indigenous teachers, on Tangoa in South Santo in 1895. The first two students graduated in 1899, and Ahamb sent its first student in 1923 (Miller 1989: 204). The TTI was to become central in the development of the *Salvesen ami*.

In 1901, the indigenous Presbyterian teachers from the Southern islands that the mission was relying on went on strike, refusing to work in these heathen areas for low salaries (Miller 1985: 213, 218; 1989: 203). The Malekula missionaries therefore had to hasten the training of their own converts as teachers. This change in Presbyterian policy led to a rapid rise of indigenous Christian leaders in South Malekula and allowed, among other things, several Ahamb men to assume historically important roles in the conversion of these areas (see Bratrud 2018; de Lannoy 2004:140).

In South Malekula and on Ahamb, as many other places in Vanuatu and the Pacific, the first indigenous converts were those who had been involved in labour trade in Queensland, Australia. In the 1860s, the sugar industry of Queensland was in need of cheap and reliable labour if they were to keep expanding. Over a period of 40 years, traders therefore recruited so-called Kanaka³

labourers from Vanuatu, the Solomon Islands, Papua New Guinea, the Loyalty Islands of New Caledonia and Nieu. The labourers encountered Christianity through Sunday school classes and other evangelisation activities of the Queensland Kanaka Mission (see Miller 1985: 46), and learned hymns from the Sankey hymn book and so-called Tonic sol-fa notation. In the 1891–1892 annual report of the Queensland Kanaka Mission we can read that 432 Testaments and 348 Sankey's hymn books (page 10, see Webb 2011) were distributed to the labourers. Returning to their islands, a significant number of the labourers voluntarily engaged in teaching the gospel and hymnody to their co-villagers. This aided the speedy dissemination of the hymns in the islands (Webb 2011).

Singing early claimed an important place in the training of the indigenous Christian teachers recruited to the TTI. As J. Graham Miller, the historian of Presbyterian Church planting in Vanuatu, puts it: "students were known to have applied for entrance to the TTI simply to get the training in tonic sol-fa" (Miller 1985: 252). It is unclear to me exactly how the tonic sol-fa training and the Sankey hymn learning became the *Salvesen ami* dance. My Ahamb informants have simply told me that TTI students from Ahamb, the Maskelynes and Malvakal – the three South Malekula villages regarded to be the hubs of the *Salvesen ami* – took it with them from the TTI to their home villages. From the Maskelyne Islands, Webb (2011) reports that people name the TTI graduate John Gulfor (d. 1961) to have brought a nascent type of *Salvesen* to the Maskelyne Islands in the form of Tonic sol-fa, drill and gospel hymns in the early 1910s, which he taught systematically to the villagers. This date might not be accurate, as Miller (1989: 204) reports that the Maskelynes sent its first TTI student in 1933 and Ahamb in 1923. According to Ahamb people's accounts of the graduates who first brought the *Salvesen* to Ahamb – that is, Jeremiah Bahavs (d. 1952) and others, it may have arrived in the 1930s, but I have found no evidence for this date.

3 *Kanaka* originally referred to native Hawaiians, from their own name for themselves *kānaka ʻōiwi* or *kānaka maoli*. The "Kanakas" in Australia, however, were almost entirely Melanesian.

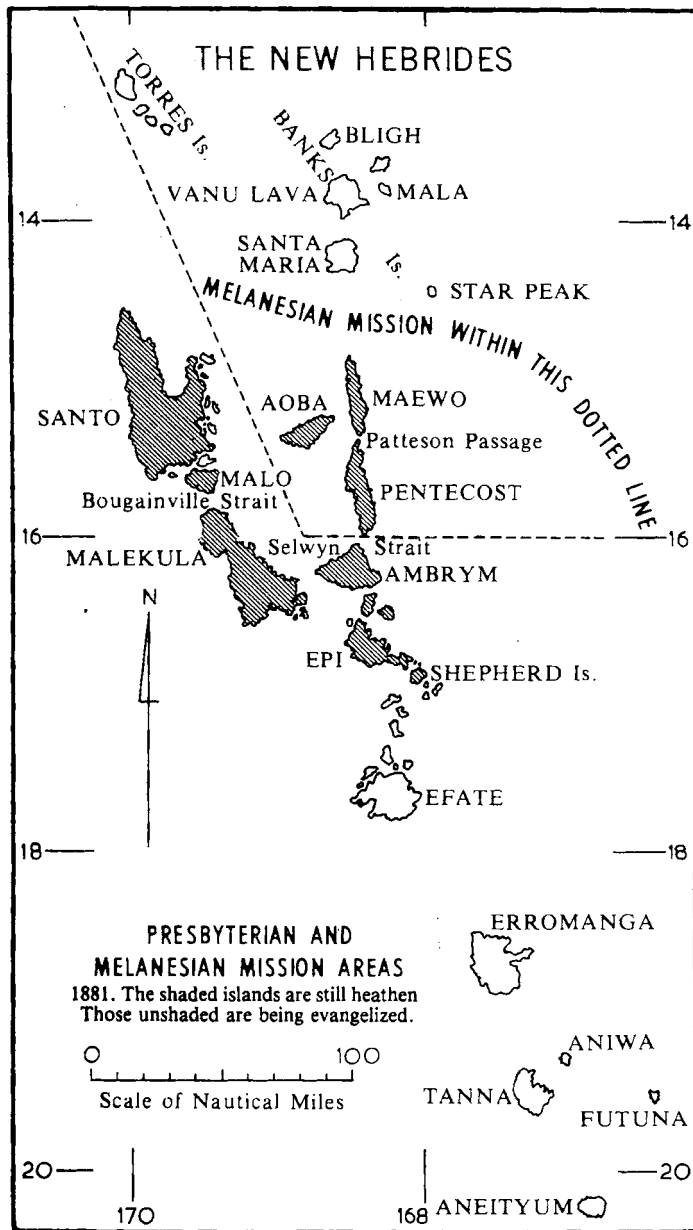


Fig. 7
Presbyterian mission map of 1881 From Miller (1985).

From the *nakërkrohin* to the church: The Salvesen's role in the conversion of South Malekula

When talking to Ahamb people about *Salvesen ami* it often evokes warm feelings of nostalgia and pride. Talking to *Salvesen* experts on Ahamb, they typically tend to emphasise the grandness and beauty of a full-scale dance as it is danced in the community at Christmas or New Years Eve. But they also speak of the role the dance played in the local conversion process to Christianity. Ahamb was, together with the Maskelyne Islands, the first mission station to open in South Malekula – both in 1899. This also made the first South Malekulan teacher recruits of the Presbyterian mission to come from Ahamb and the Maskelynes. The *Salvesen* was introduced to the South Malekulan communities by Christian teachers from Ahamb, the Maskelynes and Malvakal who were studying at the TTI. Their aim was to attract people to Christianity. Especially important were the high-ranking men of the graded societies who were the leaders of their communities.

All over the Melanesia region of the Pacific, traditional authority has been linked to the graded male societies. Here, men acquired titles by paying off titleholders above them with sacrificed pigs, mats, and food. Each new grade offered new knowledge of the cosmological realm, including how to utilise ancestral spirits. Taking rank therefore implied an enormous social capacity, as those of high rank could hold dangerous powers over those with lower rank (Eriksen 2008; Deacon 1934; Rio 2007). Initiation into the graded society entailed access to the secret men's house, known as the *nalhor* (*nakamal* in Bislama), where the secret knowledge of high men was transferred and male matters discussed.

The graded societies are still alive in Vanuatu today, albeit with much less significance than in the pre-Christian past. In Vanuatu, the ceremonial institution by which one acquires rank is known by the common term *namangki*. The *namangki* system on Ahamb, that is now abandoned, was known in the vernacular as the *nakërkrohin*. It was the great men of the *nakërkrohin* who were the most influential leaders in South Malekulan society and if the local teachers wanted Christianity to get any influence, it was important to attract these men to the new religion. According to the senior men I have talked to on Ahamb, the *Salvesen ami* dance played a significant role in this task.

The *nakërkrohin* was the ultimate ceremonial context on Ahamb as the *namangki* was elsewhere in Malekula. As part of the ceremony through which a man acquired a new grade, he had

to dance a special and impressive dance. The dancer dressed up in a costume, often with a mask that resembled particular spirits that he had access to by virtue of his rank. The natural paint and ravishing fragrance he wore, regarded as having the effect of “love magic” on women, symbolised knowledge that was restricted to the holders of the particular rank.

The dance performed was exclusive to the holder of the particular rank and those above him in the graded system. If other people without the right rank danced it, they would be fined. On Ahamb, the *nakërkrohin* and *kastom* dances that accompanied it were gradually abandoned with Christianity. According to my Ahamb informants, however, the *Salvesen* came to offer a new prestigious dance that attracted the powerful men of high rank as well as others.

Conversion in South Malekula was a challenging task and it was not always easy to attract people to the new religion. Traditional religion had a strong position and good preachers were rare as the region lacked ordained pastors. It was in this context that the *Salvesen* dance played an important role, according to my informants. The dance was a Christian dance but with the rhythm, structure and taboos of *kastom* dance. In the *kastom* dances, the dancer prepared drummers, decoration, and was painted with an exclusive paint and fragrance made from secret ingredients only available to men of certain rank. To dance *Salvesen* implied some similar markers of exclusivity: The female dancer had to dress up with white “island dress” whereas male dancers wore a white shirt, long black trousers and black shoes. The dancer had to be clean, washed with soap, and he or she could not smoke or be intoxicated by alcohol or kava⁴ while participating in the dance. To be granted the right to dance, the dancer also had to give up all customary religious practice, including sorcery, and convert to Christianity.

