



**THE DEVELOPMENT OF CHRISTIAN HYMN SERVICE IN
THE CHURCH OF CHRIST IN THAILAND**

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จาก
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**A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY**

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ISBN 974-664-599-4

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Thesis
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was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Music)

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ACKNOWLEDGEMENT

I would like to express my sincere gratitude and deep appreciation to Lect. Denny Euprasert, my Major-Advisor, for his helpful guidance and direction to the study. I would be equally grateful to Assist. Prof. Anak Charanyananda, Lect. Kitti Sripouraya, and Mr. Phagorn Manggornpant for their invaluable advice, supervision and encouragement throughout this thesis.

I would also like to express my grateful appreciation to the King Bhumibol College of Music's staff, Mahidol University, for their helpful guidance and service.

I wish to extend my sincere gratitude and appreciation to the Hymnal Committee (of the revised Thai Hymnal published 1985), the Historic Researcher of the Church of Christ in Thailand, the Lecturers of Church Music and the staff of Archives, Payap University, for their helpful guidance, supervision, documents, and sources that enriched the contents of the study.

Furthermore I should not forget my friends and colleagues, I would like to give my sincere thanks to everyone, particularly, to Mr. Siriwat Chatmatee for his printing of the music notes, to Rev. Wirat Plengwatjana for his advice, to Rev. Chamnam Saengchay and Mrs. Maneeya Udarwuthipong for their assistance in singing the Hymns.

After all, I would like to give my whole-hearted thanks to Mr. Sungworn and Mrs. Supawan, my beloved parents and my brothers, for their assistance, encouragement, love and care, especially, for my mother's translation of the thesis.

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KEY WORDS : THE CHURCH OF CHRIST IN THAILAND / HYMNS /
DEVELOPMENT / CHARACTERISTICS

DUSANEE BOONYASANGAWONG: THE DEVELOPMENT OF
CHRISTIAN HYMN SERVICE IN THE CHURCH OF CHRIST IN THAILAND.

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CHARANYANANDA, B.ED., M.M., KITTI SRIPOURAYA, B.A., M.A., 123 p.
ISBN 974-664-599-4

The objectives of this thesis is to study the development of Christian hymn in Thai and also in Lanna Languages sung in the Church of Christ in Thailand, and the characteristics of adoration hymn during 1934-98 period. This is an ethnomusicological research by observing, interviewing, and studying the related documents. The researcher has analyzed all collected sources for the purposes of this study.

The results indicate that hymns have undergone several stages of development using both Thai and Lanna languages. In Thai Language however, Thai poetic compositions, folk tunes or hymns composed by Thai Christians have been added. Later the texts have been modernized in order to harmonize them with the tunes.

As for the musical characteristics of hymns in the adoration hymns, the melody of each hymn is composed by motives, most of the melodic motions move by steps, the range of each hymn varies between the sixth, the eighth, or the ninth intervals.

The lyric of each hymn in the adoration hymn contains 3 or 4 stanzas. Most of the metrical pattern of each stanza in a hymn is comprised of equal or almost equal number of syllables in each line. The rhyme scheme in each stanza of a hymn is the same or almost the same. There are altogether 5 sorts of rhyme schemes in the adoration hymn. They are couplet rhyme, triplet rhyme, alternate rhyme, ABBA rhyme, and unrhyme.

4036263 MSMS/M : สาขาวิชา: ดนตรี: ศศ.ม. (ดนตรี)

คุณิ บุญญาสว่างศ์: พัฒนาการของเพลงร้องเพื่อการนมัสการของคริสเตียนในสภาคริสตจักรในประเทศไทย (THE DEVELOPMENT OF CHRISTIAN HYMN SERVICE IN THE CHURCH OF CHRIST IN THAILAND). คณะกรรมการควบคุมวิทยานิพนธ์: เคน อยู่ประเสริฐ, B.F.A., M.M., อนรรฆ จรรย์ยานนท์, ค.บ., M.M., กิตติ ศรีเปารยะ, นศ.บ., ศศ.ม., 123 หน้า. ISBN 974-664-599-4

งานวิจัยฉบับนี้ มีวัตถุประสงค์ในการศึกษาพัฒนาการของเพลงร้องเพื่อการนมัสการของคริสเตียนในสภาคริสตจักรในประเทศไทย และ ลักษณะเฉพาะของเพลงในหมวดเพลงเทิดพระเกียรติ ระหว่างปี 1934-1998 ผู้วิจัยศึกษาโดยใช้วิธีทางมานุษยดนตรีวิทยา คือ การสังเกต สัมภาษณ์ นอกจากนี้ยังได้รวบรวมข้อมูลจากเอกสารที่เกี่ยวข้อง แล้วนำข้อมูลที่ได้มาวิเคราะห์ และ สรุปผล

การศึกษาพบว่าเพลงนมัสการมีพัฒนาการหลายครั้ง โดยพัฒนาจากการใช้ภาษาล้านนา และ ภาษาไทย ภายหลังเหลือเพลงที่ใช้ภาษาไทยเพียงภาษาเดียว ต่อมาได้มีการเพิ่มการใช้สัมผัสเสียง คำร้อง ตามมาตรฐานหลักเกณฑ์ไทย เพิ่มเพลงทำนองไทยพื้นบ้าน หรือ เพลงนมัสการที่ประพันธ์ขึ้นใหม่โดยคริสเตียนชาวไทย ปรับเปลี่ยนเนื้อร้องให้ทันสมัยขึ้น โดยเฉพาะอย่างยิ่งได้พยายามทำให้เนื้อร้องเข้ากันกับเสียงดนตรี

ลักษณะเฉพาะของเพลงนมัสการในหมวดเพลงเทิดพระเกียรตินั้น ทำนองเพลงแต่ละบทสร้างขึ้นมาจากกระสวนจังหวะ การเคลื่อนที่ของทำนองโดยส่วนใหญ่เคลื่อนที่ในช่วงแคบ ๆ มีช่วงเสียงอยู่ที่ คู่ 6 คู่ 8 และคู่ 9

เนื้อร้องของเพลงนมัสการในหมวดเพลงเทิดพระเกียรติมี 3 หรือ 4 ข้อเพลง โดยส่วนใหญ่มาตรฐานหลักเกณฑ์ของแต่ละข้อเพลงมีจำนวนพยางค์คำเท่ากันหรือใกล้เคียงกันในแต่ละบรรทัด สำหรับการสัมผัสเสียงทำวรรคในแต่ละข้อเพลง มีการใช้สัมผัสเสียงที่ใกล้เคียงกันระหว่างแต่ละข้อของบทเพลงกับสัมผัสเสียงในรูปแบบเดียวกันในบทเพลง รูปแบบการใช้สัมผัสทำวรรคในเพลงหมวดนี้มี 5 ลักษณะคือ สัมผัสบรรทัดคู่ สัมผัสสามบรรทัด สัมผัสสลับ สัมผัสรูปแบบ ABBA และ รูปแบบไม่มีคำสัมผัส

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CHAPTER I

INTRODUCTION

ESSENTIALS AND SOURCES OF RESEARCH

Protestant Church took place in Thailand in 1828. The arrival of religious preachers took place in developing modern medical service, education, and press. The early group of Protestant missionaries came from the London Missionary Society (LMS), the American Board of Commission for Foreign Mission (ABCFM), the American Baptist Foreign Missionary Society (ABM), the American Presbyterian Mission (APM), and the American Missionary Association (AMA). Among these missions, there are only the ABM, the APM, and the AMA that worked continuously until the reign of King Rama V. Particularly, the APM had taken an important part in preaching Christian religion which became the founder of the Church of Christ in Thailand at present. (Pong-udom, P. 1998:5)

The APM sent missionaries to Thailand in 1840 for the first time, and sent secondly in 1847. The early part of this mission's work was in Bangkok only. Later, in 1861, the work had expanded to provinces. Until 1868, this APM had 2 Centers, the Siam Mission in Bangkok, and the Laos Mission in Chiang Mai. Both had their own responsible areas in religious preaching

In Christian religious preaching areas of Siam Mission and Laos Mission, there were translations and collections of songs, which were published and bound in books called, "Siamese Hymnal" with Thai language for the central part, and "Laos Hymnal" with Lanna language for northern part of Thailand.

Hymns are important songs in religious ceremony for Protestants. They are also very powerful to Christian lives (Phitsanu Akkhaphin, interview). For a long time, Hymns had been giving opportunities to every Christian believer to praise God which became a turning point of hymnal reforming. In the Middle Age, the Roman Catholic Church used Latin language in hymns that derived from the Bible. Each stanza had been singing with only one line of melody by priests or choirs. Until 1517, after the Christian Reformation by Martin Luther, the only one original Christian Church was divided into Catholic Church and Protestant Church. Luther believed that music could induce people to worship God by their own language. He therefore used German language in Mass instead of Latin. This was the beginning of a hymnal form called "Chorale". His idea brought to different languages in hymns all over the world.

In Thailand, after the publication of Siamese Hymnal and Laos Hymnal, some other hymnbooks were revised, enlarged and published several times. Until 1978, the Christian Literature Department of the Church of Christ in Thailand, had improved the text to suit the Thai community. The essence was to put the words suitably to the melody and try to versify correctly according to Thai poetic rules. There were some native tunes and also some new composition by Thai Christians.

The continuation of hymnal development in Thailand causes the researcher to study Thai Christian history and Thai hymnal development under the title "The Development of Christian Hymn Service in the Church of Christ in Thailand"

OBJECTIVES OF THE RESEARCH

1. To study "The Development of Christian Hymn Service in the Church of Christ in Thailand".
2. To analyze melodic styles and the relationship between melody and poetry.

ADVANTAGES THAT SUPPOSED TO OBTAIN

1. To know the history and the development of Christian Hymn Service in the Church of Christ in Thailand.
2. To know melodic styles and the relationship between melody and poetry.
3. To be a trace for researches in history.
4. To be useful to ethnomusicology.

SCOPE OF THE RESEARCH

The researcher has limited the scope of study about hymns that are used in Christian Service of Protestants of the Church of Christ in Thailand, and the musical characteristics of hymns in the adoration section during 1934-1998.

CONCEPTS THAT HAVE BEEN USED IN THE RESEARCH

There are various concepts that the researcher has used for traces in studying the Development of Christian Hymn Service in the Church of Christ in Thailand. Those concepts are:

1. Timothy Rice's re-modelling of ethnomusicology (1987), in which 'historical construction' is seen as one of the 'formative process' that bring music into being, and as organically related to two other such processes, 'social maintenance' and 'individual creation and experience' (Widdess, In Myers, Ed., 1992: 228).

2. Speculative Philosophy of History, it is the study of human behaviour systems in the past, the search for causes of historic events and regulations for each event (Carr, In Eiamprapai, Ed., 2535: 20).

3. History has limited human interests and social behaviours in each period, or in another sense, historians are interested in responses to the challenge between people and time (Eiamsreewong, N., In Karnjanajarree, Ed., 2525:150).

From the above mentioned concepts, the researcher has used to study:

- the Development of Christian Hymn Service in the Church of Christ in Thailand, particularly, the movements about music and their relationship,
 - the changes of music according to times,
 - the roles of the CCT leaders to the hymns,
 - social environment and personal experience,
- which has been the sources of music characteristics and cultural maintenance.

The researcher has also used the concept of systematic method to analyze the melody and hymn texts.

PRELIMINARY AGREEMENTS

1. The researcher has transcribed, notated, and analyzed hymns by using modern western musical principles.
2. The researcher has used the Christian Era in editing this thesis.

DEFINITION OF TERMS

1. Baptism: The ceremony to expiate sins of people who are going to believe in God.
2. Christians: People who believed in Jesus Christ. We called "Christians" for "Protestants" in Thailand.
3. Church of Christ in Thailand: One of the official Protestant organizations in Thailand.
4. Elder: An elected representative of a church.
5. Hymn: A song for adoration and praise of God or a sacred lyric for the worship of God.
6. Melodic Structure: Departure note, goal note and range.
7. Melodic Style : Motivic Structure and Melodic Structure
8. Missionaries: People preaching Christian religion in foreign countries.
9. Mission: The duty to preach Christian religion, including educational, medical and social service activities.
10. Presbytery: An administrative section of the APM.
11. Reverend (Rev.): A Graduate of Theology that passed the examination of the committee of this field.

METHODOLOGY

This thesis makes use of ethnomusicological research method in studying documents and finding concerned knowledge by fieldwork. The working processes are as followed.

1. Collecting sources;

1.1. Finding all concerned documents.

1.2. Interviewing people whom are concerning with Christian hymns of the Church of Christ in Thailand.

1.3. Recording voice of performance.

2. Analyzing sources;

2.1. Classifying documents about the background of the Church of Christ in Thailand, the music and worship of Protestants, the development of Christian hymn service, and the specific characteristics of hymns in the adoration section.

2.2. Classifying sources from the fieldwork: transcriptions and notations of interviewing and song recording.

2.3. Analyzing the specific characteristics of hymns in the adoration section.

2.3.1. Analyzing melodic styles. In motivic structure and melodic structure.

2.3.2. Analyzing the poetic styles of rhyme scheme and metrical pattern.

3. Conclusion:

3.1. Summary of the development of Christian Hymn Service in the Church of Christ in Thailand, the melodic styles and the relationship between melody and poetry.

3.2. Discussion about specific characteristics of hymns, the development and advantages of this thesis.

3.3. Suggestions of other concerning field for being useful to musicology.

CHAPTER II

BACKGROUND OF THE CHURCH OF CHRIST IN THAILAND

Christian religion has the origin from Israel. Jesus Christ in the belief of Christians is the son of God who was born to be a human being in order to redeem people from all kinds of sins. He had finally crucified by those who denied him. After his Resurrection on the third day, he appeared many times and did many miraculous things in the presence of his followers. Before he was taken up into heaven, he had instructed his believers to go and make disciples of all nations through the end of the earth; baptizing them and teaching them to obey everything he had commanded. His command became an obligation for every believer to follow. Christians therefore regard Christian preaching as their principal work. Christian people began their preaching in the Roman Empire through the center in Jerusalem. Then they expanded their mission to Africa, Europe, America, Asia and Australia.

Christianity is divided into 3 major Churches

1. Orthodox Church.
2. Roman Catholic Church.
3. Protestant Church.

There are only two Churches in Thailand, the Roman Catholic Church and the Protestant Church. At present, the Ministry of Education by the Religious Affairs Department has admitted 5 Christian religious organizations which are as followed:

1. Roman Catholic Church.
2. Protestant Church which is divided into 4 organizations.
 - 2.1. The Church of Christ in Thailand
 - 2.2. The Evangelical Fellowship of Thailand
 - 2.3. The Southern Baptist
 - 2.4. The Seventh Day Adventist (Hiranpan, Ch. 1997: 1-2)

Christian religious preaching of Protestant missionaries in Thailand began in the early 19th century. Missionaries of various organizations who came to preach Christian religion had also brought western technology with them. The early groups of missionaries played a leading role in forming Christian organizations, especially, the Church of Christ in Thailand.