Many wanted to join, according to Jackon Bahavs who is one of the *Salvesen* leaders on Ahamb today, but were denied the right to dance before they had complied with its requirements. “The time for dancing *Salvesen* was a time of worship,” he told me. Therefore, it demanded a degree of ritual purity. To make people comply with the requirements to dance took time, according to Kumma Thitek, another *Salvesen* expert. “People wanted to join but it was hard for them to leave their practices from the heathen bush. But the news of the dance and the Gospel was spreading around the

4 Kava is a drink made from the roots of the kava plant (*Piper methysticum*). It is mildly intoxicating and enjoyed in many social contexts in Vanuatu.

villages. People became curious,” he explained. Again, the dance was similar to the existing *kastom* dance in that it was exclusive and performed in a ceremonial manner. This made the dance attractive, also for men of rank who were continuously looking for new ways to gain and exude prestige. As Kumma expressed it:

The *Salvesen* was like a *nakërkrohin*. They had to prepare. One could not just be ‘nothing’ and dance. It was a level you had to reach, something you had to do first before you were allowed to enter the *nalhor* (the sacred house of ranked men in the *nakërkrohin*) or to be allowed to dance *Salvesen*. In *kastom* dance you had to have rank do dance. It was the same with the *Salvesen*. It was a wise way. It follows the same way as in *kastom*. You had to do something to achieve the right to dance.

According to Jackon, Kumma and other senior Ahamb men I talked to, bringing the *Salvesen* dance out to the still heathen areas of South Malekula proved to be a success for the local Christian teachers.

***Salvesen ami* as prestige, road to safety, a different life?**

Michael Webb (2011) suggests that the hymns in the *Salvesen* were initially learned for sheer pleasure and as a means of gaining access to the knowledge and authority of the powerful European outsiders in the Mission. Similarly, Lamont Lindstrom (1990: 316) argues that to Melanesians, songs represent knowledge, and songs from beyond the local community, such as those of the powerful missionary outsiders, were understood to carry authority. The dance obliged dressing up as foreign missionaries, and may thus have symbolised an access to their powerful world. The dance uses songs in the English language that implied a certain symbolic value as it represented the privileged outside world. It was also a language only taught at the mission operated school that not everyone had access to. This could be compared to participation in the *kastom* dances where songs were sung in a language only thought at the *nalhor* – the secret men’s house – and that only special men of rank could learn.

The dance’s potential of crossing insurmountable social barriers is a feature we recognise from millenarian movements elsewhere in Melanesia, in what is sometimes referred to as cargo cults (BurrIDGE 1969; Lawrence 1964; Lindstrom 1993; Worsley 1968). These movements embraced new prophecies and innovative ritual practice that promised the arrival of “cargo” – which by anthropologists has been interpreted to mean everything from money or Western manufactured goods to the return of dead ancestors, achievement of balanced exchange relations with Europeans, political sovereignty, assertion of a sense of honour and self-worth, or simply the transcendence and transformation of everyday reality (Jebens 2004; Lindstrom 1993). There are signs that the people of South Malekula were seeking to change at this time in history, and to a stronger extent than the normal Melanesian adaptability, flexibility and innovation that we know from the literature (see Rollason 2014).

The period in which the Christian mission developed was characterised by chaos, sickness, alcoholism and death (see Bratrud 2018; de Lannoy 2004; Deacon 1934; Rio 2002: 130–131; Rivers 1922). From the arrival of the first missionaries in 1897 to 1948, the population in Malekula is estimated to have dropped from 20,000 to around 7,000 (Miller 1989: 188). The early anthropologist of Malekula, Bernard Deacon, linked the depopulation to black birding (the kidnapping of natives to work as labourers in Queensland) and disease such as measles and influenza introduced

with European vessels (Deacon 1934: 1920). European traders’ sale of alcohol and guns, exchanged for plantation land, also made indigenous warfare a much deadlier occupation than it was formerly. Moreover, the many deaths from unexplainable sicknesses were blamed on sorcery, and sorcery accusations led to fights and revenge killings that further reinforced war, death and chaos. This “age of terror” created a quest for change and safety that the Ahamb Christian teachers could offer, as the church practiced zero tolerance of sorcery and killing. The appeal of Christianity in many places in South Malekula should be understood in this dramatic context. These circumstances might have also helped pave the road for people’s and leaders interest in the *Salvesen*, as one expression of the Christian lifestyle.

While the *Salvesen* shares many features with the *kastom* dance of the male graded societies, an important structural difference is that the *Salvesen* also allowed and encouraged women and children to dance. This replacement of male-specific ceremonial activities for a more gender and age inclusive alternative was one of Christianity’s most significant breaks with the old ways all over Melanesia (see Eriksen 2008, 2009; Kolshus 2007; McDougall 2009, 2016). While pre-Christian notions of the person – related to the ideas of the *nakërkrohin* – were in many respects based on difference and hierarchy, Christianity invoked the idea of universal egalitarian individualism in which all were created equally as children of God and as brothers and sisters in Christ (Eriksen 2008, 2012). We can see that men did retain some special status in the *Salvesen* ceremonial context, however. They became the ceremonial masters standing around the stake around which the dance is performed, directing the course of the dance through their selection of songs and being lead singers. This is a role the senior men of the community has kept until today.

The *Salvesen ami* dance can thus be said to represent both a break and continuity with traditional culture. However, rather than asking the question of whether there has been change or continuity with Christianity and other foreign cultural elements, as has been an ongoing debate in Melanesian anthropology for the last two decades (see for instance Carrier 1992; Mosko 2010; Robbins 2004), I find it more fruitful to look at the dynamics of how people perceive situations they encounter, and how they respond to them. As Victor Turner reminded us in the 1960s ([1969] 2008) and Roy Wagner in the 1970s ([1974] 1981), such processes will always innovate on previous cultural forms, idioms and relationships, reproducing some aspects of the culture and transform others (see also Martin 2013). In this framing, the *Salvesen ami* can be seen as one of many

examples of a long history of religious innovation in Vanuatu and Melanesia more broadly.

I will now present the collection of 63 *Salvesen ami* songs that are currently sung on Ahamb and that I have collected during my time on Ahamb. Where I have been able to track down the original hymn, this is stated at the bottom of the page. Some of the songs have unknown origin and it is likely that some of them are of local origin.

The *Salvesen ami* songs

1 To save the world

1

To save the world is our desire,
For enemies we pray;
We'll never tire, we'll stand the fire,
And never, never run away.

(chorus)

We're marching on to conquer all,
Before our God the world shall fall;
We'll face the foe, to battle go,
And never, never run away.
What, never run away?
No, never run away.
What, never run away?
No, never run away.
We'll face the foe, to battle go,
And never, never run away.

2

Sin's greatest strongholds we'll attack,
Our Captain we'll obey;
The foe shall yet be driven back,
We'll never, never run away.

3

We'll onward march, with flag unfurled,
Our King shall have the sway;
He lived and died to save the world;
We'll never, never run away.

4

We'll onward march we'll flag,
Unfloor our king shall have the sway;
Like him who died to save the world,
We'll never, never run away.

Also known as Hymn 836 "Never Part Again"
composed by William Pearson from *The Song
book of the Salvation Army* (1953).

2 Oh, Christian rise and shine

1

Oh Christian rise and shine, and give God the glory
Christian raise and shine, and give God the glory
Christian rise and shine, and give God the glory.
Christian rise and shine.

2

Then you must rise and shine, and give God the glory
You must rise and shine, and give God the glory.
You must rise and shine, and give God the Glory.
You must rise, rise, and shine.

3

Do you want to be. A really happy Christian
Do you want to be. A really happy Christian
Do you want to be. A really happy Christian.
Full of joy, joy, divine.

4

Yes, I want to be. A really happy Christian
Yes I want to be. A really happy Christian
Yes I want to be. A really happy Christian.
Full of joy, joy, divine.

3 I'm a pilgrim on the road

1

I'm a pilgrim, pilgrim on the road
Happy pilgrim on the road to the city of our God.
I have left the ways of sin that I long had wandered in.
And the pressing to the land, the land of glory

(chorus)

On, on, on. I am travelling on unto glory.
Unto glory I have left the way
Of sin that I long had wandered in.
And I am travelling to the land, the land of glory.

2

I was burdened, burdened with a load
Heavy burden with a load. When I started on the road
I was the sin that I had done.
My own hand let it on, here I started for the land, the land of glory.

3

I was weary, weary of the land
Very weary of the land, as I walked on the road
But the saviour took the whole from the weary pilgrim's soul
Now I'm travelling on with light. Some heart to glory

4 My soul shouts glory

1

My soul shouts glory to the Son of God,
For the work free grace has done;
My faith looks upward with a steadfast eye
That is clear as the noonday sun.

(chorus)

Hallelujah! hallelujah!
Hallelujah to the Savior I adore;
I will praise Him, I will praise Him,
Hallelujah! I will praise Him evermore.

2

My soul shouts glory to the Son of God,
Not a cloud nor care I see;
My hope is clinging with a perfect trust
To the cross He has borne for me.

3

My soul shouts glory to the Son of God,
In His secret place I dwell;
His constant presence overshades me there,
And my joy there is none can tell.

4

My soul shouts glory to the Son of God,
And I know it won't be long
Till o'er the river, where the saints have gone,
I shall join their eternal song.