THE FORMING OF THE CHURCH OF CHRIST IN THAILAND

The Christian religious preaching of Protestant missionaries in Thailand began in 1828, in the reign of King Rama III (Pra-nang Klao). The first two missionaries were Rev. Carl Friedrich Augustus Gutzlaff and Rev. Jacob Tomlin. Their work at the beginning faced many problems and obstacles, for examples;

1. Their physical health was not familiar with the tropical climate.
2. The Christian preaching policy had been aiming to China rather than to Thailand which became the cause of the shortage of financial and personnel support.
3. The colonial hunting of European countries also became the cause of governing people's suspicion.

Rev. Gutzlaff and Rev. Tomlin took part in contact with 4 American Protestant organizations in sending missionaries to Thailand. They were the American Board of Commission for Foreign Mission (1831), the American Baptist foreign Missionary Society (1833), the American Presbyterian Mission (1840), and the American Missionary Association (1850). Some of these organizations could not continue their work in Thailand afterward (Phong-udom, P. 1998: 5).

The Church of Christ in Thailand (CCT) derived from the American Presbyterian Mission (APM), which came to Thailand in 1840 and settled down in 1847. Missionaries of this APM group were the families of Rev. Stephen Mattoon and Rev. Samuel R. House. Missionaries of this APM group had established the First Presbyterian Church in Bangkok on August 31, 1849. This organization had also established the Presbytery of the Siam Mission on September 1, 1858. Until 1861, missionaries of the APM had expanded their work to other provinces by establishing missionary station in Phetchaburi, where the families of Rev. Daniel McGilvary and Rev. Samuel G. McFarland were the staff (Phong-udom, P. n.d.: 1).

In 1867, Rev. McGilvary and his family went to survey the northern part of Thailand and establish the Christian religious preaching place at Chiang Mai. Then in 1868 Rev. Jonathan Wilson and his family came to join with him. The two families had established the First Presbyterian Church of Chiang Mai on April 18, 1868. Later, on the 4th of July in the same year, the Board of Foreign Mission of the Presbyterian Church of America had permission to establish the "Laos Mission" and then the Presbytery of the Laos Mission in 1885 in order to carry out the mission in the North and work in their own responsible area.

The Presbytery of Siam under the responsibility of the Siam Mission had preached in the central and southern parts with the center in Bangkok. After the First preaching station in Phetchaburi, the Siam Mission had expanded their work to Ayutthaya in 1872, and to Ratchaburi in 1889. Work of Ayutthaya Station was stopped afterward but the Ratchaburi Station was joined together with Phetchaburi Station. Later, in 1899, the Siam Mission expanded their work to Phitsanulok, to Nakhon Si Thammarat in 1900, and to Trang in 1910. This Trang Station also expanded its work to other provinces in the South.

For Laos Mission, after the Declaration of Religious Freedom of King Rama V (Pra Chula Chorm Klao) in 1878, the Laos Mission had expanded its religious preaching station in the North to Lampang in 1885, to Lamphun in 1891 which was joined together with Chiang Mai Station in 1897, to Phrae in 1893, to Nan in 1895 and to Chiang Rai in 1897. Besides, there were stations expanded outside Thailand in Chiang Tung of Myanmar (Burma) and Chiang Rung of the Southern China in early 20th century.

The missionaries from the beginning to the year 1894 had indicated their responsibility in the establishment of all churches. Later, in 1895, all branches of the American Presbyterian Mission all over the world had declared the policy of the National Church or Native Church that they could support, govern and preach by themselves. Therefore, there was an attempt to push forward to the establishment of the National Church. This movement became the forming of the Church of Christ in Thailand later.

The Church of Christ in Thailand began by the coordination between Siam Mission and Laos Mission. In 1913, there was a meeting of the two missions called "The Joint Council of the South Siam Mission and the North Siam Mission" which later became "The Joint Council of Siam". The two missions and the Joint Council of Siam had asked for permission in 1919 to Board of Foreign Missions to unite the two missions together. "The Siam Mission" was then founded on April 1, 1920 (Phong-udom, P. n.d.: 1-2).

The movement in the establishment of National Church began in the North in 1923 by the Thai Native Christian Committee in building a primary school with an important movement to establish its own church under its own responsibility. However, this movement was not successful.

In 1925, the Committee of Christian preaching had offered the establishment of "The National Christian Church in Siam" with the Administrative Committee consisted of the Assembly, the Regions, and the Church Sessions. However, there was no continuation of this project (Phong-udom, P. 1984: 53-56).

At the 100th anniversary of the establishment of the Thai Protestant Church in 1928, there was a movement that enabled the establishment of National Church by sending representatives to participate the Jerusalem Conference. The representatives from Thailand were Rev. Jaroen Skulkan and Miss Lucy Starling. The Jerusalem conference had considered about the problems of the National Church establishment. The concept of the conference had influenced greatly on Thai Christian Church.

In 1929, Dr. John R. Mott, the representative of the International Missionary Council, had come to hold a meeting between Thai representatives and missionaries from various missions in Bangkok with altogether 50 persons. The meeting was called "Mott Conference" There were 4 agreements in this conference that should be followed:

1. The preparation for National Church leaders.
2. The establishment of the National Christian Council in Siam.

3. The permission for YMCA to settle in Bangkok.
4. The economic survey in Thailand.

The National Christian Council in Siam was established finally on July 6, 1930. This council was consisted of missionaries from the Churches of Christ in Great Britain, the Society for the Propagation of the Gospel, The American Missionary Association, and the representatives from the American Presbyterian Mission. During this same July, the council had published the "Church News" for the first time by Miss Tardt Pradipasena being the editor.

The National Christian Council in Siam had tried to study the administrative regulations of China and Philippines that had established their National Churches before Thailand in order to know whether they are suitable for Thai National Church. In 1933, Dr. Wells, a Committee of the Church of Christ in China came to visit and discuss with the National Christian Council in Siam. He advised that Thai Christians should establish their National Church as quickly as possible. He talked about the Church of Christ in China that there was no problem in the beginning of the establishment. Various religious denominations from foreign countries had supported until it could stand firmly (Thoktaeng, J. 1984: 82-84).

The Church of Christ in Siam was established later in April 1934 with the admission of administrative regulations that had derived from the Church of Christ in China. The Church of Christ in Siam had churches in control only from the APM and Maithrijit Church of the ABM. The staff at the beginning was Rev. Plueng Sutthikham (the President), Mrs. Bertha B. McFarland (the Secretary-General), Rev. Boonmark Gitisarn (the Secretary-General Assistant), and Rev. Lek Thaiyong (the Treasurer). At that time, the Church of Christ in Siam had divided its controlling area into 7 regions:

Region 1	Chiang Mai-Lamphun	-
Region 2	Chiang Rai – Lampang	
Region 3	Phrae - Nan	
Region 4	Bangkok - Phitsanulok	
Region 5	Nakhon Pathom – Ratchaburi - Phetchaburi	
Region 6	Nakhon Si Thammarat - Trang	
Region 7	Chinese Churches	

There were 10,184 qualified members. (Hiranpan, Ch. 1997: 7)

THE CHURCH OF CHRIST IN THAILAND (CCT)

The process of church control under the leadership of the missions to Thai Christian Churches at the beginning, the Church of Christ in Siam was still depended on the National Christian Council in Siam in leading and taking care of various activities, such as; publication of Church News, collection of Christian religious literature, especially the receipt of financial support, altogether with real estates which were still belonged to the foreign missions.

In 1934, the missionaries had suggested the Church of Christ in Siam to be responsible to Phitsanulok Station under the contract that the Church of Christ in Siam had no authority on the real estate of Phitsanulok Station, and at the end of this contract, the Church of Christ in Siam must return the real estate to the APM without delay. Later, in 1939, the Church of Christ in Siam had change the word "Siam" to "Thailand" according to the change of the country name by the Government of the Marshal Phiboonsongkhram, P.

In 1940, The Church of Christ in Thailand had to return the Phitsanulok Station to the APM because of the staff's argument in the station and the lacking of personnels. It could be assumed that since 1934 – 1940, the CCT still had to rely on the APM and foreign missions.

MISSIONARIES DURING THE WORLD WAR II

Before the World War II spread to Thailand, missionaries had prepared to face the crisis that was going to take place in Thailand. But it was too late because the Japanese army had been landing unexpectedly in the Philippines and Thailand. The war took place on December 8, 1941. Missionaries in the North had received telegraph from the American Embassy in Bangkok to take refuge in Burma. The missionaries and their families had therefore fled through Burma to India and USA.

Those missionaries in Bangkok and in the South could not flee at the time, because the Japanese army had invaded in Bangkok unexpectedly, and had authority on the Thai Government. They therefore took refuge in the American Embassy at the beginning, later on December 23, 1941, they were detained as prisoners of war at Thammasat University, which the government called "The Protective Camp". There were only George Bradley McFarland, M.D. and his family that had not been detained as prisoners of war because of their tremendous contributions to Thailand.

Missionaries were controlled until June 29, 1942. They were sent to USA by the repatriation of prisoners of war. There were 28 missionaries and 8 children leaving Thailand to USA on August 25, 1942. During the World War II in Thailand, the CCT had to face all kinds of problems and to solve by itself (Pong-udom, P. 1984: 91-92).

THE CHURCH OF CHRIST IN THILAND DURING THE WORLD WAR II

During the World War II, many of the documents of the CCT had been destroyed. The foreign missions' real estates had been detained by the cause of the war (at that time, the foreign missions had not yet transferred their real estates to the CCT, and the CCT had also not been admitted legally). There was no contact or support from the missions in foreign countries. Therefore, the leaders of the CCT had tried to do their best by visiting and rousing their members to be firm in the belief of God. Besides, the leaders of the CCT had struggled to be recognized by the government as a religious organization. It had been admitted finally by the National Cultural Council on April 14, 1943.

In the wartime, all schools of the foreign missions were closed, the churches were also closed, and the worship of God was forbidden. Christian educational institutes in Bangkok and Chiang Mai were occupied by the government and Japanese army. The hospitals of the foreign missions were occupied by the government for fieldwork. Physicians and nurses of those hospitals became government officials at that time.

CHRISTIAN CHURCHES DURING THE WORLD WAR II

During the World War II, all churches were closed and forbidden to worship God. The government used the martial law in forbidding people to join together over 5 persons. Christians at that time were intimidated and hindered strongly, altogether with the raising up of the nationalism causing by the disjoint between people and Christians. Some of the religious property was destroyed. Christian leaders who could speak English were suspected to be spies of the UN. Some Christians were forced by government officials to desert their belief. Some Churches were altered to use for the army. However, Christians had still gathered to worship secretly in homes and churches.

THE CHURCH OF CHRIST IN THAILAND AFTER THE WORLD WAR II (1946-1998)

The mission of the Church of Christ in Thailand began after the World War II had ceased in 1945. The CCT had projected to build a permanent office with a full-time staff to be the center of religious practice of all churches in Thailand.

In February 1946, the first group of missionaries who came back to work with the CCT was the families of Dr. Edwin C. Cort, M.D., and Rev. Paul A. Eakin. They arrived with medical supplies. Then the family of Dr. Cort went to work in the North, but the family of Rev. Eakin worked in the Center in Bangkok.

Until July 1946, there were altogether 23 missionaries who came back to work in Thailand. Most of them worked in the same positions as before the World War II. Some of the missionaries had been assigned to transfer their real estates back from the government. At the beginning of their return after the war, they did not come back directly in the positions of the foreign missions, but came back in the positions of the disastrous savior from the Church World Service (CWS). The CWS had sent Rev. Eakin and Dr. Cort as representatives in Thailand. Later, the two missionaries had proposed the CCT to establish 9 joint committees.

During March 1946 to December 1947, there were medical supplies sending to Thailand by ship altogether 19 trips. The medical supplies were very important for people during that time. This practice had convinced people and the government officials to accept Christian religious organizations later (Phong-udom, P. 1984: 107-109).

In October 1946, the representatives from the Board of Foreign Missions had come to visit and survey the mission of the CCT. They had held a meeting between the

missionaries and Thai Christian leaders altogether with Christian church representatives during November 11-16, 1946 in Bangkok. It was the first conference to plan the practice between the foreign missions and the CCT. This was the first step in Church development that brought to the self-supporting at last. The conference had admitted to work in 4 co-ordinations as medical service, religious preaching, education and literature.

In the past, the CCT was a shifting organization because it had no its own office. Therefore in 1948, the annual conference of the CCT had passed a resolution to build the office of the CCT at Pramuan Road in Bangkok to be the center of the church practice, and the representative of Christians of the Protestant Church. The construction of the CCT office had therefore taken place in 1950 and finished completely in 1953. There was a ceremony of the building offering in June 26, 1954.

From the year 1948, the CCT had been increasing its role in Church development. In the conference between the foreign missions and the CCT, it had planned a 5-year project (1948-1952) for the first time by setting an important policy as the following:

1. The CCT would coordinate with all churches around the world or the World Council of Churches.
2. Coordinating with all neighboring churches.
3. Coordinating with the missions in Thailand for the practice in general administration and preparing qualified leaders for various branches of work in order that the CCT could be able to rely on itself in the future.
4. Improving the organization by coordinating with churches in the North, the Central, and the South for the stability of churches and institutions of the CCT. (Phong-udom, P. 1984: 122-123)

Since 1952, the CCT had reorganized many different working sections. "The Christian Literature Department" was the first department that combined the Christian Literature Committee and the Christian Education Committee into one unit.

The American Presbyterian Mission that had been the origin of the CCT was disbanded in 1957 with the assignment of obligation for the CCT to practice. The APM had changed its position to be a member. Afterwards in 1962, the Disciple of Christ was also disbanded and became a member of the CCT. In 1972, offices of the APM and the disciple of Christ were closed. Those missionaries who came afterwards were under the regulation of the CCT with the coordination of the Joint Secretary. Later the CCT had an attempt to work for the policy of relying on itself. The CCT had therefore reduced the number of its members and stressed that Thai Christian church leaders should be responsible to their mission in various branches.

The CCT has been coordinating with international organizations in their activities. It has been a member of the World Council of Churches (WCC) which was established in 1948, a member of the Christian Conference of Asia (CCA), and the

World Alliance of Reformed Churches (WARC). In 1964, the CCT had sent a missionary to work in foreign country for the first time. It had sent missionaries to Singapore, Hong-Kong, and Kampuchea in 1992. (The Church of Christ in Thailand, 1995: 4)

The structure of the CCT is consisted of 3 main portions; the assembly, the regions, and the local churches. It has been holding a conference biannually and electing its staff every 4 years. The staff is consisted of 4 positions; the President of the CCT, the Vice-President, the Secretary-general, and the Treasurer. It had also set a policy for institutions under the CCT to practice. From the statistics of the CCT in 1997, there were altogether 19 regional churches, 508 local churches with 21 local branches, 66,073 qualified members, and 38,317 reserved members. (Phong-udom, P. n.d.: 4)

THE MISSIONS THAT PLAYED AN IMPORTANT ROLE IN THE ESTABLISHMENT OF REGIONAL CHURCHES UNDER THE CHURCH OF CHRIST IN THAILAND

Those missions were:

1. The American Presbyterian Mission played an important role in the establishment of the 1st - the 9th, the 14th, the 15th, and the 17th Regional Churches.
2. The American Baptist Foreign Missionary Society played a great role in the establishment of the 10th, the 12th, the 16th, the 18th, and the 19th Regional Churches.
3. The Disciple of Christ played an important role in the establishment of the 11th Region. (Hiranpan, Ch. 1997: 11)
4. The Christian and Missionary Alliance had come to be a member of the CCT and to establish the 13th Region in 1974.

CONCLUSION

From the study of the CCT's background and the changes of administrative policy of various missions to the establishment of the CCT until it can support, govern and preach by itself, the CCT has pass 3 important levels of development as the following:

1. The joint between Siam Mission and Laos Mission to be only one Siam Mission according to the policy of the National Church.
2. The APM Mission and the National Christian Council in Siam had been supporting the CCT at the beginning of its establishment, until it could rely on itself later and missionaries from various missions had become only members.

3.The CCT has been improving its organization and coordinating with all neighbouring churches and international organizations.

The development of the CCT which has been mentioned above has brought to the study of the Development of Christian Hymn Service in the Church of Christ in Thailand.



CHAPTER III

THE MUSIC AND WORSHIP OF THE PROTESTANT CHURCH

Broadly defined, worship is man's response to the appearance of the Holy -that is, to the sacred, transcendent power or being. Characteristic modes of response to the Holy include cultic acts of all kinds: ritual drama, prayers of many sorts, dancing, ecstatic speech, veneration of various persons and objects, sermons, silent meditation, and sacred song. Also included are acts of private response: spoken or unspoken prayers, silence, the assumption of particular postures, and individual acts of veneration of persons or objects. (Harrelson, 1981: 1014).

The worship of the Christian religious people is to praise and to please God. The word "Worship" derived from the Anglo-Saxon language "Worth-Ship" (Phanthupong, T. 1968: 21). To worship God is to inspire people who want to contact with God. It is consisted of various feelings, such as; love, respect, gratitude, confidence and peace, etc. The importance in the worship is to approach God and to feel that the God is really there, altogether with good feelings for other people in the meeting. There are love and unity (Phanthupong, T. 1968: 23).

There were several ways of worship in the ancient, such as; animal sacrifice, article offering, praying, singing, and playing music, etc.

Singing and playing music were parts of ancient worship. Hebrew had worshiped God in the temple with songs, psalms and musical instruments. Christians from the beginning, after the Religious Reformation, had been singing songs when they came to worship God together.

Music is a branch of arts that can inspire people in their emotion. The liking of music is different according to experience and knowledge of each person. Experience in music is the same as others in living that must rely on time and self-adjustment. The selection of suitable songs for the worship of God is very important. Christian churches should establish leaders that are capable in music. Reverends or pastors should also study songs of adoration.

The music that is used in the church or in the worship of God is called "Church Music". Church music is different from music in general. It is a section of the preaching of good news about God for calling or searching people to know God. (Tangsaeng-arthit, R. n.d.: 1)

CHURCH MUSIC

"Church Music" is the music that composed to be used for the worship of God. It is a presentation between God and people. The God presents Himself through the

Bible by the words of preachers. People respond by praising, thanking and offerings with the readiness to serve churches and societies. The Church Music is full of live witness of God. The worship that is filled with the sound of music increases lively atmosphere, meaningful lives and soul. William C. Hunter, the author of "Music in Church", had said, "A church without music is like a body without breath". "Without Breath" means death. The death here means the death of the soul which being dispirited, gloomy, or without feeling. (Tangsaeng-arthit, R. n.d.: 2)

The music, neither for playing nor singing, or accompanying during the performance of worship, is assumed to be Church Music, for examples:

1. The 159th hymn of the revised publication of Thai Hymnal is "Ong phra jaw song pen pom praa kaan" or "A Mighty Fortress is Our God". Martin Luther had brought this musical tune from a public house, then he had composed a lyric instead according to the psalm 46. He used this song for adoration.

2. The 175th hymn of the same Thai Hymnal is "Ning sia duang jai phra jaw khum khong plot phay" or "Be still, My Soul, The Lord is on The Side" which derived from one movement of Finlandia of Jean Sibelius. He is a Finlander. His music is generally characterized by a nationalistic fever. He did not compose this song for Church Music. But the church used its musical tune altogether with a religious lyric which was composed by Katharina von Schelegel.

3. The 189th hymn of the same Thai Hymnal in "Khaa jaw ban leeng phleeng ma haa chai" or "I Sing a Song of Victory". This song is very familiar and known as Thai musical tune from Naga Boriputt. It is a secular song that the Thai church had been using in worship by composing a religious lyric instead.

Another reason to be Church Music is that musicians often used general music for adoration until the church had accepted to be Church Music, for example; the music in the wedding ceremony called "Bridal Chorus" of Wedding March from "Lohengrin" which is an Opera in 3 Acts of Wagner. Churches all over the world have used this music during the bride walking into the church.

Some composers did not compose particularly for adoration of God in churches, but for presentation in concert, for example; the "Halleluyah" of George Frederick Handel which is the end of the second part of Messiah in chorus of Oratorio.

Therefore, Church Music is the music that had been composed or accepted for liturgy or service by having religious lyrics and acceptable music tunes. (Srisang, K. Ed., 1976: 24)

HYMN

Hymn is a kind of Church Music. It is a song of praise to God from the Greek *hymnos*. It signified a song composed in honor of gods, heroes, or famous men. All

civilizations have examples of songs composed for religious or panegyric purposes. The word hymn can still be used in this sense, but usually its use presupposes a Christian association.

All Christians use the form, though not the name of Hebrew origin, which is to be found chiefly in the Old Testament Psalms. In the worship of the synagogue, the exalted public style of many of the psalms suggested at once to primitive Christians a style in which new songs of praise might be composed. (Hadley, Ed., 1980: 396)

For Protestants, metrical hymns have been an important and distinctive part of Protestant worship since the Reformation. Today the word 'hymn' has the general meaning 'sacred lyric for use in worship' (Temperley, In Sadie, Ed., 1980: 846).

METER OF POETRY IN HYMN

Poetry or verse is a poetic writing with regulations in different styles according to customs of various countries. In Western countries, a poetic style is consisted of rhymes and meters.

"Meter" is the pattern in which syllables are arranged in each of the stanzas that form a hymn. A stanza is a unit that is repeated, on exactly the same metrical pattern, through a hymn.

Most hymnals provide a metrical formula for each hymn, and a metrical index that gathers together tunes in the same meter. The commonest meters use letters, and with these we will deal first.

Common Meter (C.M.) is the meter used for the earliest metrical psalms in English, from which the first metrical Psalters deviated only seldom. "Common Meter" is based on the 14-syllable line made familiar in the English ballads that were famous in the 16th Century:

'The King sate in Dunferline lowne,
drink his blude-red wine.'

Common Meter became not as originally 14. 14. 14. 14., but 8. 6. 8. 6. Twice over which we now call Double Common Meter, and this appears in hymnals as D.C.M. or C.M.D. (for example in 'The Son of God goes forth to war.')

Occasionally, however, to make a special effect, the versifier dropped two syllables out of the first of the two lines that make Common Meter. You have here then 6. 6. 8. 6., and this came to be called short meter. (S.M.)

On the page of the old Psalter this looked like 16. 16. But of course it makes sense only as 8. 8. 8. 8. This psalm was 'All people that on earth do dwell', and that is the example in English of 'Long Meter' (L.M.). It may be noted at this point that while the rhyme scheme of C.M. and S.M. is always alternate- that is, in modern form,

rhymes between the second and fourth lines always and the first and third usually – the rhyme scheme in L.M. may be alternate or couplet. (Routley, 1979: 4-5)

Long Meter, Common Meter or Short Meter is a four-line stanza. If a “D” is added (L.M.D., D.M.D., S.M.D., etc.), it simply means the verse pattern has been doubled, making each an eight-line hymn. Seldom are there more than four, six, or eight-lines to a stanza.

The pattern from the above, it is customary to indicate the number of syllables in each line by Arabic numerals. Example: 8. 7. 8. 7. (8s 7s), the first and the third line eight, second and fourth seven: 10. 10. 10. 10. 10. 10., each line with ten; 7. 7. 6. D., a six-line stanza, the first, second, fourth, and fifth lines with seven, the third and sixth with six each, etc. “Irr.” means “irregular” –i.e., the comparable line of the different stanza do not always conform as to the number of syllables. The making “P.M.” (Particular, or Peculiar, Meter) will be found only in the older hymnals: it is no longer used. (Mc Cutchan, 1957: 17)

The shapes of different stanza-form. We will now give a series of these to show how different they can be.

Common Meter:

O God, my strength and fortitude
Of force I must love thee;
Thou art my castle and defence
In my necessity.

(rhyme always alternate)

Long Meter:

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with mirth, his praise forth tell,
Come ye before him, and rejoice.

(alternate rhyme)

another form:

The glory of these forty days
We celebrate with songs of praise:
For Christ, by whom all things were made,
himself has fasted and has prayed.

(couplet rhyme)

Short Meter:

Lord Jesus, think on me,
And purge away my sin:
from earthborn passions set me free
and keep me pure within.

Sixes and fours:

(6. 6. 6. 6. 4. 4. 4. 4)

Ye holy angels bright
that wait at God' s right hand
and through the realms of light
fly at your Lord' s command:
assist our song,
for else the theme
too high doth seem
for mortal tongue.

(Note the special rhythmic effect of the ABBA rhymes in the short lines, and always distinguish it from the later development of this meter 6. 6. 6. 6. 88.)

Rejoice, the Lord is King,
Your Lord and King adore;
mortals, give thanks and sing,
and triumph evermore.
Lift up your heart lift up your voice;
rejoice, again I say, rejoice!

Tens and elevens:

(5. 5. 5. 5. 6. 5. 6. 5.)

O worship the King,
all glorious above,
O gratefully sing
his power and his love;
our Shield and Defender,
the Ancient of Days,
pavilioned in splendour
and girded with praise.

If this were written out as 10 10. 11 11. it would turn out to be Long Meter in triple time.(Routley, 1979: 7)

Those are the basic meters of the first English Psalter. In the English Hymnal these are 130 different meters, and in the Hymnal – 1940 of the USA, 157 different meters, not counting Irregulars. One of the first influences to produce new stanza – forms was German hymnody imitated by the Wesleys. A favorite Wesley meter is six

eights arranged as 8. 8. 8. 8. 88; two pairs of alternate – rhyming lines, one of couplet rhyme.

The most commonly used meters use lines that are equal, or nearly equal, in length. Such as 7. 6. 7. 6. D., as ‘The Church’s one foundation.’ or 8. 7. 8. 7. D., such as ‘Glorious things of thee are spoken.’ etc.

Large variations in line length were much exploited by French and German hymn-writers and have had to be accommodated by later English translators. Look at the ‘A mighty fortress’ stanza (This is one of the very few meters from classical Latin that appear in hymnody and is called Sapphic)

Sapphic:

Let thine example, holy John, remind us
ere we can meetly sing thy deeds of wonder,
hearts must be Chastened, and the bonds that bind us
broken asunder.....

(alternate rhyme)

Christ, the fair glory of the holy angels,
thou who hast made us, thou who o’er us rulest,
grant of thy mercy unto us thy sevants.
Steps up to heaven.

(unrhymed)

This is one of the very few meters that can be used successfully without rhyme.

There are two contrasting Genevan meters, both exquisitely turned by Robert Bridges; in the first there is only rhyme between lines 3 and 6: in the second the rhyme – scheme is very subtle indeed. Both produce a captivating visual effect:

Love, unto thine own who camest
condescending,
whom thine own received not.
Light, who shinedst in the darkness,
but the darkness
thy splendour perceived not. (8. 4. 7. 84. 7.)

Thee will love, my God and King,
thee will I sing
my strength and tower:
For evermore thee will I trust,
O God most just
of truth and power.
Who all things hast
In order placed,
Yea, for thy pleasure hast created;

and on thy throne,
unseen, unknown,
reignest alone
in glory seated. (84. 5. 84. 5. 44. 9. 444. 5)

(Assonance, a device of using near-rhyme instead of exact rhyme, allow 'hast' to rhyme with 'placed' and 'created' with 'seated').

There here are some German examples, which are very familiar. Consider the commanding effect of a stanza set out like this:

Wake, o Wake! with tidings thrilling
the watchman all the air are filling,
arise, Jerusalem, arise!
Midnight strikes! no more delaying.
'The hour has come!' we hear them saying.
Where are ye all, ye virgins wise?
The Bridegroom come in sight
Raise high your torches bright!
Alleluia!
The wedding song
swells loud and strong:
Go forth and join the festal throng.
(89. 8. 89. 8. 66. 4. 448)

Then there is the equally choreographic effect of this miniature meter, of which Charles Wesley was very fond:

Come, let us anew,
our journey pursue,
roll round with the year,
and never stand still till the Master appear. (55. 5 11)

The mixing of short and long lines, especially when the long line comes first, often has an effect of pathos, to which Victorian English women writers were often partial:

My God, my father, while I stay,
far from my home, in life rough way,
O teach me in my heart to say.
'Thy will be done!' (888. 4)
Charlotte Elliott

Holy Father, in thy mercy
Hear our anxious prayer,
Keep our loved ones, now far absent
Neath thy care. (8. 5. 8. 3)
Isabella S. Stevenson

The converse effect, with short line leading to a long one, is seen in the exquisite translation of Littledale from an Italian poem:

Come down, O love divine,
seek thou this soul of mine.
and visit it with thine own ardour glowing:

O comforter, draw near,
Within my heart appear,
And kindle it, thy holy flame bestowing.

(66. 11. 66. 11)

Stanza forms are the organization of sounds and rhythms transmitted visually. There may be, in a very short stanza, only twenty or twenty-four syllables to be organized (Common Meter handles twenty-eight). The longest stanza in normal use is that of the great German and Genevan tune, 'O MENSCH, BEWEIN' DUE SUNDE GRSOO, which, displaying the formula 88.7 four times in a stanza, contains 92 syllables.

Such is the almost infinite variety which the modern printing of hymnals seek to obscure. (Routley, 1979: 10-11)

HISTORICAL BACKGROUND OF HYMNS

In the Christian churches (Roman, Anglican, Lutheran, etc.) it denotes Non-Scriptural songs of praise, as distinguished from Psalms and canticles taken from the Bible. The hymns of the Roman Catholic Church are Latin poems consisting of various stanzas sung to the same melody, in the manner of strophic songs. Among the oldest Christian hymns preserved with music are those by St. Ambrose, known as Ambrosian hymns. Most of the hymns were written in the 5th to 10th centuries. A new development started in the 16th century, when Luther introduced hymns in the German tongue into the service of the German Protestant Church. (Apel and Daniel, 1960: 138)

A hymn of the German Protestant Church is usually called chorale. The earliest Lutheran chorales were selected from sacred and secular sources (including Gregorian Chants) or newly composed hymns by Luther and his colleagues. These clergymen and musicians also selected or wrote the hymn text, by using German rather than Latin (Bram, 1971: 331).