Author: Fanny J. Crosby. Appears in several hymnals,
including *Golden Grain: No. 1: for Sabbath schools,
gospel meetings, etc.* as hymn no. 100 (1896).

5 On Jordan's stormy banks

1

On Jordan's stormy banks I stand
And cast a wistful eye.
To Canaan's fair and happy land, where my possessions lie.

(chorus)

I am bound for the promised land
I am bound for the promised land
Oh, who will come and go with me
I am bound for the promised land

2

Over all those wide extended plains
Shines one eternal day
There God the Son for ever reigns
And scatters night away.

3

When shall I reach that happy place
And be for ever blessed?
When shall I see my father's face
And in his bosom rest?

4

Filled with delight, my raptured soul
Would here no longer stay
Though Jordan's waves around me roll
Fearless I'd launch away.

6 Worthy, worthy is the lamb

1

Worthy, worthy is the Lamb
Worthy, worthy is the Lamb
Worthy, worthy is the Lamb, that was slain.

(chorus)

Glory Hallelujah, praise him Hallelujah
Glory Hallelujah to the Lamb.

2

Saviour let thy Kingdom come
Now the power of sin consume
Being thy blessed millennium Holy Lamb.

3

Thus we may each moment feel love (for) him
Serve him praise him still
'till we all on Zion's hill see the Lamb.

7 While other sing

1

While other sing their songs of love and war
I sing the old, old story.
In Christ my Kingdom. Love and glory share.
I love the old, old story

(chorus)

The old, old story it is never new
The old, old story praise the Lord
It is true that Jesus died for me
As well as you. Tell me the old old story

2

When stricken down by sorrow, sin and pain
Tell me the old old story.
My hope in Christ the lamb for sinner slain.
Tell me the old, old story.

3

When pressing onward to the Heavenly gold
Tell me the old, old story.
This balm and mana to my weary soul.
Tell me the old, old story.

4

And when I hear the harps of Heaven ring
Tell me the old, old story.
Where Angel struck their choirs of Heaven ring.
I'll sing the old, old story.

5

To rich and poor, to all both great and small.
Tell out the old, old story.
There is love, joy and peace, and pardon free to all.
I found in the old, old story.

8 Marching on in the light of God

1

Marching on in the light of God,
Marching on, I am marching on;
Up the path that the Master trod,
Marching, marching on.

(chorus)

A robe of white, a crown of gold,
A harp, a home, a mansion fair,
A victor's palm, a joy untold,
Are mine when I get there.

For Jesus is my saviour,
He washed my sins away
He died for me on Calvary mountain
Happy in his time, singing all the day
I'm living, yes I'm living in the fountain.

2

Marching on through the hosts of sin,
Marching on I am marching on;
Vict'ry's mine while I've Christ within,
Marching, marching on.

3

Marching on while the skeptics sneer,
Marching on, I am marching on;
Perfect love casteth out all fear,
Marching, marching on.

4

Marching on with the flag unfurled,
Marching on, I am marching on;
Preaching Christ to the dying world,
Marching, marching on.

5

Marching on to the realms above
Marching on, I am marching on;
There to sing of redeeming love,
Marching, marching on.

Author: Robert Johnston. Published in many hymnals.
There are slightly different versions of the hymn.
In the original hymn, the chorus line "Happy in his time,
singing all the day" is "I'm happy in his wondrous love.
singing all the day". However, it is the version given here
("Happy in his time") that is sung on Ahamb Island.

9 Come join our army

1

Come, join our Army, to battle we go,
Jesus will help us to conquer the foe;
Fighting for right and opposing the wrong,
The Salvation Army is marching along.

(chorus)

Marching along, we are marching along,
The Salvation Army is marching along;
The soldiers of Jesus, be valiant and strong;
The Salvation Army is marching along.

2

Come, join our Army, the foe must be driven;
To Jesus, our captain, the world shall be given;
The foes may surround us, we'll press through the throng;
The Salvation Army is marching along.

3

Come, join our Army, the foe we defy,
True to our colors, we'll fight till we die;
Saved from all sin is our war cry and song;
The Salvation Army is marching along.

4

Come, join our Army, and do not delay,
The time for enlisting is passing away;
Fierce is the battle, but victory will come;
The Salvation Army is marching along.

*From The Salvation Army Song Book,
hymn 681.*

10 Once I was for in sin

1

Once I was far in sin,
But Jesus took me in.
Down where the living waters flow;
'Twas there he gave me sight,
And let me see the light,
Down where the living waters flow.

(chorus)

Down where the living waters flow,
Down where the tree of life does grow;
I'm living in the light,
For Jesus now I fight,
Down where the living waters flow.

2

With Jesus at my side,
I need no other guide,
Down where the living waters flow;
He is my hope and stay,
He saves me every day,
Down where the living waters flow.

3

When fighting here is o'er,
I'll rest for evermore,
Down where the living waters flow;
I'll join the blood-washed throng,
And sing the angels' song,
Down where the living waters flow.

*From The Salvation Army Hymn Book, known as
"Down where the living waters flow", 233; Ascalon, 232*

11 My home is in Heaven

1

I have a home that is fairer than day,
and my dear saviour has shown me the way
When I'm sad and temptation arise,
I look to my home for a way.

(chorus)

My home is in Heaven, there is no parting there
There will be happy glorious bright, and fair
There will be no sorrow there, it will be no tears
In that bright home far away.

2

Friends I shall see who have journey before,
and landed safe on that beautiful shore
I shall see Jesus that will be my joy,
in that bright home far away.

3

Oh, who will journey to Heaven with me
Jesus has died that we all may go free
Come then to him who has laid up for you
In that bright home far away.

12 We're the Army

1

We're the soldiers of the Army of salvation,
That God is raising now to save the world;
And we won't lay down our arms till every nation
Shall have seen the flag of blood and fire unfurled.

(chorus)

We're the Army that shall conquer,
As we go to seek the lost and to bring them back to God;
And his salvation to every nation
We will carry with the fire and the blood.

2

Though the hosts of Hell and darkness all surround us,
And by suffering and temptation we are tried,
But we know that not a foe can e'er confound us
While Jehovah's mighty power is on our side.

3

So we'll put our trust in God who ne'er will fail us,
And we know that his salvation we shall see;
And through all the fighting, those who shall assail us
Shall be conquered through the blood of Calvary.

Composed by Thomas Charles Marshall (1854–1942).
From *The Salvation Army Song Book*, 822: "We're the
soldiers of the Army of salvation".

13 Will you come, will you come

1

Will you come, will you come? With your poor broken heart
Burdened and sin oppressed?
Lay it down at the feet of the Saviour and Lord
Jesus will give you rest.

(chorus)

Oh, happy rest! Sweet happy rest!
Jesus will give you rest
Oh! Why won't you come,
In simple, trusting faith?
Jesus will give you rest.

2

Will you come, will you come? There is mercy for you.
Balm for your aching breast
Only come as you are, and believe in his name.
Jesus will give you rest.

3

Will you come? Will you come? You have nothing to pay
Jesus who loves you best.
By his death on the cross, purchased life for your soul.
Jesus will give you rest.

4

Will you come, will you come? How he pleads with you now!
Fly to His loving breast.
And whatever your sin, or your sorrow may be.
Jesus will give you rest.

Lyrics: Fanny Crosby. Found in *Joy to the World*, edited
by John Sweney, Tullius O'Kane & Charles McCabe (1878),
hymn number 11.

14 I have heard a must

1

I have heard a most wonderful story.
Of the son of the highest in Glory.
How my heart he would seek, though so sinful so weak.
He wants a poor sinner like me.

(chorus)

He wants a poor sinner like me
Oh wonderful love can it be
Christ shed his own blood to redeem
Me, he wants a poor sinner like me

2

When I see him beneath the cross bending
When I hear the sharp nails flesh rending
When I see his blood flow, Jesus love me
I know he wants a poor sinner like me

3

Yes he wants all the sinful, the grieving
His dear arms are held out for receiving
I no longer will stay from this Saviour away
He wants a poor sinner like me.

4

Yes he wants by his hands to hold me
And with his mighty love to enfold me
Yes he wants me to stay in his presence
A way, he wants a poor sinner like me.

Composed by Maud Frazer Jackson. Appears
in *Alexander's Hymns No. 4* (1921), page 206.

15 Glory to Jesus

1

We are never, never weary of the grand old song;
Glory to God, hallelujah!
We can sing it loud as ever, with our faith more strong;
Glory to God, hallelujah!

(chorus)

O, the children of the Lord have a right to shout and sing,
For the way is growing bright, and our souls are on the wing;
We are going by and by to the palace of a King!
Glory to God, hallelujah!

2

We are lost amid the rapture of redeeming love
Glory to God, hallelujah!
We are rising on its pinions to the hills above:
Glory to God, hallelujah! [Refrain]

3

We are going to a palace that is built of gold;
Glory to God, hallelujah!
Where the King in all His splendor we shall soon behold
Glory to God, hallelujah! [Refrain]

4

There we'll shout redeeming mercy in a glad, new song;
Glory to God, hallelujah!
There we'll sing the praise of Jesus with the blood washed through;
Glory to God, hallelujah!

Known as "Glory to God, Hallelujah!" composed by
Fanny J. Crosby. Appears in *Alexander's New Revival
Hymnal* and other places.

16 I shall wear a golden crown

1

I shall wear a golden crown, when I get home;
I shall lay my burdens down, when I get home;
Clad in robes of glory,
I shall sing the story
Of the Lord who bought me,
When I get home.

(chorus)

When I get home, When I get home,
All sorrow will be over, When I get home;
When I get home, When I get home,
All sorrow will be over, When I get home.