Hymns in German are also strophic songs. They are usually sung in four-part harmony. Other reformed churches as Anglican and Calvinist, etc. did not admit hymns at the beginning, because their texts were man-made or not taken from the Scriptures. Their only source for congregational singing was the Psalter or book of Psalms translated into various languages. It was not until after 1700 that hymns were gradually admitted in the English-speaking countries.

The American Methodists, under the leadership of John Wesley who played an important role in this development, had printed his first hymnal in 1737 in Georgia. The most important collections of English hymns are The English Hymnal, The Oxford Hymns Book, and Hymns Ancient to Modern. (Apel and Daniel, 1960: 138)

Wesley's hymns were influential among evangelical groups. The Episcopal Church was more progressive than its mother church in England in giving official approval to a selection of hymns to be bound up with the Prayer Book in 1786. In the 19th century, an important group of New England poets had made lasting contributions to the stock of English hymns. (Temperley, in Sadie, Ed., 1980: 851)

The American hymns in the 20th Century has been influenced by Social Gospel movement in Protestantism, a concern with quality of everyday life rather than other worldliness. Hymnals published in this century reflect the recovery of folk tunes, the recasting of Gregorian Chant tunes, composition of tunes in the so-called modern idiom, and an emphasis on texts expressing the social mission of religion. (Bram, 1971: 331)

VARIOUS MUSIC PERFORMANCES IN WORSHIP

Music for adoration in the church is consisted of songs for singing and playing, they can be classified as;

1. Congregational Music or songs for singing together in the meeting. These songs are important heritage from the Religious Reformation in German. Martin Luther with his colleagues had composed new songs for adoration. The specialty of singing is to sing together in the congregation for inspiring the singers. The lyrics express various feelings. The songs that are composed according to personal experience would be relied on the Bible as a principle. These songs enable everyone in the congregation to take part in the worship. The basis of good worship is "Everyone can take part in the worship for the praise of God". (Srisang, K. Ed., 1976: 25)

2. Responses are songs that take an important part of worship. They are for singing together or to be sung by the choir instead of the congregation. The responses will be sung after praying, reading the Bible, offering, and closing. The responses, that are sung in churches in general, are "Saa thu kaan dae phra bi daa" or "Glory be to the Father", "Phra jaw pen khwaam rak" or "The Great Love of God" and "Threefold Amen".

3. Special Songs; for solo, duo, quartet, or choir. They can be presented by a single melodic line, or two-part to four- part of harmonic lines.

Songs for the choir called "Anthem" which is a choral setting of a religious or moral text in English, generally designed for liturgical performance (Huray, In Sadie, Ed., 1980: 454). They were developed after the Reformation in 16th century. William Byrd, John Blow, Henry Percell, and Handel played an important role in the composition of anthems. (Apel & Daniel, 1960: 13)

4. Playing of Musical Instruments is a usual performance in Europe and America. A piano or an organ may be played. It is seldom performed in Thailand, especially in rural churches causing by the lack of musicians and musical instruments.

THE PROCESS OF MUSIC PERFORMANCE IN CHRISTIAN SERVICE

The process of Christian service in general is divided into 4 periods. Before the beginning of the service, there will be a music playing called prelude for everyone to be ready for the service.

1. Preparation; is to affirm the greatness and majesty of God, man's sinfulness and need, and prepare to receive God's Words. There will be various performances as the following:

1.1. Scriptural Sentence; is to read scripture which will be either psalm or any part of the Bible. This is the period of call to worship.

1.2. Psalm or Hymn of Adoration; is selected to be sung in this period.

1.3. Prayer; in this period, may be the reverend or the leader of the congregation. The prayer will be in the process of confession, pardon, and supplication, or beginning from adoration followed by confession, pardon and supplication.

1.4. Psalm or Hymn; there will be another song to be sung in this period.

1.5. Prayer; again for collecting of the day and illumination.

Some churches do not perform for 1.4 and 1.5

2. The Word of God; is the proclamation of the mighty acts of God, scripture reading and preaching are seen as a unit with the Holy Spirit inspiring God's Word preached. Various performances in this period are;

2.1. Old Testament Reading; is to read any selected part from the Old Testament.

2.2. Psalm, Hymn, or Anthem; may be another song for the congregation, or the choir or soloist.

2.3. New Testament Reading; is to read the Epistle or Gospel.

2.4. Psalm or Hymn concerning the Sermon; is to be sung for the readiness to listen to God's Word.

2.5. Sermon; all performances from 2.1 to 2.4 are prepared for the sermon.

3. Response to the Word; is the period of action or act based upon the proclaimed Word, the sacraments are seen as acts exhibiting and mediating God's grace just as the Word proclaimed, but they are responses to the Word. Various responses are:

3.1. Prayer; is the thanksgiving for faithful departed sermon, internal cession with the Lord's prayer.

3.2. Apostles' Creed may be said to proclaim the doctrine of Jesus Christ.

3.3. Offering with music playing.

3.4. Prayer is performed after the offering. This prayer is for thanksgiving and dedication of self and gifts, or for self-dedication and gifts.

3.5. Psalm or Hymn of Thanksgiving, some churches sing this song, some churches do not.

4. Dismissal with God's Blessing; is the end of the service in giving people a charge or challenge to the service of Christ in the world, they are sent forth with God's strength and blessing. Before the ending, there will be a response with a closing music called postlude.

Music playing before the service (prelude) should be peaceful with unexciting rhythm. Music in offering period should be plain with gentle rhythm. The postlude should be exciting music with lively rhythm. (Order of Service, n.d.: 1-2; Rujee Tangsaeng-arthit, Interview)

CHAPTER IV

THE DEVELOPMENT OF CHRISTIAN HYMN SERVICE IN THE CHURCH OF CHRIST IN THAILAND

In Thailand, Christian hymn service had been performed from the beginning in Protestant missionaries' preaching. Christian hymns, which had been accepted by the Church of Christ in Thailand, had early attempts to transmit Western liturgical music to Thailand. There were various obstacles prevented the straightforward adoption of these Western cultural forms. Thai musical scale was pentatonic and Thai Christians found the tempered scale and harmonic arrangements unfamiliar and difficult to learn. Missionaries had also difficulty mastering Thai language and rules of poetic composition.

Christian hymns of the CCT have the processes and products of culture contact; focusing on the development of a single musical style, and examining its destiny as contexts and agents change from time to time.

HISTORICAL HYMNS OF THE CHURCH OF CHRIST IN THAILAND

When missionaries came to preach Christianity in Thailand, they aimed firstly at Chinese. But among the Chinese, there were Thai people coming to take leaflets and medicines. Missionaries therefore paid their attention to Thai people too.

Hymns are very important for Christian service. In Thailand, the record of Thai hymns had begun since the former missionaries. In 1835, the families of Rev. Chales Robinson and Rev. Dan Beach Bradley, M.D. from the American Board of Commission for Foreign Mission, had come to Thailand. Rev. Robinson had preached Christianity to Thai people. He had achieved in the invention of the first Thai press in 1836. He had printed the first Thai book that had contained 10 commandments, introduction, description, short prayer with 3 hymns. The book had been printed into 1,000 copies with the wooden and stone press (Wells, 1958: 11). The old Thai printing type was made in India that had been ordered through Singapore.

Hymns and Christianity cannot be divided from each other. In Thailand, there were important historic hymns, particularly, the oldest hymnal that could be found was a hymnbook for worship and praise of God called "Sacred Songs" with a supplement. It was the 3rd edition printed in 1859 by the American Missionary Association. The first part contained 88 songs. The last part was a collection of 108 songs printed in the first edition of the same year. This hymnbook was consisted of lyrics in Thai language

with meters, but without music notes. There was index of the first lines in Thai, and of the subjects in English.

The hymnbook with a supplement, printed by Dr. Bradley in 1859 and 1860, was a small hymnal in common usage of various churches. Before Rev. Samuel Gramble McFarland of the American Presbyterian Mission, bringing the hymnal to revise and reprint by adding music notes into the book in 1876, after his furlough in America.

While in America, he had talked about his project of hymnal, and asked his interested friends to select favorite hymns that he promised to translate into Thai language, if they had not yet been translated. Each of his friends was then asked to donate 5 dollars for every hymn selected to cover the cost of the music plate bearing the notes. He also promised that every donor's name would be printed underneath the selected hymn. When he came back to Phetchaburi, he began his work on a Siamese hymnal with notes.

At that time, Rev S.G. McFarland had become fairly adapted in the art of printing and bookbinding, therefore he offered to print the new hymnal on his wooden and stone press which he had invented. Mr. Poon, a teacher, was his assistant in the translation of the hymns from English into Siamese prose. Then Rev. McFarland would go over the translation carefully with Mr. Poon, explaining each difficult part to him and sing the air repeatedly until Mr. Poon could remember. At that time Mr. Poon would try over a poetic translation. When the poetic translation was completed to the mutual satisfaction of Rev. McFarland and Mr. Poon, it was printed on McFarland's press and was generally called the McFarland Hymnal. The first edition that was printed in 1876 contained 213 hymns with 68 tunes, a second edition coming out in 1885 and others following later (McFarland, G.B., 1958: 42).

McFarland's oldest Siamese Hymnal, which can be found at present, is the fourth edition, printed in 1911 by the American Presbyterian Mission. It contained 364 hymns with notes, and a supplement of 25 songs after the index.

Opart Janthawong, the Elder of Bamrungham Church, who had been taking an important role in the obligation of the Eleventh Region of the CCT, had talked about the Siamese Hymnal that while singing, some lyrics were unequal to melodies, therefore there was stumble or step over sometimes. Mrs. P. Clark who taught singing would stress the text by translating from Thai to Thai once more. In the past, churches also used hymns for qualifying God's Words, texts of hymns came into daily lives and rousing imagination. Hymns for praise of God are sacred songs and important texts from God. When he was young, he did not use the hymnbook because he could remember. He learnt to sing by rote. (Opart Janthawong, Interview)

The work of American Presbyterian Mission was divided into Siam Mission, working in the Central and the South, and Laos Mission, working in the North. The division of work was for convenience in administration. Churches of the Siam Mission

used Siamese Hymnal in service, while churches of the Laos Mission used Laos Hymnal which had its own vernacular language called Lanna. At that time, people in the North used Lanna language in education and communication. (Missionaries formerly called people in the North "Laos" and called Lanna language that had been using in daily lives "Laos Language".) (Chaisri, J. n.d.: 1)

Laos Hymnal service was taken place firstly at Lampang Station by Rev. Jonathan Wilson, D.D. He had collected and translated over 500 of the best English and American hymns to Lanna Language in a land where the very language of the people was replete with music. (McFarland, G.B., 1928: 131)

Rev. Wilson was a gifted singer, besides his translation of hymns, he had composed several hymns. He was the editor who published Laos Hymnal for the first time in 1895. His assistants in his translations were Naan Puan, Kam Ai, and Mrs. Sophia McGilvary, etc.

Churches in the North, besides using Laos Hymnal for service, they used it for training and creating consideration. Northern people loved music and many of them learnt Christianity from hymns. People appreciated Wilson's work and stressed that "hymns in Lanna language enabling Lanna churches to be more lively". (Chaisri, J. n.d.: 4)

Laos Hymnal that can be found at present is the first edition printed in 1895. It contained only lyrics. There was a 'Tune Book' accompanying the Laos Hymnal but there was no evidence of document now. The second publication was printed in 1905. It was revised, enlarged, and also consisted of only lyrics. The third edition of Laos Hymnal contained notes and lyrics together. It was printed in 1914.

Christian service in the North used Lanna language from the beginning in their houses or churches. After the Administrative Reformation of King Rama V with Centralization and Nationalism in the Reign of King Rama VI, there were tremendous changes in society, economy, communication, and education that brought a closer relationship between Lanna and Siamese people. Siamese or Thai language became very important as a subject that needed to be taught in schools (Sinthupramar, V. 1996: 52). Since the reign of King Rama VI, all large high schools in the North stopped using Lanna language in teaching. At the end of 1913, Lanna language was still taught in primary schools.

Christians in the North still used Laos Hymnal in service during 1913 -1916. But the change of teaching Lanna language to Thai language in schools caused the churches to included Thai language in service too. In 1930, churches in the North used Laos Hymnal and Siamese Hymnal together in service. Before singing, the leader of the congregation would tell the number of hymns in Laos Hymnal and Siamese Hymnal, then the congregation would sing together in two languages.

In 1940, the government had emphasized the Nationalism by the Declaration of the Ninth State Convention for 'Thai language' to be 'National language'. At that time, missionary schools were strict in teaching Thai language and cancelling Lanna language. After the World War II, there was no evidence of using Lanna language in hymn service. (Chaisri. J. n.d.: 6).

HYMN SERVICE AFTER THE POLICY OF THE NATIONAL CHURCH

From the policy of National Church which had begun in 1895 causing a movement for the establishment of the Church of Christ in Thailand. Therefore in 1913, the Siam Mission and Laos Mission had held a meeting together to form the Joint Council of the South Siam and the North Siam Mission which later became the Joint Council of Siam in 1914. Until 1919, the two missions with the Joint Council of Siam had asked for permission to Board of Foreign Missions to unite the two missions to be only one organization called the Siam Mission, which had been established formally on April 1, 1920.

In this same year, hymn service had a great change causing by the fifth edition of the Siamese Hymnal. It was a collection of the fourth edition of the Siamese Hymnal and a part of hymns translated from Lanna or Laos language. It contained altogether 511 hymns and gospel songs including the Glories and Doxologies, etc. Rev. S.G. McFarland was the editor with the assistance of Mrs. Campbell, Mr. Boonmark Gitisarn and Mr. Sangsae Chairatana (Minuet of the Annual Meeting of the Siam Mission, 1923: 34).

The fifth edition of Siam Hymnal was completed and used in most of the stations of the foreign missions at that time. It was printed into two forms, one with music and another without music (Minuet of the Annual Meeting of the Siam Mission, 1925:38). When it was used in the North for the first time, those people, who did not know Thai language very well, were difficult to use it. Therefore there were suggestions to revise this hymnbook.

From the Record of Action of the Siam Mission in 1928, the Hymnal Committee was elected to prepare a new Siamese Hymnal and empowered to proceed along the followings:

1. Appoint a Missionary and a National in each station to be corresponding members of the Committee.
2. Collect and translate a number of the best Laos hymns for inclusion in the hymnal.
3. Eliminate any of the poorer hymns in the present Hymnal or substitute a better rendition if there be any available.
4. Revise any hymns that require it.
5. Arrange the entire hymnal according to topics.
6. Make complete index in Siamese and in English.

7. Include some of the good native tunes now available.

8. Include selection for responsive reading with index. (Record of Action of the Siam Mission, 1928: 22)

The Hymnal Committee had talked about difficulties in the preparation of the new Hymnal, particularly the collection of Siamese tunes and poetry conforming to Siamese poetic rules in texts.

In 1932, the Hymnal Committee had issued a questionnaire for exploring the opinion of poetry conforming to Siamese rules. There were 26 hymns that the Hymnal Committee wanted to revise their lyrics to Siamese poetic style by using "Klawn Paet" or other form of poetry, but used the original tunes (Record of Action of the Siam Mission, 1932: 39).

In this same year, Mr. Banjoet Karnjanintu interviewed the opinion of conforming hymns in the Church News of September that:

1. The committee in Bangkok had set up a principle in conforming hymns to Thai poetic rules, but someone did not agree by reasoning that all the hymn tunes and lyrics had come from foreign country, therefore the lyrics should be in foreign poetic styles in order to match well with the foreign tunes.

For Mr. Banjoet, although original tunes and lyrics were abroad, when they were translated into Thai language, there was no need to follow entirely the foreign poetic style. There was an attempt to compose lyrics into Thai poetic style. The Thai poetic lyrics were sung very well. They could also be read sweetly in the style of prose, and went very well with Thai ears which used to Thai poetic style.

2. Hymns in Thai poetic style should therefore be trained for the singers to know often the Thai poetic composition in order that the singing would not oppose the listening, and helping also the remembrance.

3. Letters that were sent to the composers had presented that the composition of Thai poetic style should hold Klawn Paet as a principle, but the committee did not limit to be only Klawn Paet in every hymn. There were some hymns that could not be translated into Thai poetic style because of the number of syllables in the two languages were unequal. Nevertheless, Thai composers could still use Thai poetic style in the lyrics (Karnjananintu, B., In Pradipasena, Ed., 1932: 11-12).

THE DEVELOPMENT OF HYMN SERVICE OF THE CHURCH OF CHRIST IN THAILAND

After 1920, the Hymnal Committee had prepared to publish a new hymnal with an attempt to be more Thai nationalized by using Thai poetic rules.

In 1933, the Hymnal Committee had discussed seriously about the Siamese Hymnal that some thought of it as Native tunes to religious words; and others would leave the tunes of the present hymnal pretty much unchanged, but rewrite some or all of the hymns according to the rules of Siamese poetry. (Record of Action of the Siam Mission, 1933: 53)

In putting popular native songs to religious words, little had been done. As to the writing of hymns according to the rules of Siamese poetry, under the efficient chairmanship of Mrs. McFarland, the 26 hymns which were judged worthy of retention had been rewritten by a group of national workers in Bangkok with Mrs. McFarland's comment. She said, "My own feeling is that a Siamese hymnology must evolve before the Siamese Church will be fully on its own feet, but that must be done by Siamese. No foreigner can do much, except urge them on. I do not believe we can wait for the fulfillment of this ideal before re-printing the hymnal. Nor do I believe we should scrap our old hymns. That may come in the course of generations-again, it may not. Anyway, we can need it to bridge over the interval between the old and the new." (Record of Action of the Siam Mission, 1933: 54)

After Mrs. McFarland's chairmanship with the recommendation of the Committee, the Mission instructed them to proceed with a revision of the Siamese Hymnal at that time along the lines presented; that as many of the 26 hymns written in Siamese poetry and as meet with the approval of the National Church; and that the matter of an indigenous hymnology be regarded as a matter of evolution and inspiration, not to be fully realized in the near future. (Record of Action of the Siam Mission, 1933: 55)

In 1936, while the revision work had been carried on in the various stations with some hymns ready to be submitted to Bangkok Committee for approval. There was a preparation of a Hymnal for Young People successfully carrying out by Mr. Wells and other local members with the assistance of Mr. Case and his helpers. This small hymnal was published and was then used in schools and Churches.

In 1937, the Hymnal Committee had worked effectively, choosing and revising hymns through a period of several years. There was a great advance in this year as a result of having Mr. Paul Eakin's efficient help with Miss Tardt Pradipasena and Mrs. M. B. Palmer's great assistance. The hymnal was nearer realization than it was in the past. There were 250 hymns revised and approved. Nevertheless, this hymnal had not yet been published.

Until 1940, there was the total number of 480 hymns listed in the index, 10 of these were not yet translated. For shortening the time needed in revision and lessening the cost of publication, the Hymnal Committee offered to cut the number of hymns down from 500, the number formerly approved by the Mission, to 300. The Executive Committee voted not to approve the recommendation of the Hymnal Committee. The number of hymns was then changed between 450 and 500.

CHRISTIAN HYMNS AFTER THE WORLD WAR II

The concept of composing Thai native hymns appeared slowly, but clearly according to Nationalism in the establishment of National Church, before the publication of the new hymnal, and the World War II took place. During the World War II, most of the documents including hymns had been destroyed and lost. There was a little remainder of revised and translated hymns, which was not enough to publish as hymnal.

After the World War II, in 1947, a temporary hymnal was published by officers of the Christian Literature Department according to the recommendations of the Hymnal Committee. There was an addition of hymns for being used sufficiently and a hope to publish again a more complete hymnal with notes.

As the hymnal was published without notes, therefore there was a tracing underneath every hymn to find notes from other hymnbooks, in Hymnal for Young People, Siamese Hymnal or Presbyterian Hymnal 1933 (Christian Literature Department (APM), 1947: K-KH). This Hymnal was still published under the copyright of the American Presbyterian Mission of Thailand called "The Hymnal for the Church of Christ of Thailand".

THAI HYMNAL

Since 1859-1920 hymns used generally in Thai churches were songs that had been collected by missionaries. The concept of containing words and melodies was Western style, but translated into Thai. In Siam Mission and Laos Mission, Christians had learnt to know melodies by rote and Christianity from Texts. After the establishment of the Church of Christ in Thailand, there was an addition of Thai tunes in service and an attempt to translate hymns according to Thai poetic rules.

Some of the hymns had been adjusted after 1947 according to Thai poetic composition, but they were still in temporary publication only. When this publication had no remain, various churches had called for a hymnal to use for church service and other meetings. Therefore in 1953, the first Thai Hymnal had been published by the Christian Literature Department of the Church of Christ in Thailand. The important collectors of this hymnbook were Miss Vida Rumbaugh and Mr. Saranya Chairatana of Pitsanulok Station. Some lyrics and melodies had been adjusted to be more suitable and correct to the original. Some hymns were translated to fulfill the lack. The title of each hymn was printed in English form with the authors of the lyric or melody. This hymnal was consisted of 38 percent accompanying notes, those without notes, there was a tracing to find from Siamese Hymnal, and Presbyterian Hymnal 1933 (Christian Literature Department, 1953: 3-4).

Miss Vida was Presbyterian missionary sent out by the foreign board of Mission of the American Presbyterian Church. She was a specialist in Church Music, having received a Master's degree in Sacred Music, major in Organ, from Union Seminary in New York City. When she came to Thailand, she was disappointed to find no pipe organs within CCT churches and nothing which she knew of as Church Music.

Miss Vida was not prepared to introduce the Church Music to the CCT. She also knew little about the vast differences between Eastern and Western cultures. Linguistics had not yet been born at that time. She therefore had to guide herself through her work with the assistance of few people. Mr. Saranya, one of her assistants, had translated lyrics from Europe in this hymnal while Miss Vida explaining the main principle of the translation of hymns as practiced in the west, where by each note must have one syllable of the text.

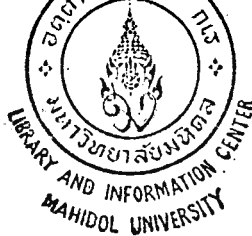
Neither of them understood the far-reaching effect this had when the newly translated Thai texts were sung to Western hymn tunes. The difficulties in translation from a non-tonal language to one with five tones had not yet been articulated. The hymns chosen were done so purely from a Western theological perspective as being from the standard literature of hymns from the West. Thai Christians somehow learned to sing quite well, but non-Christians could find no meaning in the strange songs the Christians sang. (Kingshill, 1994: 1-2)

Miss Vida was the selector of hymn printed in 1953. Mr. Saranya had translated almost all of the selected hymns. He was capable in using Thai language, but his lyrics faced some problems about tones, while using low tone note, the tone of word might be high. Therefore problems were occurred by the lack of Linguistic knowledge and Ethnomusicology. (Carolyn Kingshill, Interview)

The Hymnal Committee had tried to write hymns according to Thai poetic rules. There were some religious lyrics putting in some Thai tunes. Western people know that their hymns with 8. 8. 6. 8. stanza meant that the first, second, and the fourth lines had contained 8 syllables in each line while the third line had 6 syllables. The assistants would put lyrics according to syllables in each line. While they were translating hymns, they would try to compose according to Thai poetic rules.

The publication of the Thai Hymnal began in early 1950 by using the wooden blocks, but the notes were hand-drawn hardly by someone chosen for artistic ability rather than any knowledge about music. Consequently many notes were placed incorrectly and others with inaccurate time values, but they could not be corrected on the wooden plates. The first printing of this hymnal had few hymns including both notes and texts, because of the limited budget, too much time required, and few Christians could read musical notation.

Miss Vida and several missionaries' wives had tried patiently to teach Western musical notation to young Christians. But there was little success because they did not know the differences of rhythms and intervals in music between the East and the West.



Thai music had always been traditionally taught by an oral approach. It was therefore easier to listen to the melody than to read the text with notes.

The musical instruments used to play accompanying to the hymn service at that time were some small pump organs brought into Thailand by some missionaries who played themselves or taught young Christians how to play. Miss Vida found few pianos and only one pipe organ at Christ Church in Bangkok.

When photography was used in printing, an Accompaniment Book to the Thai Hymnal was printed. It contained 100 tunes mostly from 1933 Presbyterian Hymnal with the English texts blocked out. For the Thai text to be included, the artist, who usually did not understand what was intended, could not copy the text in Thai correctly between the treble and bass staves, the text was therefore often out-of-kilter of the notes. The words were written in tiny script that older Thai Christians often complained they could not read the words written in this way.

The second printing of the Thai Hymnal was complete with notes in 1961. During the intervening years with continuing process of inserting Thai texts, most of the old Gospel Songs were dropped from the hymnal. As further printings were needed even some new hymns, which had been translated for special occasions were added, eventually making use of the old number of hymns, which had been removed (Kingshill, 1994: 3).

A major process of translation began when the field of Linguistics opened. It enabled foreigners to understand better the problems of translation. There was a strict principle of Thai song composition that the song text was often composed first, with the melody following the tone of each individual word. Westerner had assumed that one note for each word was sufficient. But when the translated Thai text was sung to the same Western melody, it could not go together very well.

This was one of several arguments used by some people to convey the message that Christianity in Thailand was really only a foreign Western religion. Non-Christians were completely at a loss to understand the songs Christians sung. Any Thai text sung to the same melody had its intended meaning almost completely destroyed. Thai words just did not make sense when sung to melodies from the West. (Kingshill, 1994: 4). For example; the word "maa" or "come" when it is sung with the connection of two pitches from low to high, the word "maa" will become "hmaa" or "dog", etc.

GOSPEL SONG

There are many popular Christian songs at present, some are being newly composed, translated, or reproduced on tape cassettes. Gospel song was a popular body of American religious song associated with urban revivalism, which arose in the last third of the 19th century. It has gained a place in the hymnals of most American

Protestants and, through missionary activity, has spread to churches on every continent. (Eskew, in Sadie, Ed., 1980: 549)

Gospel Song can be divided into two groups as the following:

1. White Gospel song, its texts are generally subjective, are addressed to one's fellow man and centre upon a single theme which is emphasized through repetitions of individual phrases and a chorus following each stanza. Text deal informally with such themes as individual conversion, the atonement of Christ, assurance of salvation and heaven. Its character ranges from the militant and didactic to the meditative and sentimental. The gospel hymn is in strophic form. Its typical rhythmic traits include frequent repeated patterns such as the dotted quaver and semiquaver devices of popular secular song of the later 19th century. Although these gospel hymns were predominantly homophonic, a certain measure of variety of texture is achieved in many of them and later ones through the use of 'echo voice'. For example; "Phra yee suu rak chan ruu nae" or "Jesus love me", "Pra yee suu khrit song nam khaa doen" or "He le'adeth me", etc. (Eskew, In Sadie, Ed., 1980: 549-550)

2. Black Gospel song, its composers and performers may use older white hymn texts ranging from Isaac Watt's to Fanny Crosby's, but the style of performance is distinctively black. Melodically, black gospel bears some kinship with the spiritual and blues, and also with the more folk-related type of white gospel song printed in seven-shape notation. For example; "Phroh phra-ong song yuu" or "Because he lives", etc. (Eskew, In Sadie, Ed., 1980: 553)

In Thailand, after the World War II, about 1953-1954, missionaries had brought gospel songs to be translated into Thai language and taught young Christian to sing. Later, this kind of songs inspired Christians to compose and translate a large number of gospel songs. Then the Christian Literature Department of the CCT had published a hymnbook called "Bot pleeng chii wit" or "Songs of lives". It was a collection of several hundred of gospel songs. Its first publication was printed in 1993. After the publication of this hymnbook, there were numerous gospel songs composed by Thai Christian. (Phitsanu Akkhaphin, Interview)

TRANSMITTING WESTERN MUSIC

In 1963, Dr. John and Mrs. Edna Kelley came to work in Church Music for four years by the encouragement of Dr. John Finley Williamson, Founder and Head of the Westminster Choir College of Princeton, New Jersey. Dr. Williamson had been to Thailand twice to conduct choral workshops of the CCT. The Kelleys originated many projects, which helped developing Church Music. Dr. Kelley brought a treasury of simple choral music to be translated into Thai.

To teach this new music to Thai Christians, The Kelleys instigated summer choir schools sponsored by the Music Committee of the CCT, which held annually

from 1964-1980 and intermittently since then. The summer choir schools began in Bangkok in 1964. There were many camps, workshops, and conferences held all over Thailand afterwards at the national and local church levels. There were divisions for students, teachers, youths, and adults whom were most easily taught to read and sing the newly translated choral music. This led to the development of July as "Music Month"(Kingshill, 1994: 4).

Anthems were also translated and used in local churches at special Music Sunday. After the Music Committee was expired, Choir Schools are held at most every two years. Many local churches still have a Music Sunday, usually in July of each year. A further consequence was the inspiration to produce another hymnal.

CREATING YOUTH HYMNAL

Dr. Kelly was the editor of the EACC Hymnal (East Asian Christian Council generally known as the Christian Conference of Asia). While producing this hymnal, during his four month leave-of-absence in Japan, he found many hymns with texts and tunes composed around Asia that he felt suitable to translate into Thai. The Kellys aimed at young Christians as the group most content to learn new songs. In their idea, older Christians were more reluctant. Their translations of hymns had become sacred in less than 20 years.

The movement in Church Music concerned closely with the Youth Department. Rev. Tongkum Puntupong, Director of the Youth Department, had associated with Rev. Jay Johnson in the preparation and production of the new hymnal. Rev. Johnson was the financial supplier when Rev. Tongkum was an important translator. This hymnal was used mostly in Christian youth meeting (Sritong Arriwongse, Interview).