2

All the darkness will be past, when I get home;
I shall see the light at last, when I get home;
Light from heaven streaming,
O'er my pathway beaming,
Ever guides me onward
Till I get home.

3

I shall see my Saviour's face, when I get home;
Sing again of saving grace, when I get home;
I shall stand before him;
Gladly I'll adore him;
Ever to be with him,
When I get home.

Author: C. Austin Miles. Appears in *Redemption Songs:
A Choice Collection of 1000 Hymns and Choruses for
Evangelistic Meetings, Solo Singers, Choirs and the Home*
(1937), p.574

17 The Eden Above

1

We're bound for the land of the pure and the holy,
The home of the happy, the kingdom of love;
Ye wand'ers from God, in the broad road of folly,
Oh, say, will you go to the Eden above?

(chorus)

Will you go, will you go, will you go, will you go
Oh, say will you go to the Eden above?

2

March on, happy pilgrims, that land is before you,
And soon its ten thousand delights we will prove;
Yes, soon we shall walk o'er the hills of bright glory,
And drink the pure joys of the Eden above.

3

And yet, guilty sinner, we would not forsake thee;
We halt yet a moment as onward we move;
Oh, come to the Lord; in his arms he will take thee,
And bear thee along to the Eden above.

4

Methinks thou art now in thy wretchedness saying,
Oh, who can this guilt from my conscience remove?
No other but Jesus; then come to him praying,
Prepare me, O Lord, for the Eden above.

Author: William Hunter. Appears in a number of hymnals,
including *Redemption Songs: A Choice Collection*
of 1000 Hymns and Choruses for Evangelistic Meetings,
Solo Singers, Choirs and the Home (1937), p.131.

18 Since I Have Been Redeemed

1

I have a song I love to sing,
Since I have been redeemed,
Of my Redeemer, Savior, King,
Since I have been redeemed.

(chorus)

Since I have been redeemed,
Since I have been redeemed,
I will glory in His name;
Since I have been redeemed,
I will glory in my Savior's name.

2

I have a Christ who satisfies,
Since I have been redeemed,
To do His will -- my highest prize,
Since I have been redeemed.

3

I have a witness bright and clear,
Since I have been redeemed,
Dispelling every doubt and fear,
Since I have been redeemed.

4

I have joy I can express
Since I have been redeemed,
All through his blood and righteousness
Since I have been redeemed.

5

I have a home prepared for me,
Since I have been redeemed,
Where I shall dwell eternally,
Since I have been redeemed.

19 **Glory to Jesus, he saves**

1

Glory to Jesus who died on the tree,
Paid the great price that my soul might be free;
Now I can sing hallelujah to God,
Glory! he saves, he saves.

(chorus)

Glory! he saves, glory! he saves,
Saves a poor sinner like me;
Glory! he saves, glory! he saves,
Saves a poor sinner like me.

2

Once in my heart there was sin and despair,
Now the dear Saviour himself dwelleth there,
And from his presence comes peace to my soul,
Glory! he saves, he saves.

3

Come, then, ye weary, who long to be free,
Come to the Saviour, he waiteth for thee;
Then with the ransomed this song you can sing,
Glory! he saves, he saves. [Refrain]

Author: Peter P. Bilhorn. Appears in several hymnals, including *International Gospel Hymns and Songs* (1905), p.147.

20 **Sin of Jesus**

1

O sing of Jesus, Lamb of God,
Who died on Calvary!
And for a ransom shed his blood
For you, and even me.

(chorus)

I'm redeem'd,
I'm redeem'd,
Thro' the blood of the Lamb that was slain;
I'm redeem'd,
I'm redeem'd,
Hallelujah to God and the Lamb.

2

O wondrous pow'r of love divine!
So pure, so full, so free,
It reaches out to all mankind,
Embraces even me. [Refrain]

3

All glory now to Christ the Lord,
And evermore shall be,
He hath redeem'd a world from sin,
And ransom'd even me.

Author: T. C. O'Kane. Appears in several hymnals, including *Redemption Songs: A Choice Collection of 1000 Hymns and Choruses for Evangelistic Meetings, Solo Singers, Choirs and the Home* (1937), p.148

21 Travelling home

Travelling home, travelling home
Led by Jesus we are travelling home.

22 When we all get to Heaven

1

Sing the wondrous love of Jesus,
sing His mercy and His grace;
in the mansions bright and blessed,
He'll prepare for us a place.

(chorus)

When we all get to heaven, what a day of rejoicing that will be!
When we all see Jesus, we'll sing and shout the victory.

2

While we walk the pilgrim pathway,
clouds will overspread the sky;
but when traveling days are over,
not a shadow, not a sigh.

3

Let us then be true and faithful,
trusting, serving every day;
just one glimpse of Him in glory
will the toils of life repay.

4

Onward to the prize before us!
Soon His beauty we'll behold;
soon the pearly gates will open;
we shall tread the streets of gold.

Author: E. E. Hewitt (1898). Appears in numerous hymnals, including *Alexander's New Revival Hymnal: As Used at the Torrey-Alexander Meetings* (1922), as hymn number 49.

23 There is a Fountain filled with blood

1

There is a fountain filled with blood
Drawn from Immanuel's veins;
And sinners, plunged beneath that flood,
Lose all their guilty stains:
Lose all their guilty stains,
Lose all their guilty stains;
And sinners, plunged beneath that flood,
Lose all their guilty stains.

(chorus)

Repent, I have been redeemed
Repent, I have been redeemed
Repent, I have been redeemed
(Repeat the chorus)

2

The dying thief rejoiced to see
That fountain in his day;
And there may I, though vile as he,
Wash all my sins away:
Wash all my sins away,
Wash all my sins away;
And there may I, though vile as he,
Wash all my sins away.

3

Dear dying Lamb, Thy precious blood
Shall never lose its pow'r,
Till all the ransomed Church of God
Be saved, to sin no more:
Be saved, to sin no more,
Be saved, to sin no more;
Till all the ransomed Church of God
Be saved to sin no more.

4

E'er since by faith I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme,
And shall be till I die:
And shall be till I die,
And shall be till I die;
Redeeming love has been my theme,
And shall be till I die.

5

When this poor lisp'ing, stamm'ring tongue
Lies silent in the grave,
Then in a nobler, sweeter song
I'll sing Thy pow'r to save:
I'll sing Thy pow'r to save,
I'll sing Thy pow'r to save;
then in a nobler, sweeter song
I'll sing Thy pow'r to save.

The song is based on the hymn "There is a Fountain filled with blood" authored by William Cowper. The chorus is not in the original hymn and seems to have been added locally.

24 In bright mansions above

1

My father gone to glory
I want to live there too
Lord I want to live yonder in bright mansion above.

(chorus)

In bright mansion above
In bright mansion above
Lord I want to live up yonder
In bright mansions above.

2

My brother's gone to glory
I want to live there too.
Lord I want to live up yonder in bright mansion above.

3

The Christian go to glory
I want to live there too
Lord I want to live up yonder in bright mansion above.

25 I am saved

1

I am saved, I am saved,
Jesus bids me go free;
He has bought with a price
Even me, even me!

(chorus)

Hallelujah, hallelujah!
Hallelujah to my Savior!
Hallelujah, hallelujah!
Hallelujah, a—men!
Hallelujah, hallelujah!
Hallelujah to my Savior!
Hallelujah, hallelujah!
Hallelujah, a—men!

2

I am cleansed, I am cleansed,
I am whiter than snow;
He is mighty to save,
This I know, this I know!

3

Wondrous love, wondrous love,
Now the gift I receive;
I have rest in His word,
I believe, I believe!

4

I was weak, I am strong
In the power of His might;
And my darkness He's turned
Into light, into light!

5

Praise the Lord, praise the Lord
Ye his saints every where
I shall join in the throng,
Over there over there.

26 Let him in

1

Hear the saviour at the door, let him in, let him in.
Let him in he has often knocked before.
Let him in, let him in, let him in.

(chorus)

'It was the saviour standing at the door
He's been watching waiting there before
Open wide the heart of sin
Let the blessed saviour in
Let him in, let him in.

2

He's your best and truest friend, let him in, let him in, let him in.
One who always will defend, let him in, let him in, let him in.

3

Do not let him knock in vain, let him in, let him in, let him in.
He may never come again, let him in. Let him in, let him in.

4

Hear his gentle loving voice, let him in, let him in, let him in.
Bid him well, come and rejoice. Let him in, let him in, let him in.

The song appears to be a rewriting of the hymn "Let him in" written by J. B Atchinson and published in many hymnals including *Favorite Hymns of Praise* (1967), p.60.

27 Oh how happy are they who the saviour obey

1

How happy are they who the saviour obey
And have laid up their treasures above
Tongue can never express the sweet comfort and peace
Of a soul filled with Jesus' love.

(chorus)

We'll all shout Hallelujah as we march along the way
And we'll sing redeeming love with the shining host above
And with Jesus we'll be happy all the day.

2

That sweet comfort is mine, now the saviour divine
I've receive through the blood of the lamb.
With my heart I believe and what joy I receive
What a Heaven in Jesus name.

3

'Twas a Heaven below my Redeemer to know,
and the Angels can do nothing more.
Then to fall at his feet and the story repeat
And the lover of sinners adore

4

Jesus all the day long is my sing and song
Oh that all his salvation might see
He hath loved me, I cried, he did suffer and died
To redeem such a rebel as me.

5

Oh the rapturous height of the Holy delight,
which I felt in the life giving blood
Of my saviour possessed I am perfectly blessed
as if filled with the Heaven of God.

This song ppears to be a rewriting of the hymn "Oh how happy are they who the savior obey" written by Charles Wesley for the hymnal *Hymns and Sacred Poems* (1749).

28 All the way to Calvary

1

Oh, how dark the night that wrapt my spirit round!
Oh, how deep the woe my Savior found
When He walked across the waters of my soul,
Bade my night disperse and made me whole!

(chorus)

All the way to Calvary He went for me,
He went for me, He went for me;
All the way to Calvary He went for me,
He died to set me free.

2

Tremblingly a sinner bowed before His face,
Naught I knew of pardon, God's free grace;
Heard a voice so melting, "Cease thy wild regret,
Jesus bought thy pardon, paid thy debt."

3

O 'twas wondrous love the Savior showed for me!
When He left His throne for Calvary,
When He bore my trespass, bore it all alone;
Praise His Name forever, make it known.

29 O, Jerusalem

1

O, Jerusalem,
the golden city bright and fair,
All the anctified,
the purified, the glorified are there.
There the saviour we shall see,
and the glory we shall share
In Jerusalem so bright and far.

2

O, Jerusalem,
The golden city of the blest;
Where the glory beams
Eternal on thy towers in beauty drest.
Where the wicked cease from troubling,
The weary are at rest,
In Jerusalem so bright and fair.

3

O Jerusalem,
The golden city fair and bright,
How thy pearly gates
In splendor soon will burst upon our sight.
How thy golden streets will glow
For the Lamb is all the light,
In Jerusalem so bright and fair.

Author: W.G. Moyer. Appears in *Redemption Songs: A Choice Collection of 1000 Hymns and Choruses for Evangelistic Meetings, Solo Singers, Choirs and the Home* (1937), p.181.

30 Soldiers fighting round the cross

1

Soldiers fighting round the cross,
Fight for your Lord;
Reckon all things else but loss,
Fight for your Lord.

(chorus)

All hail, I'm saved! All hail, I'm saved!
O, come and join our conquering band
All hail, I'm saved! All hail, I'm saved!
We'll conquer if we die.

2

In the name of Christ, your friend,
Fight for your Lord;
With the powers of Hell contend,
Fight for your Lord.

3

Fight the fight of faith with me,
Fight for your Lord;
Jesus gives the victory,
Fight for your Lord.

4

Be thou faithful, hear him cry,
Fight for your Lord;
In my service fight and die,
Fight for your Lord.

5

Faithfully your weapons wield,
Fight for your Lord;
Stand your ground, and win the field.
Fight for your Lord.

The song is found in *The Salvation Army Song Book* as song no. 649.

31 The King's highway

1

Travelling onward to the city bright and fair
Fears and sorrow never enter there
Jesus said he would a place prepare,
For those in the king high way.

(chorus)

Walking with Jesus by his side
I'll stay walking with Jesu in the narrow way
Travelling along together day by day.
Waking in the King's high way.

2

There are many who are perishing to day
Treading not the straight and narrow way
We must go to them without delay
And tell of the king's high way.

3

"Go ye into all the world," the Saviour said
Tell of Christ the joyful message spread
Jesus suffered in the sinners' stead.
Preparing the king's high way.

Author: Leonard C. Voke. Appears in *Spiritual Life Songs* (1930), p.115.

32 Oh, sinner come to Jesus

1

Oh, sinner come to Jesus
And give your hearts to him
Blessed be the name of the lord and he will make you Holy
And save you from all sin
Blessed be the name of the Lord.

(chorus)

When the stars of the heaven are falling
And the moon shall be turned and drenched in the blood
As the children of the Lord are returning home to God
Blessed be the name of the Lord.

2

It does not matter whether we are black or white
Blessed be the name of the Lord
For God says whosever and come and be put right.
Blessed be the name of the Lord.

33 At the door

1

The coming King is at the door,
Who once the cross for sinners bore,
But now the righteous ones alone,
He comes to gather home.

(chorus)

At the door, at the door,
At the door, yes, even at the door;
He is coming, He is coming,
He is even at the door.

2

The signs that show His coming near
Are fast fulfilling year by year,
And soon we'll hail the glorious dawn
Of heav'n's eternal morn.

3

Look not on earth for strife to cease,
Look not below for joy and peace,
Until the Saviour comes again
To banish death and sin.

4

Then in the glorious earth made new
We'll dwell the countless ages through;
This mortal shall immortal be,
And time, eternity.

Author: Franklin E. Belden. Appears in many hymnals, including *Gospel Melodies and Evangelistic Hymns* (1944), p.137.

34 There's a great day coming

1

There's a great day coming. A great day coming
There's a great day coming by and by
Where the saints and the sinner shall be posted right and left
Are you ready for the days to come?

(chorus)

Are you ready, are you ready
Are you ready for the Judgement day?
Are you ready, are you ready
Are you ready for the Judgement day?

2

There's a bright day coming, a bright day coming
There's a bright day coming by and by
But its brightness shall only come to them that love the Lord
Are you ready for the days to come?

3

There's a sad day coming, a sad day coming
There's a sad day coming by and by
When the sinner shall hear his doom, "Depart, I know ye not,"
Are you ready for that day to come?

Author: Will L. Thompson. Appears in numerous hymals,
including *Old Time Revival* (1950) p.113.

35 The way of the cross leads home

1

I must needs go home by the way of the cross,
There's no other way but this;
I shall ne'er get sight of the gates of light,
If the way of the cross I miss.

(chorus)

The way of the cross leads home, (leads home,)
The way of the cross leads home, (leads home,)
It is sweet to know as I onward go,
That the way of cross leads home.

2

I must needs go on in the blood sprinkled way,
The path that the Savior trod,
If I ever climb to the heights sublime,
Where the soul is at home with God.

3

Then I bid farewell to the way of the world,
To walk in it nevermore,
For the Lord says, "Come," and I seek my home
Where He waits at the open door.

4

I have lost my loat at the foot of the cross,
As here on my Lord I gazed,
With a lightened heart on the road I start
And my heart has been filled with praise.

Author: Jessie Brown Pounds (1906). Verse four
is not in the original hymn but is sung on Ahamb.

36 There is power in the blood

1

Would you be free from the burden of sin?
There's pow'r in the blood, pow'r in the blood;
Would you o'er evil a victory win?
There's wonderful pow'r in the blood.

(chorus)

There is pow'r, pow'r, wonder-working pow'r
In the blood of the Lamb;
There is pow'r, pow'r, wonder-working pow'r
In the precious blood of the Lamb.

2

Would you be free from your passion and pride?
There's pow'r in the blood, pow'r in the blood;
Come for a cleansing to Calvary's tide;
There's wonderful pow'r in the blood.

3

Would you be whiter, much whiter than snow?
There's pow'r in the blood, pow'r in the blood;
Sin-stains are lost in its life-giving flow;
There's wonderful pow'r in the blood.

4

Would you do service for Jesus your King?
There's pow'r in the blood, pow'r in the blood;
Would you live daily His praises to sing?
There's wonderful pow'r in the blood.

Author: Lewis E. Jones (1899).

37 Now we happy

1

Jesus makes them as colt
In the time we'll be a happy,
Take thy palm spear the garment
In the time we'll be happy

(chorus)

Now, we happy, now we
Now we happy, happy day
Now, we happy, now we happy
Now we happy, happy day.

2

Jesus says be our leader
In the time we'll be happy
He love us are we love him.
In the time we'll be happy.

3

Thy leading there are happy.
In the time will be happy.
He'll have will casling(?) right through.
In the time we'll be happy

4

And when the day of Pentecost
In the time we'll be happy.
They're filled with the Holy Ghost
In the time we'll be happy.

38 My Lord and I

1

I have a Friend so precious,
So very dear to me,
He loves me with such tender love,
He loves so faithfully;
I could not live apart from Him,
I love to feel Him nigh,
And so we dwell together, My Lord and I.

2

Sometimes I'm faint and weary,
He knows that I am weak,
And as He bids me lean on Him
His help I gladly seek;
He leads me in the paths of light,
Beneath a sunny sky,
And so we walk together, My Lord and I.

3

I tell Him all my sorrows,
I tell Him all my joys,
I tell Him all that pleases me,
I tell Him what annoys;
He tells me what I ought to do,
He tells me how to try,
And so we talk together, My Lord and I.

4

He knows how I am longing
Some weary soul to win,
And so He bids me go and speak the loving word for Him;
He bids me tell His wondrous love,
And why He came to die,
And so we work together, My Lord and I.

Author: L. Shorey. Published
in numerous hymnals.

39 Come and love

1

Come and love, and come with me
I'll meet you down in dancer.
Come and love. Come with me
I'll meet you give me by and by.

2

Oh the Moses, oh the Moses, of the call
The Moses of the call.
Yet away from the winter whom I love
Whom I love get away from the winter
Done you hear, those you hear, come round
Are the mighty night will we gone to be abide, and the reaven, fling
the care down in the move veil o, o, how I love love those bref all
the again, down in the move veil.

Parts of these lyrics are unclear. I have chosen
to reproduce it word-for-word as it was written
in the *Salvesen* notebooks of Tomsen Sam and
Morvel Vanbir.

40 Come along

1

Oh, come along brother, come along
Come along brother, come along
Come along brother, come along.
To ring those ring bell.

(chorus)

We are almost gone
We are almost home
We are almost home
To ring the charring bell.

2

Oh, come along sisters come along
Come along sisters, come along
Come along sisters, come along
To ring the charring bell.