The new hymnal entitled "Choen tha-waay siang" or "Lift Up Your Voices" was printed in 1968 after the Kelleys had left Thailand. Dr. Kelley was the editor from the beginning and Mrs. Roberta Lewis, a musician, was the editor when this publication was finished. Almost 100 hymns in this hymnal had been newly translated. The texts were poetically composed to use with Western melody. It was written particularly for singing, not for reading.

During the preparation of this hymnal, the Westerners and Thai Christians had been learning gradually to understand the problems about the usage of Thai vocal language with Western music tunes. The translator had tried to use Thai words that could be harmonious with Western tunes, for example; to use a Thai long vowel word with a long value note, but it could not be always the same (Christian Literature Department, 1968: 4).

The Music Committee, under the suggestion of Mrs. Lewis, had decided soon afterwards to stop translating choral music from English to Thai. Old Christian members could not understand the reasoning behind this decision. They were so

familiar with the old translation that they found nothing strange about it. However, new Christians objected the incorrect usage of the Thai language because it would hinder the spread of the Gospel. The Music Committee had encouraged Thai Christian to compose and write new texts with melodies according to the Thai taste of music which meant that the text and the tune would flow more harmoniously together.

THAI HYMNAL, REVISED 1985

Ten years later, in 1978, Mrs. Bampen Krisanakanchana, the Director of the Christian Literature Department, and Mrs. Sally Wylie, came to the decision that the Thai Hymnal must be completely revised because the old Thai Hymnal had been used for 25 years with altogether ten printings. The original blocks were destroyed by so many printings, many notes were placed incorrectly on the staff, others with inaccurate time values. This hymnal was not neat with alphabets in different sizes and forms. The indices of hymns were not in order. The responsive readings were also not enough for using in different occasions (The Project of Thai Hymnal Revision, 1984:13).

Besides, the Music Committee wanted to modernize the texts and particularly to make them harmonious with the tunes. The revised Thai Hymnal would have contained more hymns for different occasions and for presentation of the individuality of Thai Christian church. At first, the Christian Literature Department had planned for two years to finish this revised hymnal, but it could not be finished within the limited time.

Mrs. Sritong Arriwongse, Chairman of the Working Committee, had begun this project in November 1979 by sending out a questionnaire to all member churches of the CCT, asking for suggestions of hymns to include in the new hymnal. After analyzing the answers of the questionnaire, the Working Committee had agreed that this revised edition should contain 245 hymns from the old Thai Hymnal, other 60 hymns from the Siamese Hymnal, the Lift Up Your Voices, the Hymns of Christian Life (Phleeng Haeng Chii Wit Christian), and the new translated or composed hymns (Christian Literature Department, 1985: S).

"The Hymns of Christian Life" was collected by the Christian and Missionary Alliance (C&MA). Its office was in Khon Kaen. It was collected from Siamese Hymnal and an addition of the C & MA. Later, the C & MA stopped its work and transferred its copyright to the Oversea Missionary Fellowship (OMF) to continue the publication. The Hymns of Christian Life was printed by Kanokbarnasarn and used generally in many churches under the Evangelical Fellowship of Thailand, the Pentecost churches, and some Chinese churches under the CCT. (Phitsanu Akkaphin, Interview)

Since 1981, the Working Committee had revised hymn in the old Thai Hymnal, composed or translated new hymns in addition to the new Thai Hymnal. This Working Committee had to ask also for permission to use copyright from each hymn's

owner. Besides, a competition for hymns written was held, but there was none reached the required standard to be included in the new Thai Hymnal. However, there were some new hymns composed by Thai Christians in this revised Thai Hymnal chosen by the Working Committee, as "Come, Sing Praise to the Lord" of Rev. Charoon Wichaidist, and "O Land of Thai" of Mrs. Junram Puntupong Strausbough.

The Working Committee, who was responsible for the new texts in the new Thai Hymnal, had met one week every month in the Seminary Library in Chiang Mai. Most translations were the result of the combined work of this group of which Miss Pinyo Na Nakhon and Mrs. Janfong Chimmawong were principal translators. The Working Committee would compare the meaning of each hymn with the original hymn in English language and in the old Thai Hymnal to see whether it was correct. The hymns would be compared also with text in the Bible if it were required.

Mrs. Prapaisree Glinhawm Bachmann, the only one full-time worker for this new Thai Hymnal, had talked about its texts that most of the hymns had derived from the old texts of the old Thai Hymnal, but some words were revised in order to be harmonious with music. Besides, one should be careful not to have repetition of lines among texts.

For Western rhymes in the old hymns, if they were good enough, they would not be revised. The Working Committee would revise only those rhymes with wrong meanings. A special word as "Alleluia" was used as the same spelling in every hymn all through this hymnal. Most of the hymns used Klawn Baet in Thai poetic style as a basis. The pronunciation of none alphabet vowel "a" in some words, if needed to pronounce full sound vowel, the "a" should be put in the (), for examples; พระเยซู (เอ) หนี or pan-(na)-naa, รัศมี (เอ) หนี or rat-(sa)-mii, etc. (Prapaisree Glinhawm Bachmann, Interview)

"Raachaasap" is a term to be used to the Thai royal family, but Raachaasap in the 1985 Thai Hymnal was a term to be used for presenting respect or honor to God. The words used in this hymnal were generally known among Christians, such as; Phrawinyaan-borrisut or the Holy Spirit, Trat or say, etc. (Sritong Arriwongse, Interview)

Dr. Maen Pong-udom was responsible for the worship materials and Responsive Readings, while Mrs. Prapaisree preparing all Master copies. She began typing the big size notes on a special Olimpia Music Writer, which had been bought particularly for this project. Then she passed in the computer print outs of the texts and struck each word of the texts in between the staves of the notes. She worked for five years to finish this hymnal. Mrs. Sritong was the first person to proofread each new page as it was finished. Mrs. Carolyn Kingshill was the last to proofread those same pages. This hymnal was published finally in 1985 by an offset printing.

During the time of preparing materials for this hymnal, Mrs. Sally Wylie, one of the Working Committee who had reached retirement age, was responsible for acquiring all needed copyright permissions from other hymnals in Thailand or

countries all over the world. It took much time before each copyright permission was granted.

The 1953 Thai Hymnal contained only 4 hymns with Thai tunes. The 1985 Thai Hymnal has 24 hymns with either Thai tunes or composed by Thai Christians for this book. There are also 11 hymns from other Asian countries. During the time this committee worked, it became even more clear that translations of any music into Thai is suspect. New music for the church must be composed by Thai. This is a long slow process. Thai musicians trained both in the Thai language and in the Theory of Music are just now beginning to compose Christian music. So far there has been little new and creative song. This will set the standard for more good Church Music of high quality here in Thailand (Kingshill, 1994: 7).

The Church of Christ in Thailand hoped that this revised Thai Hymnal would be Church Music that all churches under the CCT would use this hymnal in church service on every Sunday or in various meetings, but some churches did not use this revised hymnbook because they were well acquainted with the old hymns (Junram Puntupong Strausbough, Interview). However, most of the churches under the CCT used this revised Thai Hymnal.

CHAPTER V

MUSICAL CHARACTERISTICS OF HYMNS IN THE ADORATION SECTION

To study the musical characteristics of hymns, the researcher has analyzed Christian hymns, particularly, in the adoration section of the CCT during 1934-1998, according to the following:

1. Melodic Styles of hymns by considering about
 - 1.1. Motivic Structure
 - 2.2. Melodic Structure
2. Meter of Stanzas in each hymn by considering about
 - 2.1. Metrical Pattern
 - 2.2. Rhyme Scheme

1. For Melodic Styles, the researcher has analyzed as the following:

1.1. Motivic Structure, both melodic and rhythmic, by using the following abbreviations:

exp.	=	expansion
inv.	=	inverted
mot.	=	motive
rep.	=	repeated
seq.	=	sequence
tran.	=	transposed
var.	=	variation

1.2. Melodic Structure, the researcher has analyzed melodic motions and ranges.

- 1.2.1. Melodic Motions are divided into
 - Conjunct Motion (Conj.)
 - Disjunct Motion (Disj.) and
 - Repetition (Rep.)

(There are three different motions for examples in each chart.)

1.2.2. Ranges are considered between the lowest and highest notes of hymns.

The following indicates the Melodic Styles of hymns in the adoration section:

Choen maa pleeng siang sansoen thawaay phrayeehoowaa (1985) or Come, sing praise to the Lord

The image displays four staves of musical notation in treble clef, 2/4 time, with a tempo marking of ♩ = 112. The notation is annotated with labels for motifs and their structural elements:

- Motive 1:** The first staff shows a melodic line divided into three segments labeled 'a', 'b', and 'c'. Below the staff, brackets indicate 'Disj.' (disjunctive) between 'a' and 'b', 'Conj.' (conjunctive) between 'b' and 'c', and 'Rep.' (repetition) for the final note of 'c'.
- Motive 2:** The second staff shows a melodic line divided into three segments labeled 'd', 'e', and 'f'. The final notes of 'd' and 'f' are marked as 'd (exp.)' and 'd (exp.)' respectively, indicating expansions.
- Expansion of Motive 2:** The third staff shows the expansion of the 'e' and 'f' segments. 'e' is expanded to 'e (exp.)' and 'f' is expanded to 'f'. The segment 'a' is also shown in this staff.
- Refrain:** The fourth staff shows a melodic line with segments 'a', 'c', 'b', 'c (exp.)', 'c', 'c (exp.)', and 'c (exp.)'. The label 'Refrain' is placed above the first two segments.

Example 1

Melodic Style

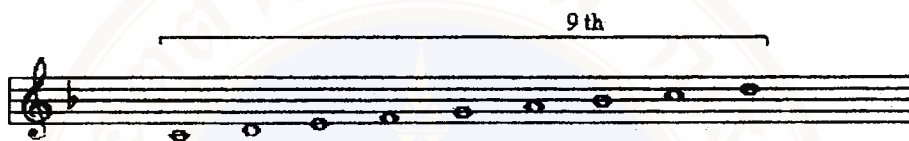
Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure, the melody in this hymn is constructed by two main motives. The first motive is divided into three fragments a, b and c. The second motive is divided into fragments d, e and f. All these fragments have been brought to make expansions, change of intervals or recurrences (see Example 1).

2. Melodic Structure is divided into:

2.1. Melodic Motions, most of them are disjunct motions with 3rd, 4th and 5th melodic intervals. There is only one 6th melodic interval in the fifth measure with one 8th melodic interval between the twelfth and thirteenth measures. The conjunct motions are a little lesser than the disjunct motions. The repetitions are about two thirds of conjunct motions. There are altogether three -quarter rests in each stanza (see Example 1).

2.2. Range in this hymn is the 9th interval between c^1 and d^2 (see Example2).



Example 2

Choen kom kraap kasat (1947) or O worship the king all glorious above

A musical score in treble clef, 2/4 time, with a tempo marking of ♩ = 76. The score consists of four staves of music. Annotations include:

- Staff 1:** "motive 1" (first two measures), "motive 2 or mot. 2 (var.)" (last two measures). Below the staff, "Disj." is under the first measure, "Conj." is under the second measure, and "Rep." is under the last measure.
- Staff 2:** "mot. 1 or mot. 1 (var.)" (first two measures), "motive 3 (same rhythm of mot. 2)" (last two measures).
- Staff 3:** "motive 4" (first two measures), "mot. 4 (seq.)" (second measure), "mot. 4 (seq.)" (third measure).
- Staff 4:** "mot. 1 (var.)" (first two measures), "mot. 3" (last two measures).

Example 3

Melodic Style

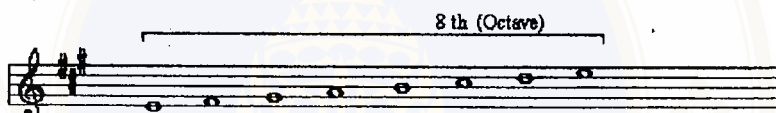
Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure, the melody in this hymn is constructed by four main motives which are used to make variations, sequences or recurrences (see Example 3).

2. Melodic Structure is divided into:

2.1. Melodic Motions, the melody in each stanza is mostly 2nd melodic intervals with conjunct motions. About one half of the conjunct motions are repetitions. There are some 4th melodic intervals which are disjunct motions with only one 3rd, 5th and 7th melodic intervals in each stanza (see Example 3).

2.2. Range in this hymn is the 8th interval (octave) between e^1 and e^2 (see Example 4).



Example 4

Choen kom kraap kasat song rasamii buengbon (1953) or O worship the king all glorious above

The musical score is in treble clef, key signature of one sharp (F#), and 2/4 time. The tempo is marked as quarter note = 84. The score is divided into four lines of music, with various motives and intervals labeled:

- Line 1:** Labeled "motive 1" and "motive 2 or mot. 2 (var.)". Below the staff, "Disj" is marked under the first two notes, "Conj." under the next two, and "Rep." under the final three notes.
- Line 2:** Labeled "mot. 1" and "motive 3 (same rhythm of mot. 2)".
- Line 3:** Labeled "motive 4", "mot. 4 (seq.)", and "mot. 4 (seq.)".
- Line 4:** Labeled "mot. 1 (var.)" and "mot. 3".

Example 5

Melodic Style

Melodic style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is almost the same as Example 3. There is only a little difference at the 5th measure in the first rhythm (See Example 5 and compare with Example 3).

2. Melodic Structure is divided into:

2.1. Melodic Motion in this hymn are almost the same all through the hymn as the “Choen kom kraap kasat” (1947). There is only a few repetitions in the third stanza of this hymn (see Example 5).

2.2. Range is the same as the “Choen kom kraap kasat (1947)” (see Example 4).

Choen kom kraap kasat song ratsamii buengbon (1985) or O worship the king, all glorious above

The musical notation consists of four staves in 2/4 time, with a tempo marking of quarter note = 132. The key signature has one sharp (F#). The notation is annotated with the following labels:

- Staff 1: **motive 1** (measures 1-4), **motive 2 or mot. 2 (var.)** (measures 5-8). Below the notes are labels: **Disj.** (measures 1-2), **Conj.** (measures 3-4), and **Rep.** (measures 7-8).
- Staff 2: **mot. 1** (measures 1-4), **motive 3 (same rhythm of mot. 2)** (measures 5-8).
- Staff 3: **motive 4** (measures 1-2), **mot. 4 (seq.)** (measures 3-4), **mot. 4 (seq.)** (measures 5-6).
- Staff 4: **mot. 1 (var.)** (measures 1-4), **mot. 3** (measures 5-8).

Example 6

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure of the melody in this hymn is also the same as “Choen kom kraap kasat (1947)”.

2. Melodic Structure is divided into:

2.1. Melodic Motions in this hymn are almost the same all through the hymn as “Choen kom kraap kasat (1947)”. But there is one more repetition in the first stanza, and a lesser repetition in the third stanza with some grace notes in the second and third stanzas (see Example 6).