3

Oh, come along mothers, come along
Come along mothers, come along
Come along mothers, come along
To ring those charring bells.

This song is a call for people to get back dancing if they have been taking a break.

41 Pull, soldier pull

Pull soldier pull, pull soldier pull,
We go to wear a crown
Pulling unto wedding, pulling unto praise
Pulling unto glory all the way

Pull, soldier pull
Pull, soldier pull
Pull, soldier pull

We go to wear a crown,
Pulling unto wedding, pull unto praise
Pulling unto glory, all the way.

42 I am the Christian

I am the Christian soldier
and knows, and knows, the croppy
am said when I am happy
am say am the machon(?)
am not the reckion(?) way
and wine the fields of glory
am side the fields of side(?)

O, am soldier, soldier, one should be
He will fine in the Salvation army.
O am soldiers, soldiers, one should be
He will find me in the Salvation Army.

43 Sail up, sail up

1

Sail up, sail up, when I am far away
Sail up, sail up, when I am far away
Some time, you may think of you
And you, bright Saturday
Should far away, Believe what
I say come be true my dear.

2

When I walk thro I long, when I, I must go
When I walk thro I long when I, I must go
Some time, you may think of you
And you, bright Saturday
Should be far away
Believe what I say come be true my dear.

44 I am running thro grace

1

I am running thro grace, to that happy place
Thro grave I'm de-termined
To see my Lord's face.

(chorus)

What happy new year
What happy new year
What happy, what happy
What happy new year.

2

One thing I do fine, I'll keep it in mind
He wants live in glory, and leave me behind

3

Oh, sinner believe, Christ will you receive
'For all things are ready, and you stand in need.

45 Going forth at Christ command

1

Going forth at Christ's command,
Going forth to ev'ry land;
Full salvation making known,
Thro' the blood of God's dear Son.

(chorus)

"Saved to serve!" the watchwords ring,
Saved to serve our glorious King;
Tell the story o'er and o'er,
Saved to serve for evermore.

2

Serving God through all our days,
Toiling not for purse or praise;
But to magnify His name,
While the Gospel we proclaim.

3

Seeking only souls to win
From the deadly pow'r of sin;
We would guide their steps aright,
Out of darkness into light.

Author: D. W. Whittle. Appears in several hymnals,
among them *Hymns, Psalms and Gospel Songs:
With Responsive Readings* (1904), p.135.

46 Travelling home

1

In the good old way where the saints have gone
And the King leads on before us
We are trav'ling home to the heavenly hills
With the daystar shining o'er us

(chorus)

Trav'ling home to the mansions fair
Crowns of rejoicing and life to wear
O what a shout when we all get there
Safe in the glory land.

2

In the good old way like the ransomed throng
Unto Zion now returning
We are trav'ling home at the King's command
And our lamps are trimmed and burning

3

In the good old way with a steadfast faith
In the bounds of love and union
What a joy is ours for the King we see
And with him we hold communion

4

Tho' our feet must stand on the cold
Cold brink of the Jordan's stormy river
With the king we'll cross to the other side
And we'll sing his praise forever.

Author: Fanny J. Crosby.

47 Away over Jordan

1

Oh, we are going to wear a crown
Oh, we are going to wear a crown
Oh, we are going to wear a crown
To wear a starry crown.

(chorus)

Away over Jordan with our blessed Jesus
Away over Jordan to wear a starry crown

2

You must be saved to wear a crown
You must be saved to wear a crown
You must be saved to wear a crown
To wear a starry crown

3

You must be cleansed to wear a crown
You must be cleansed to wear a crown
You must be cleansed to wear a crown
To wear a starry crown

48 'Tis almost time

1

'Tis almost time for the Lord to come,
I hear the people say,
The stars of heaven are growing dim,
It must be the breaking of the day.

(chorus)

O it must be the breaking of the day,
O it must be the breaking of the day.
The night is almost gone,
The day is coming on,
O it must be the breaking of the day.

2

The signs foretold in the sun and moon,
In earth, and sea, and sky;
Aloud proclaim to the race of men,
That the coming of the Master draweth nigh.

3

It must be time for the waiting church
To cast her pride away;
With girded loins and burning lamps,
To look for the breaking of the day.

4

There must be those in the field of sin,
Far from the fold astray.
Who once were happy in Jesus' love,
And looking for the breaking of the day.

5

Go quickly out in the streets and lanes,
And in the broad highway,
And call the maimed, the halt and blind,
To be ready for the breaking of the day.

Author: G. W. Sederquist. Appears in
several hymnals including *Gospel Melodies*
and *Evangelistic Hymns* (1944), p.129.

49 In the good old way

1

In the good old way, where the saints have gone
And the king leads on before us.
We are travelling home to the Heavenly hills
With the day star shining over us.

(chorus)

Travelling home to the mansion
Fair crown of rejoicing and the life to wear
O, what a shout when we all get there safe in the Glory land.

2

In the good old way like the ransomed throng
Unto Zion now returning
We are travelling home to the King's command
And our lamps are trimmed and burning.

3

In the good old way with a stead faith in
The bonds of love and union
What a joy is ours for the king we see
And with him we hold communion.

4

Though our feet must stand on the cold, cold brink
Of the Jordan's stormy river
With the king well cross to the other side
And we'll sing his prayers for ever.

50 The king's highway

1

Our God will guide us right, and, walking in the light,
We shall win a crown of glory on that day,
When Jesus calls His own, together round the throne,
Who keep along the middle of the King's highway.

(chorus)

The King's highway! the king's highway!
Oh, turn aside from ev'rything that leads astray!
Our God will guide us right, and walking in the light,
We'll keep along the middle of the King's highway.

2

Wherever you may be, whatever you may see
That would lead you into evil, say you "Nay!
I will not turn aside, whatever may betide:
I'll keep along the middle of the King's highway.

3

The meadows may be green where "bye-path stile" is seen:
"Turn aside!" the little flowers seem to say,
Be sure you give no heed, they're trying to mislead;
Just keep along the middle of the King's highway.

4

For, on enchanted ground, there's danger all around
And a thousand pleasant voices bid you stay,
With fingers stop your ears, and never mind their jeers;
Just keep along the middle of the King's highway.

Author: Thoro Harris. Appears in many hymnals, including *Redemption Songs: A Choice Collection of 1000 Hymns and Choruses for Evangelistic Meetings, Solo Singers, Choirs and the Home* (1937), p.839.

51 I am glad there is cleansing

1

How bright the Hope that Calv'ry brings,
Where Love divine with Mercy blends;
How full the joy that all may find,
Where flows the Blood can save and cleanse.

(chorus)

I am glad there is cleansing in the Blood,
I am glad there is cleansing in the Blood,
Tell the world, all the world,
There is cleansing in the Saviour's Blood.

2

'Tis there! 'tis there the soul may go,
And wash its sins and stains away;
Who gives up all,—who comes by Faith,
This cleansing finds without delay.

3

Speak, speak to Zion's burdened ones,
Lead, lead them up to Calv'ry's Mount;
The want of aching hearts is met,
'Tis cleaning in Redemption's Fount.

4

Why need we struggle on in self,
We cannot make one black spot white;
'Tis Christ's own Blood, and that alone
Can change and cleanse the heart aright.

5

I come! I come! and glad I am
That Jesus calls the lost and vile;
There thousands have a cleansing found,
I'll heed the Saviour's welcome smile.

Author: Lewis Hartsough. Appears in several hymnals, including *The Best of All: Complete* (1910), p.56.

52 Once I was far in sin

1

Once I was far in sin,
But Jesus took me in.
Down where the living waters flow;
'Twas there he gave me sight,
And let me see the light,
Down where the living waters flow.

(chorus)

Down where the living waters flow,
down where the tree of life does grow;
I'm living in the light, for Jesus now I fight,
Down where the living waters flow.

2

With Jesus at my side,
I need no other guide,
Down where the living waters flow;
He is my hope and stay,
He saves me every day,
Down where the living waters flow.

3

When fighting here is o'er,
I'll rest for evermore,
Down where the living waters flow;
I'll join the blood-washed throng,
And sing the angels' song,
Down where the living waters flow.

Composed by James Conner Bateman (1855–88)
(verses and Russell Kelso Carter (1849–1926) (chorus).
Appears in *The Salvation Army Song Book*, song no. 374.

53 Home to Zion we are bound

1

Home to Zion we are bound
Happy in the love of Jesus
Peace abiding we have found
Happy in the love of Jesus.

(chorus)

Happy, happy
Singing all the way
Happy all the day
Happy, happy
Happy in the love of Jesus.

3

Trusting we will forward go
Happy in the love of Jesus
Treading changeful paths below
Happy in the love of Jesus.

4

Soon we'll reach the homeland fair
Happy in the love of Jesus
And shall dwell forever there
Happy in the love of Jesus.

Composed by: J. Lincoln Hall.

54 I hope to meet you all in glory

1

I hope to meet you all in glory,
When the storms of life are o'er;
I hope to tell the dear old story,
On the blessed shining shore.

(chorus)

On the shining shore, on the golden strand,
In our Father's home, in the happy land:
I hope to meet you there, I hope to meet you there—
A crown of victory wear—In glory.

2

I hope to meet you all in glory,
By the tree of life so fair;
I hope to praise our dear Redeemer
For the grace that brought me there.

3

I hope to meet you all in glory,
Round the Savior's throne above;
I hope to join the ransomed army
Singing now redeeming love.

4

I hope to meet you all in glory,
When my work on earth is o'er;
I hope to clasp your hands rejoicing
On the bright eternal shore.

Author: Emma Pitt. Appears in numerous hymnaries, including *Redemption Songs: A Choice Collection of 1000 Hymns and Choruses for Evangelistic Meetings, Solo Singers, Choirs and the Home* (1937), p.1176.

55 John Brown's body

1

John Brown's body lies a moulding n the grave
John Brown's body lies a moulding in the grave
John Brown's body lies a moulding in the grave
But his soul is marching on.

(chorus)

Glory, glory Hallelujah.
Glory, glory Hallelujah. Glory, glory Hallelujah.
Our God is marching (on).

2

He captured Harper's Ferry with his nineteen men so true
He frighened old Virginia till she trembled through and through
They hung him for a traitor, themselves the traitor crew
But his soul is marching on.

3

John Brown's body died (so) that the slaves might be free
John Brown's body died that he slaves might be free
John Brown's body died so that the slaves might be free
But his soul is marching on

4

Now has come the glorious jubilee
Now has come the glorious jubilee
Now has come the glorious jubilee
When all mankind are free.

"John Brown's Body" (originally known as "John Brown's Song") is a United States marching song about the abolitionist John Brown. The song was popular in the Union during the American Civil War.

56 Good old Chorit

Good old Chorit, swing so low
Good old Chorit, swing so low
Good old Chorit, swing so low
Good old Chorit, swing so low
Don't you leave me behind

Good old Chorit, take us all home
Good old Chorit, take us all home
Good old Chorit, take us all home
Good old Chorit, take us all home
Don't you leave me behind.

57 I stand amazed

1

I stand amazed in the presence
Of Jesus the Nazarene,
And wonder how He could love me,
A sinner, condemned, unclean.

(chorus)

O how marvelous! O how wonderful!
And my song shall ever be:
O how marvelous! O how wonderful!
Is my Savior's love for me!

2

For me it was in the garden
He prayed: "Not My will, but Thine."
He had no tears for His own griefs,
But sweat drops of blood for mine.

3

In pity angels beheld Him,
And came from the world of light
To comfort Him in the sorrows
He bore for my soul that night.

4

He took my sins and my sorrows,
He made them His very own;
He bore the burden to Calvary,
And suffered and died alone.

5

When with the ransomed in glory
His face I at last shall see,
'Twill be my joy through the ages
To sing of His love for me.

Words: Charles H. Gabriel. Found in *Praises*,
by Edwin O. Excell (1905).

1

Now in a song of grateful praise,
To my dear Lord my voice I'll raise;
With all the saints I'll join to tell,
That Jesus has done all things well.

(chorus)

And a-bove the rest this note
Shall swell
This note shall swell, this note shall swell;
And a-bove the rest this note shall swell;
My Jesus has done all things well.

2

All worlds his glorious power confess,
His wisdom all his works express;
But O! his love what tongue can tell,
My Jesus has done all things well.

3

How sovereign, merciful and free,
Has been his love to sinful me!
He plucked me from the jaws of hell,
My Jesus has done all things well.

4

I spurned his grace, I broke his laws,
And then he undertook my cause;
To save me though I did rebel,
My Jesus has done all things well.

5

And since my soul hath known his love,
What blessings hath he made me prove!
Mercy which doth all praise excel,
My Jesus has done all things well.

6

Whene'er my Savior or my God,
Hath on me laid his gentle rod;
I know in all that has befel,
That Jesus has done all things well.

7

Though many a flaming fiery dart,
Attempt their level at my heart;
With this I all my rage repel--
My Jesus has done all things well.

8

Sometimes the Lord his face doth hide,
To make me pray, and kill my pride;
Yet on my heart it still doth dwell,
That Jesus has done all things well.

9

Soon I shall pass this vale of death,
And in his arms resign my breath:
Yet then my happy soul shall tell,
How Jesus has done all things well.

10

And when to those bright worlds I rise,
And join the anthem with the skies;
Above the rest, this note shall swell,
My Jesus has done all things well.

Author: Samuel Medley. Found in *Redemption Songs: A Choice Collection of 1000 Hymns and Choruses for Evangelistic Meetings, Solo Singers, Choirs and the Home* (1937), p.37

59 I will shout His praise in glory

1

You ask what makes me happy, my heart so free from care;
It is because my Savior in mercy heard my prayer;
He brought me out of darkness, and now the light I see;
O blessed, loving Savior! To Him the praise shall be.

(chorus)

I will shout His praise in glory,
And we'll all sing hallelujah in Heaven by and by;
I will shout His praise in glory,
And we'll all sing hallelujah in Heaven by and by.

2

I was a friendless wanderer, till Jesus took me in,
My life was full of sorrow, my heart was full of sin;
But when the blood, so precious, spoke pardon to my soul,
O blissful, blissful moment! 'Twas joy beyond control.

3

I wish that every sinner before His throne would bow;
He waits to give them welcome, He longs to bless them now;
If they but knew the rapture that in His love I see,
They'd come and shout salvation, and sing His praise with me.

4

I mean to live for Jesus while here on earth I stay,
And when His voice shall call me to realms of endless day,
As one by one we gather, rejoicing on the shore,
We'll shout His praise in glory, and sing forevermore.

P. H. Dingman, in *Joyful Sound*, by John Sweney & William
J. Kirkpatrick (1889), number 98.

60 John said the city

1

John said the city was four square
To walk in Jerusalem he'll meet there
To walk in Jerusalem just like John

(chorus)

I want to be ready, I want to be ready
I want to be ready, to walk in Jerusalem
Just like John.

2

Oh John, oh John, what do you say
To walk in Jerusalem just like John
That I'll be there at the coming day
To walk in Jerusalem just like John.

3

When Peter was preaching at Pentecost
To walk in Jerusalem just like John
He was endeavour with the Holy Ghost
To walk in Jerusalem just like John.

61 Mine eyes have seen the glory

1

Mine eyes have seen the glory
of the coming of the Lord;
he is trampling out the vintage
where the grapes of wrath are stored;
he hath loosed the fateful lightning
of his terrible swift sword;
his truth is marching on.

(chorus)

Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

2

I have seen him in the watchfires
of a hundred circling camps,
they have builded him an altar
in the evening dews and damps;
I can read his righteous sentence
by the dim and flaring lamps;
his day is marching on.

3

He has sounded forth the trumpet
that shall never call retreat;
he is sifting out the hearts of men
before his judgment seat;
O be swift, my soul, to answer him;
be jubilant, my feet!
Our God is marching on.

4

In the beauty of the lilies
Christ was born across the sea,
with a glory in his bosom
that transfigures you and me;
as he died to make men holy,
let us die to make men free,
while God is marching on.

5

He is coming like the glory
of the morning on the wave,
he is wisdom to the mighty,
he is honor to the brave;
so the world shall be his footstool,
and the soul of wrong his slave.
Our God is marching on.

*Text: Julia Ward Howe (1819–1910). From
The United Methodist Hymnal, number 717.*

62 Praise give me

1

Oh, my brother, I need you come for to help me,
Oh, my brother, I need you come for to help me,
Oh, my brother, I need you come for to help me,
Praise give me, oh right hand,
Praise give me, oh right hand.

(chorus)

Oh, the land by and by for sweet,
Canaan and happy land, by and by for sweet,
Canaan and happy land by and by for sweet,
Canaan and happy land,
Praise give me, oh right hand,
Praise give me, oh right hand.

2

Oh, my sisters, I need you come for to help me,
Oh, my sisters, I need you come for to help me,
Oh, my sisters, I need you come for to help me,
Praise give me, oh right hand,
Praise give me, oh right hand.

3

Oh, mother, I need you come for to help me,
Oh, mother, I need you come for to help me,
Oh, mother, I need you come for to help me,
Praise give me, oh right hand,
Praise give me, oh right hand.

63 Jubilee song 1999

1

Am I a soldier of the cross? Yes my Lord
Or must I count the soul as lost, yes my Lord.

2

As I go down the streams of time, yes my Lord
Leave this sinfull world behind, yes my Lord.

3

Old Satan thinks he will get us all, yes my Lord
Because in Adam he did fall, yes my Lord.

4

If you want to see old Satan run, yes my Lord
Just shoot him with the gospel sun, yes my Lord.

'Tis Jordan river, and I must go cross
'Tis Jordan river, and I must go cross
Poor sinner, free you, we will.

Photographs



Fig. 8
Aerial view of Ahamb Island. Photo: Marie Livo.



Fig. 9
Penbagor village, Ahamb Island.



Fig. 10
Salvesen dancing in Meliambor village,
Ahamb Island, Christmas 2014.



Fig. 11
Marie Tomko and other *Salvesen* dancers walking around
the stake in "free time" between the songs. Meliambor
village, Ahamb Island, Christmas 2014.

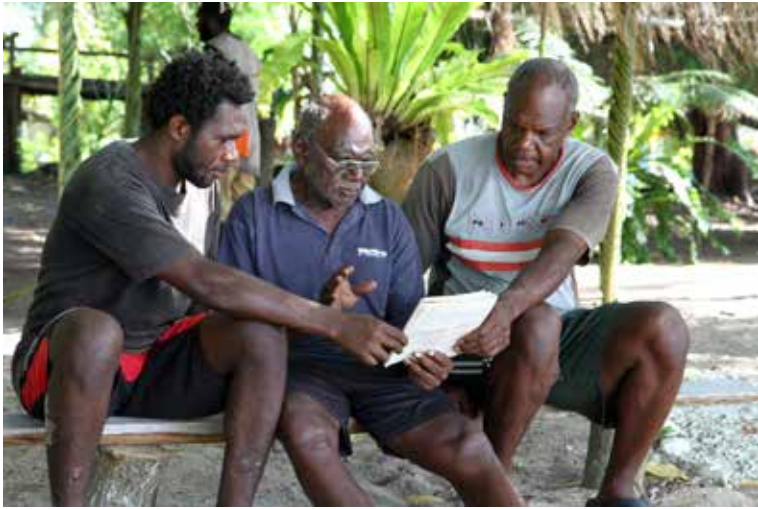


Fig. 12
Tomsen Sam rehearsing for the *Salvesen ami* dance during Christmas 2014 with his son Elder Tom Hansel Sam and grandson Hamsen Obed.