2.2. Range is the same as “Choen kom kraap kasat (1947)” (see Example 4).

Kho choen thuk khon bon phun look laa (1953) or All people that on earth do dwell

The image displays four staves of musical notation in treble clef, 2/4 time, with a tempo marking of quarter note = 104. The first staff shows a melody with two motives: 'motive 1' (first two measures) and 'motive 2' (last two measures). Below the first staff, three melodic motions are labeled: 'Rep.' (repetition) under the first measure, 'conj.' (conjunct) under the second measure, and 'Disj.' (disjunct) under the third measure. The second staff shows 'mot. 1' (first two measures) and 'mot. 2 (inv.)' (last two measures). The third staff shows 'mot. 1' (first two measures) and 'mot. 2' (last two measures). The fourth staff shows 'mot. 1' (first two measures) and 'mot. 2 (inv.)' (last two measures). The melody consists of quarter and eighth notes, with some measures containing grace notes.

Example 7

Melodic Style

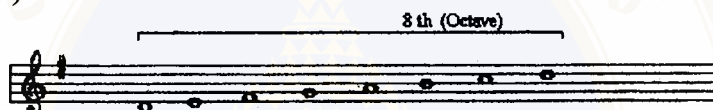
Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure, the melody in this hymn is constructed by two main motives which have been brought to the change of intervals or inverted motives.

2. Melodic Structure is divided into:

2.1. Melodic Motions, most of them are conjunct motions with 2nd melodic intervals. The disjunct motions are about one half of the conjunct motions with 3rd, 4th and 5th melodic intervals. The least of all are four repetitions (see Example 7).

2.2. Range in this hymn is the 8th interval (Octave) between d^1 and d^2 (see Example 8).



Example 8

Choen thoet puangchon bon phun lookaa (1985) or All people that on earth do dwell

$\text{♩} = 132$

The image shows four staves of musical notation for the hymn "Choen thoet puangchon bon phun lookaa". The first staff is annotated with "motive 1" and "motive 2 or mot. 2 (var.)". Below the first staff, three brackets indicate "Rep.", "conj.", and "Disj." intervals. The second staff is annotated with "mot. 1 or mot. 1 (var.)" and "mot. 2 (inv.) or mot. 2 (inv. and var.)". The third staff is annotated with "mot. 1" and "mot. 2". The fourth staff is annotated with "mot. 1" and "mot. 2 (inv.) or mot. 2 (inv. and var.)".

Example 9

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure is almost the same as “Kho choen thuk khon bon phun look laa(1953)” (see Example 7), there is only an addition of motive variations or inverted motive variations (see Example 9).

2. Melodic Structure is divided into:

2.1. Melodic Motions are almost the same as “Kho choen thuk khon bon phun look laa. There is only an addition of repetitions at one place in the 2nd and 4th stanza, and two places in the 3rd stanza (see Example 9 and compare with example 7).

2.2. Range is the same as “Kho choen thuk khon bon phun look laa (1953)” (see Example 8).

Puang khaa jaw saesong saathukaan (1953) or Joyful, joyful, we adore thee

The musical notation for "Puang khaa jaw saesong saathukaan (1953) or Joyful, joyful, we adore thee" is presented in four staves. The first staff begins with a tempo marking of quarter note = 80. Brackets above the staff identify "motive 1" (the first four notes) and "motive 2" (the last three notes). Below the staff, "conj." is marked under the first two notes and "Rep." is marked under the last two notes. The second staff shows "mot. 1" (the first four notes) and "motive 3 (same rhythm of mot. 2)" (the last three notes). The third staff shows "mot. 4" (first two notes), "motive 5" (next two notes), "mot. 5 (rep.)" (next two notes), and "mot. 4" (last two notes). A "Disj." marking is placed below the last two notes. The fourth staff shows "mot. 1" (the first four notes) and "mot. 3" (the last three notes).

Example 10

Melodic Style

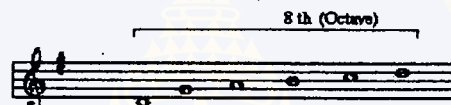
Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is constructed by five main motives, which have been brought to make recurrences, repetitions or change of intervals (see Example 10).

2. Melodic Structure is divided into:

2.1. Melodic Motions, most of them are conjunct motions. There is about one third repetitions in the conjunct motions, and a little disjunct motion with 3rd, 5th, and 6th melodic intervals (see Example 10).

2.2. Range in this hymn is the 8th interval (Octave) between d^1 and d^2 (see Example 11).



Example 11

Puang khaa jaw saesong saathukaan (1985) or Joyful, joyful, we adore thee

A musical score for the hymn "Joyful, joyful, we adore thee" in 2/4 time, with a tempo marking of $J = 138$. The score is divided into four staves. The first staff shows "motive 1" and "motive 2" with "conj." and "Rep." markings. The second staff shows "mot. 1" and "motive 3 (same rhythm of mot. 2)". The third staff shows "mot. 4", "motive 5", "mot. 5 (rep.)", and "mot. 4" with a "Disj." marking. The fourth staff shows "mot. 1" and "mot. 3".

Example 12

Melodic Style

Melodic Style of this hymn, including Motivic Structure and Melodic Structure, is the same as the one published in 1953 (see example 10 and compare with example 11).

Choen maa sansoen phra- ong (1953) or Praise ye the Lord, the almighty

The image shows four staves of musical notation for the hymn 'Choen maa sansoen phra- ong'. The notation is in treble clef with a key signature of one flat (B-flat). The tempo/meter is marked '♩ = 68'. The melody is divided into several sections with labels above and below the notes:

- Staff 1: Labeled 'motive 1' and 'motive 2' above. Below, 'Disj.' is under the first measure and 'Conj.' is under the remaining measures.
- Staff 2: Labeled 'mot. 1' and 'mot. 2' above.
- Staff 3: Labeled 'motive 3', 'motive 4', 'motive 5 (same rhythm of mot. 3)', 'mot. 5 (inv.)', and 'mot. 4' above. Below, 'Rep.' is under the first measure.
- Staff 4: Labeled 'mot. 2' above.

Example 13

Melodic Style

Melodic Style of this hymn can be analyzed as Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is constructed by five main motives, which have been used as recurrences, inversions or change of intervals (see Example 13).
2. Melodic Structure is divided into:
 - 2.1. Melodic Motions of the melody in this hymn are mostly conjunct motions. There is about one fifth disjunct motions or repetitions of conjunct motions. For disjunct motions, there are 2 third, 1 fourth, and 4 fifth melodic intervals in each stanza (see Example 13).
 - 2.2. Range in this hymn is the 9th interval between d^1 and e^2 (see Example 14).

The image shows a single staff of musical notation illustrating a 9th interval. The notes are d^1 (D4) and e^2 (E5), with a bracket above them labeled '9th'.

Example 14

Choen maa sansoen phra-ong (1985) or Praise ye the Lord, the almighty

Example 15

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is almost the same as “Choen maa sansoen phgra-ong (1953)”. There is only an addition of variations. (See Example 15 and compare with Example 13).

2. Melodic structure is divided into:

2.1. Melodic Motions of the melody in this hymn are mostly the same as the one published in 1953. But there is an addition of variations in the 5th, 11th and 20th measures with 3 repetitions in the 1st stanza and one in the 2nd stanza.

2.2. Range in this hymn is the same as the “Choen maa sansoen phra ong (1953)” (see Example 14).

Faa sawan namatsakaan thaan (1947) or Praise the Lord; ye heaven adore him

Example 16 is a musical score for the hymn "Faa sawan namatsakaan thaan (1947) or Praise the Lord; ye heaven adore him". It consists of four staves of music in treble clef, 3/4 time, with a tempo marking of $\text{♩} = 60$. The melody is analyzed with several motives and rhythmic patterns:

- Staff 1:** Labeled with "motive 1", "motive 2", "mot. 1", and "motive 3 (same rhythm of mot. 2)". Below the staff, brackets indicate "Rep." (repetition), "Disj." (disjunct), and "Conj." (conjunct) motions.
- Staff 2:** Labeled with "mot. 1", "mot. 2", "mot. 1", and "related to mot. 3".
- Staff 3:** Labeled with "mot. 1", "motive 4 (same rhythm of mot. 2)", "mot. 1", and "mot. 4 (inv.)" (inversion).
- Staff 4:** Labeled with "mot. 1", "mot. 2", and "mot. 2".

Example 16

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure is constructed by four main motives which are used to make recurrences, inversions, change of intervals or related rhythm and melody with main motives (see Example 16).

2. Melodic Structure is divided into:

2.1. Melodic Motions in each stanza are mostly conjunct motions. The repetitions are about two thirds of the conjunct motions. There is about one half disjunct motions to conjunct motions with 3rd, 4th and 6th melodic intervals (see Example 16).

2.2. Range in this hymn is the 8th interval (Octave) between e^1 and e^2 (see Example 17).

Example 17 illustrates the 8th interval (Octave) between e^1 and e^2 . It shows a single staff of music with a treble clef. A horizontal line above the staff spans from the first line (E4) to the second line (E5), labeled "8th (Octave)". The melody consists of a sequence of notes: E4, F4, G4, A4, B4, C5, D5, E5.

Example 17

Faa sawan sansoen phrapenjaw (1953) or Praise the Lord: ye heaven, adore him

The image shows a musical score for a hymn. It consists of four staves of music in treble clef, 3/4 time. The tempo is marked as quarter note = 63. The score is annotated with various motives and structures:

- Staff 1:** Labeled with a tempo of $\text{♩} = 63$. It contains four motives: "motive 1", "motive 2 or mot. 2 (var.)", "mot. 1", and "motive 3 or mot. 3 (var.)". Below the staff, the first two measures are labeled "Rep.", the next two "Disj.", and the last two "Conj.".
- Staff 2:** Labeled with "mot. 1", "mot. 2 or mot. 2 (var.)", "mot. 1", and "related to mot. 3".
- Staff 3:** Labeled with "mot. 1", "motive 4 (same rhythm of mot. 2)", "mot. 1", and "mot. 4 (inv.)".
- Staff 4:** Labeled with "mot. 1", "mot. 2 or mot. 2 (var.)", and "mot. 2 or mot. 2 (var.)".

Example 18

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is almost the same as “Faa sawan namatsakaan than (1947)”. There is only an addition of motive variations (See Example 15 and compare with Example 16).

2. Melodic Structure is divided into:

2.1. Melodic Motions in each stanza of this hymn are almost the same as “Faa sawan namatsakaan than (1947)”. But there are one repetition at the 13th measure of the first Stanza, and four repetitions in the 3rd stanza (see Example 18 and compare with Example 16).

2.2. Range is the same as “Faa sawan namatsakaan than (1947)” (see Example 17).

Tua naphaa sansoen phapenjaw (1985) or praise the Lord ye heaven, adore him*

The musical score consists of four staves of music in treble clef, 3/4 time, with a tempo marking of $J = 100$. The first staff is annotated with 'motive 1', 'motive 2', 'mot. 1', and 'motive 3 (same rhythm of mot. 2)'. Below the first staff, the rhythmic patterns 'Rep.', 'Disj.', and 'Conj.' are indicated. The second staff is annotated with 'mot. 1', 'mot. 2', 'mot. 1', and 'related to mot. 3'. The third staff is annotated with 'mot. 1', 'motive 4 (same rhythm of mot. 2)', 'mot. 1', and 'mot. 4 (inv.)'. The fourth staff is annotated with 'mot. 1', 'mot. 2', and 'mot. 2'. A large, faint watermark of Mahidol University is visible in the background of the score.

Example-19

Melodic Style

Melodic Style of this hymn, including Motivic Structure and Melodic Structure, is the same as “Faa sawan namasakaan than (1947)” (see Example 19 and compare with Example 16, except Range, see Example 17).

Jit oey sansoen raachaa mueng faa (1953) or Praise my soul, the king of heaven

The image shows four staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff is annotated with 'J = 60' at the beginning. Brackets above the staff identify 'motive 1' (measures 1-4) and 'mot. 1' (measures 5-8). Below the staff, 'Rep.' is marked under measures 1-4 and 'Conj.' under measures 5-8. The second staff shows 'mot. 1 (tran. and var.)' spanning measures 9-16. The third staff is annotated with 'motive 2 (same rhythm of mot. 1)' above measures 1-8. Below this staff, 'a' is marked under measures 1-4, 'b' under measures 5-8, and 'a (inv.)' under measures 9-16. 'Disj.' is marked under measures 5-8. The fourth staff shows 'a (inv.)' above measures 1-4 and 'mot. 1' above measures 5-8.

Example 20

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is constructed by two main motives, which have been used to make recurrences, transpositions, variations or change of intervals. There are fragment a and fragment b in motive 2. Fragment a is used to make inversions (see Example 20).

2. Melodic Structure is divided into:

2.1. Melodic Motions in each stanza are mostly conjunct motions. There is about one third of disjunct motions or repetitions to conjunct motions. For repetitions, there are 3rd, 4th and 6th melodic intervals in each stanza (see Example 20).

2.2. Range in this hymn is the 9th interval between $d^{1\#}$ and e^2 (see Example 21).

The image shows a single staff of musical notation in treble clef with a key signature of one sharp (F#). A bracket above the staff spans from the first note (D4) to the last note (E5), labeled '9th', indicating a 9th interval.

Example 21

Ong raachaa haeng wimaan buengbon (1985) or Praise, my soul, the king of heaven

The image displays four staves of musical notation in treble clef, 4/4 time, with a key signature of one sharp (F#). The notation is annotated with various musical terms and brackets to indicate structural elements:

- Staff 1:** Labeled "J = 112". It shows a sequence of notes with a bracket above labeled "motive 1" and another bracket above labeled "mot. 1 or mot. 1 (var.)". Below the staff, two brackets are labeled "Rep." and "Conj.".
- Staff 2:** Shows a continuation of the melody with a bracket above labeled "mot. 1 (tran. and var.)".
- Staff 3:** Shows a variation of the melody. A bracket above is labeled "motive 2 (same rhythm of mot. 1)". Below the staff, a bracket is labeled "Disj.". Dashed lines above the staff indicate segments labeled "a", "b", and "a (inv.)".
- Staff 4:** Shows another variation with a bracket above labeled "mot. 1". A dashed line above the staff indicates a segment labeled "a (inv.)".

Example 22

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is almost the same as “Jit oey sansoen raachaa mueng faa (1953)”. There is an addition of only one variation at the 7th measure of the 1st, 2nd and 4th stanza (See Example 22 and compare with Example 20).

2. Melodic Structure is divided into:

2.1. Melodic Motions in each stanza of this hymn are almost the same as “Jit oey sansoen raachaa mueng faa (1953)”. But there is one repetition at the 7th measure of the 1st, 2nd and 4th stanza (see Example 22 and compare with Example 20).