Fig. 13
Informal gathering outside the Ahamb Presbyterian church after a Sunday service in 2010.



Fig. 14
One of the early *Salvesen* dancers, the late Fanny Sam (d. 2014) with his great-grand son Derrick Sam. Photo taken in 2010.



Fig. 15
Salvesen singer Morvel Vanbir with his notebook of *Salvesen* songs.

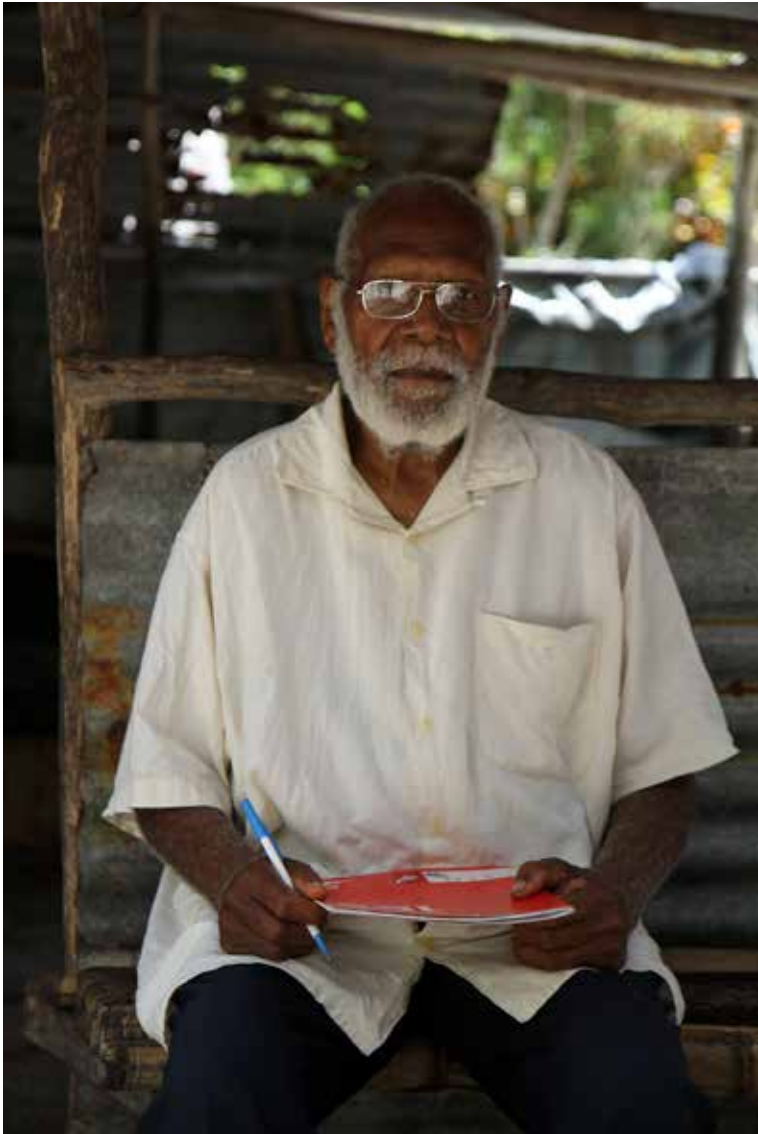


Fig. 16
Salvesen singer Graham Fred.

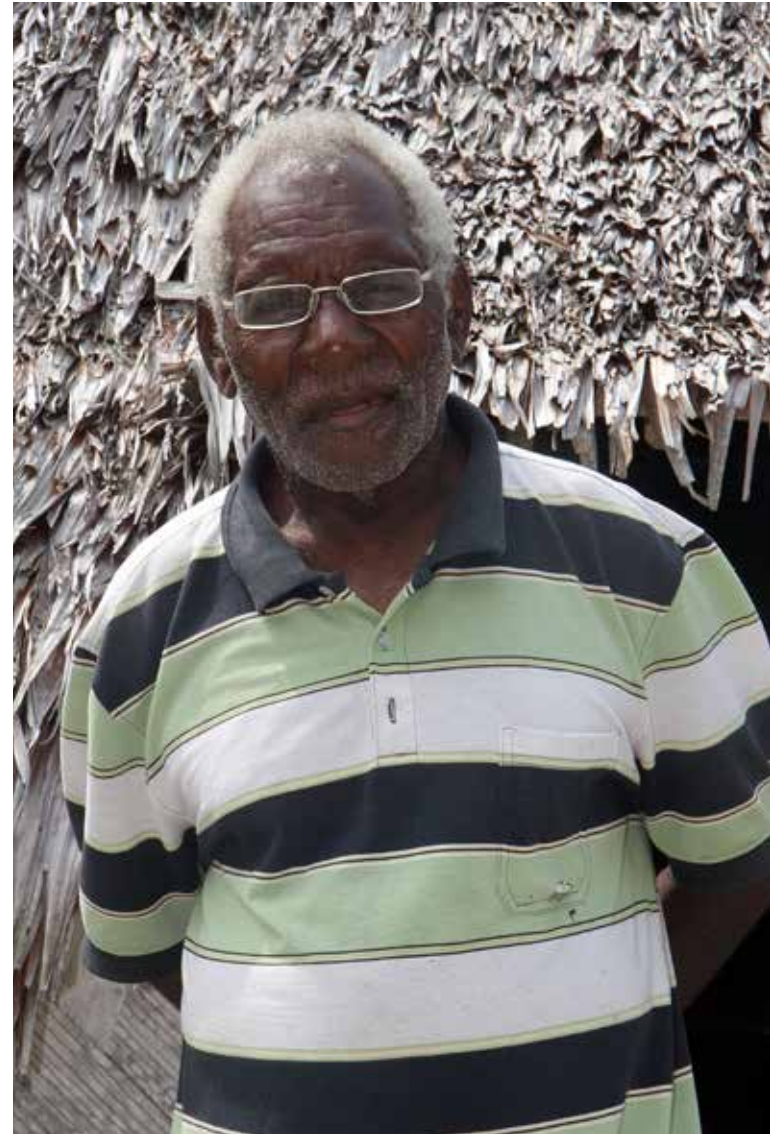


Fig. 17
Salvesen singer Jackson Bahavs.



Fig. 18
Salvesen singer Peter Vanbir.



Fig. 19
Salvesen singer Ebel Jacob.



Fig. 20
The author and Tomsen Sam discussing the first manuscript of this book. Ahamb Island, November 2017. Photo: Elder Abel Sam.

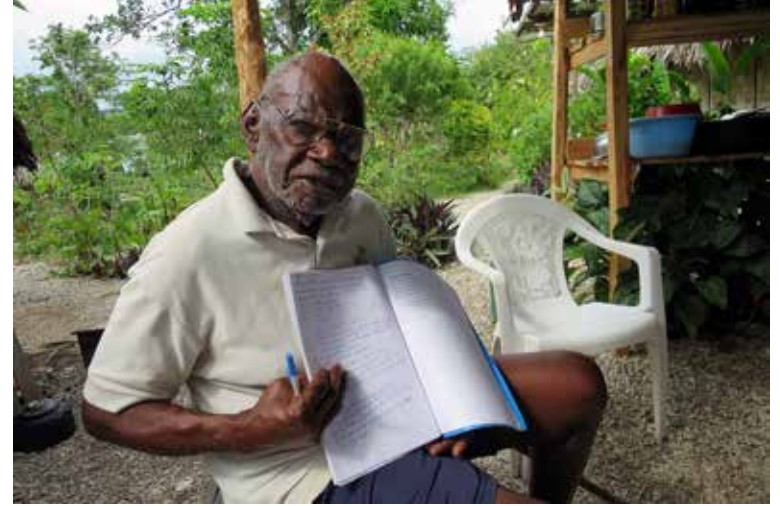


Fig. 21
Tomsen Sam making corrections in the manuscript. Ahamb Island, November 2017.

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Tom Bratrud: *The Salvesen Ami Dance:
Custom, Christianity and Cultural Creativity
in South Malekula, Vanuatu*

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This book presents and discusses the *Salvesen ami* dance, a treasured song and dance performance of South Malekula in Vanuatu in the South Pacific. Developed by local Christian converts during the first decades of the 20th century, the dance combines English Christian hymns with indigenous custom dance and military drill. The book takes as its particular vantage point the *Salvesen ami* tradition on the small island of Ahamb, just off central South Malekula. The first part of the book discusses the historical and cultural context for the dance's dissemination. This is a story of creative indigenous Christian teachers – recruited by the Presbyterian mission – who aimed at converting their neighbours by bringing together the new religion and elements of local custom. The second part of the book presents the 63 *Salvesen ami* songs that are currently being sung on Ahamb Island. By focusing on the creativity and improvisation of the *Salvesen ami* founders, the author demonstrates the general adaptability of culture and how people in Melanesia, as everywhere, continuously work out social and cultural life as they go along.

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