2.2. Range is the same as “Jit oey sansoen raachaa mueng faa (1953)” (see Example 21).

Phrajawkhaa naphaa pleeng saeng sii (1953) or Lord, thy glory fills the heaven

The image shows four staves of musical notation for a melody. The first staff is marked with a tempo of $\text{♩} = 63$. Brackets above the staff identify four motives: 'motive 1', 'motive 2', 'mot. 1 or mot. 1 (var.)', and 'motive 3 (same rhythm of mot. 2)'. Brackets below the staff indicate 'Rep.' (repetition) under motive 1, and 'Disj. Conj.' (disjunct and conjunct motions) under motives 1 and 2. The second staff shows 'mot. 1', 'mot. 2', 'mot. 1', and 'related to mot. 3'. The third staff shows 'mot. 1', 'motive 4 (same rhythm of mot. 2)', 'mot. 1', and 'mot. 4 (inv.)'. The fourth staff shows 'mot. 1', 'mot. 2', and 'mot. 2'.

Example 23

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure, the melody in this hymn is constructed by four main motives which have been used to make recurrences, variations, inversions, change of intervals, or related rhythm and melody with main motives (see Example 23).

2. Melodic Structure is divided into:

2.1. Melodic Motions in each stanza are mostly conjunct motions. There are about two thirds of repetitions and one half of disjunct motions to conjunct motions. There is one lesser repetition in the 2nd stanza than in the 1st and the 3rd. There are 3rd, 4th and 6th intervals in the disjunct motions (see Example 23).

2.2. Range in this hymn is the 8th interval (octave) between e^1 and e^2 (see Example 24).

The image shows a single staff of musical notation with a treble clef. A bracket above the staff spans from the first line (E4) to the second line (E5), labeled '8th (Octave)'.

Example 24

Phrajawkhaa phraratsamii song (1985) or Lord, thy glory fills the heaven

The image displays four staves of musical notation in treble clef, 4/4 time. The first staff is marked '1-100' and contains four measures. Brackets above the staff identify 'motive 1' (measures 1-2), 'motive 2' (measures 2-3), 'mot. 1' (measures 3-4), and 'motive 3 (same rhythm of mot. 2)' (measures 4-5). Brackets below the staff identify 'Rep.' (measures 1-2), 'Disj.' (measures 2-3), and 'Conj.' (measures 3-4). The second staff contains four measures with brackets above identifying 'mot. 1' (measures 1-2), 'mot. 2' (measures 2-3), 'mot. 1' (measures 3-4), and 'related to mot. 3' (measures 4-5). The third staff contains four measures with brackets above identifying 'mot. 1' (measures 1-2), 'motive 4 (same rhythm of mot. 2)' (measures 2-3), 'mot. 1' (measures 3-4), and 'mot. 4 (inv.)' (measures 4-5). The fourth staff contains four measures with brackets above identifying 'mot. 1' (measures 1-2), 'mot. 2' (measures 2-3), and 'mot. 2' (measures 3-4). A large, faint watermark of Mahidol University is visible in the background.

Example 25

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure is almost the same as “Phrajawkhaa naphaa pleeng saeng sii (1953). But there is no motive variation between the 2nd and 3rd measure (see Example 25 and compare with Example 23).

2. Melodic Structure is divided into:

2.1. Melodic Motions in each stanza are the same as the 2nd stanza of “Phrajawkhaa naphaa pleeng saeng sii (1953)” (see Example 25 and compare with Example 23).

2.2. Range in this hymn is the same as “Phrajawkhaa naphaa pleeng saeng sii (1953)” (see Example 24).

Sansoen ong phuu song ratsamii (1953) or Praise the Lord, his glories show

The image shows four staves of musical notation for a melody. The first staff is marked with a tempo of $\text{♩} = 80$. Brackets above the staff identify two main motifs: 'motive 1' (the first four notes) and 'motive 2' (the last four notes). Below the staff, brackets indicate 'Rep.' (repetition) under the first two notes of motive 1, 'Disj.' (disjunct motion) under the last two notes of motive 1, and 'Conj.' (conjunct motion) under the last two notes of motive 2. The second staff shows 'mot. 1 or mot. 1 (var.)' and 'mot. 2'. The third staff shows 'mot. 1 (var.)' and 'mot. 2 (inv.)'. The fourth staff shows 'mot. 1' and 'mot. 2'.

Example 26

Melodic Style

Melodic Style of this hymn can be analyzed to be Motivic Structure and Melodic Structure as the following:

1. Motivic Structure in this hymn is constructed by two main motives, which have been used to make recurrences, variations or inverted motives (see Example 26).

2. Melodic Structure is divided into:

2.1. Melodic motions, most of them are conjunct motions with 2nd melodic intervals. There is about one third of repetitions or disjunct motions to conjunct motions. For disjunct motions, there are 3rd, 4th and 5th melodic intervals (see Example 26).

2.2. Range in this hymn is the 6th interval between g^1 to e^2 (see Example 27).

The image shows a single staff of musical notation with a treble clef and a key signature of one sharp (F#). A bracket above the staff spans from the first note (G4) to the sixth note (E5), labeled '6 th'. The notes are G4, A4, B4, C5, D5, and E5.

Example 27

Sansoen ong phuu song ratsamii (1985) or praise the Lord, his glories show

The image displays a musical score for the hymn 'Sansoen ong phuu song ratsamii'. It consists of four staves of music in treble clef, with a tempo marking of $J = 120$. The first staff identifies two main motifs: 'motive 1' and 'motive 2'. 'motive 1' is further divided into 'Rep.' (repetition) and 'Disj.' (disjunction) sections. 'motive 2' is marked as 'Conj.' (conjunction). The second staff shows 'mot. 1 or mot. 1 (var.)' and 'mot. 2'. The third staff shows 'mot. 1 (var.)' and 'mot. 2 (inv.)' (inversion). The fourth staff shows 'mot. 1' and 'mot. 2'. A large, faint watermark of Mahidol University is visible in the background.

Example 28

Melodic Style

Melodic Style of this hymn, including Motivic Structure and Melodic Structure is the same as the one published in 1953 (See Example 28 and compare with Example 26, except Range see Example 27).

Yaam mue saeng thong song faa (1947) or When morning gilds the skies

The image shows three staves of musical notation in treble clef, 4/4 time, with a tempo marking of $J = 62$. The first staff contains 'motive 1' and 'motive 2 (seq. of mot. 1)'. A bracket labeled 'Conj.' spans the first two notes of motive 1. The second staff contains 'mot. 3 (var.)' and 'motive 3 (same rhythm of mot. 2)'. Brackets labeled 'Disj.' and 'Rep.' are placed under the first and second notes of 'mot. 3 (var.)' respectively. The third staff contains 'mot. 3', 'motive 4', and another 'mot. 4'.

Example 29

Melodic Style

Melodic Style of this hymn can be analyzed as Motivic Structure and Melodic Structure as the following:

1. Motivic Structure, the melody in this hymn is constructed by four main motives which have been used to make recurrences, variations, sequences or change of intervals (see Example 29).

2. Melodic Structure is divided into:

2.1. Melodic Motions in each stanza is mostly conjunct motions. There is one half of disjunct motions or repetitions to the conjunct motions. There are 3rd, 4th and 5th melodic intervals in the disjunct motions (see example 29).

2.2. Range in this hymn is the 8th interval (octave) between e^1 and e^2 (see Example 30).

The image shows a single staff of musical notation in treble clef. A bracket above the staff spans from the first note (middle C, e^1) to the eighth note (C one octave higher, e^2), labeled '8th (Octave)'.

Example 30

Yaam mue saeng thong song faa (1953) or When morning gilds the skies

The image displays three staves of musical notation for the hymn 'Yaam mue saeng thong song faa'. The first staff is marked with a tempo of '♩ = 92'. It features 'motive 1' and 'motive 2 (seq. of mot. 1)'. A bracket labeled 'Conj.' spans the first two measures. The second staff shows 'mot. 3 (var.)' and 'motive 3 (same rhythm of mot. 2)'. Brackets labeled 'Disj.' and 'Rep.' are placed under the first and second measures of this staff, respectively. The third staff contains 'mot. 3 or mot. 3 (var.)', 'motive 4', and 'mot. 4'. A large, faint watermark of Mahidol University is visible in the background.

Example 31

Melodic Style

Melodic Style of this hymn can be analyzed as Motivic Structure and Melodic Structure as the following:

1. Motivic Structure is the same as the one published in 1947 (See Example 31 and compare with Example 29).

2. Melodic Structure is divided into:

2.1. Melodic Motions are almost the same as the one published in 1947. But there is an addition of one more repetition at the 4th stanza (see Example 31 and compare with Example 29).

2.2. Range is the same as the one published in 1947 (see Example 30).

Yaam mue saeng thong song faa (1985) or When morning gilds the skies

The musical score is presented on three staves in treble clef with a tempo marking of $\text{♩} = 128$. The first staff shows 'motive 1' and 'motive 2 (seq. of mot. 1)' with a 'Conj.' (conjunctive) relationship between them. The second staff shows 'mot. 3 (var.)' and 'motive 3 (same rhythm of mot. 2)', with 'Disj.' (disjunctive) and 'Rep.' (repetitive) relationships indicated. The third staff shows 'mot. 3 or mot. 3 (var.)', 'motive 4', and another 'mot. 4'.

Example 32

Melodic Style

Melodic Style of this hymn can be analyzed as Motivic Structure and Melodic Structure as the following:

1. Motivic Structure is the same as the one published in 1947 (See Example 32 and compare with Example 29).
2. Melodic Structure is divided into:
 - 2.1. Melodic Motions are almost the same as the one published in 1947. But there is an addition of one more repetition at the 3th stanza (see Example 32 and compare with Example 29).
 - 2.2. Range is the same as the one published in 1947 (see Example 30).

CONCLUSION

1. Melodic Styles of hymns in the adoration section is the first part of musical characteristics that the researcher has studied in 2 structures as the following:

1.1. Motivic Structure, the melody of each hymn was constructed by 2, 4 or 5 main motives, then used the main motives to construct phrases or larger structural units that can be characterized by their rhythmic shapes, intervals and melodic implications. The same hymn that had been revised in different year (1953 and 1985) is similar in melody, there is only a little difference in motivic variations of some phrases.

1.2. Melodic Structure, can be divided into Melodic Motion and Range.

1.2.1. Melodic Motion, all hymns in the adoration section are mostly conjunct motions. There are almost as many disjunct motions as repetitions.

1.2.2. Range of hymns in the adoration section is mostly the 8th interval, the lesser is the 9th interval and only one 6th interval.

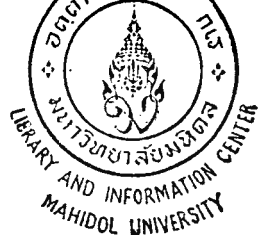
2. For Meter of Stanzas, another part of musical characteristics, the researcher has analyzed within two scopes as the following:

2.1. Metrical Pattern is a formula in which syllables are arranged in each of the stanzas that form a hymn. A syllable is a voice consisted of one vowel or semivowel that pronounces in each time whether it gets meaning or not.

In this thesis, the researcher has counted syllables according to Thai poetic rules and use digits to indicate metrical pattern.

2.2. Rhyme Scheme is considered according to Western poetic rules. The researcher has linked two or more rhymes with straight lines at the end of each line in a stanza that formed a hymn.

The following indicates the Meter of Stanzas of hymns in the adoration section:



Choen maa pleeng siang sansoen thawaay phrayeehoo-waa (1985) or Come, sing praise to the Lord

1. Choen maa pleeng siang san-soen tha-waay phra-yee- hoo-waa,	12
ban-daa chon thom jai phuu rap chai phra-ong,	10
jong san-soen jong san-soen,	6
phra-naam phra-jaw phuu yun yong,	7
saa-thu-kaan phra-ong phuu song rit dee- <u>chaa</u> ,	10
tang tae pat-ju-ban sub pai,	7
ta-lot jon ni-ran kaan,	6
dam-rong naan chua kap-kan.	6
2. Jom raa- <u>chaa</u> song am naat phuu khrop-khrong thua loo- <u>kaa</u> ,	12
sut phaen din khop faa jak-kra-waan kwaang <u>klai</u> ,	10
jong san-soen jong san-soen,	6
phra-naam phra-ong phuu ying <u>yai</u> ,	7
saa-thu-kaan phra phuu kriang-krai song dee- <u>chaa</u> ,	10
tang tae pat-ju-ban sub <u>pai</u> ,	7
ta-lot jon ni-ran kaan,	6
dam-rong naan chua kap-kan.	6
3. O ong phra-yee-hoo-waa song rang sii khwaam ying- <u>yai</u> ,	12
song huang-yai duay phra-thay meet-taa kue <u>kuun</u> ,	10
jong san-soen jong san-soen,	6
phra-ong ban thaw khwaam aa- <u>duun</u> ,	7
saa-thu-kaan phra-naam phoem phuun duay dee- <u>chaa</u> ,	10
tang tae pat-ju-ban sub <u>pai</u> ,	7
ta-lot jon ni-ran kaan,	6
dam-rong naan chua kap-kan.	6

Example 33

Meter of Stanzas

This hymn is consisted of three stanzas. There are altogether 8 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern or formula of each stanza in this hymn is the same, it is 12. 10. 6. 7. 10. 7. 6. 6.

2. Rhyme Scheme of each stanza is;

Stanza 1 rhymes are lines 1-5, 2-4

Stanza 2 rhymes are lines 1-5, 2-4-6

Stanza 3 rhymes are lines 1-6, 2-4

Besides these rhymes, there are no other rhymes (see Example 33).

Choen kom kraap kasat (1947) or O worship the King all glorious above

- | | |
|---|----|
| 1. Choen kom kraap ka-sat song rat-sa-mii bueng <u>bon</u> , | 11 |
| san-soen pa-ti-bat duay soom-ma-nat ka- <u>mon</u> , | 11 |
| phra pong-kan dang looh yai dang pom tae boo- <u>raan</u> , | 11 |
| sa-thit khum-khrong rak-saa hai phon phay hlaw <u>maan</u> . | 11 |
| 2. San-Soen rit phra-ong phuu song khwaam meet- <u>taa</u> , | 10 |
| song ras-sa-mii rung-rueng chot-chuang thua wee- <u>haa</u> , | 11 |
| mue phra song ni-khroh sai dang mok yai mut <u>mua</u> , | 11 |
| song dee-chaa an kriang-krai khaa jaw sai kren- <u>klua</u> . | 11 |
| 3. Look nii khong phra-ong man-khong lae as-sa- <u>jan</u> , | 11 |
| saang taam phra pra-song dooy rit yai ma- <u>han</u> , | 10 |
| song tang phaen-din look wai hai thaa-won sub <u>pai</u> , | 11 |
| lae saang nam sa-mut hai hom lom look kwaang <u>yai</u> . | 11 |

Example 34

Meter of Stanzas

This hymn is consisted of three stanzas. There are 4 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern of each stanza is not the same,

Stanza 1	is	11. 11. 11. 11.
Stanza 2	is	10. 11. 11. 11.
Stanza 3	is	11. 10. 11. 11.

2. Rhyme Scheme of each stanza is the same. Each stanza is consisted of 2 couplet rhymes between lines 1-2 and 3-4 (see Example 34).

Choen kom kraap kasat song ratsamii buengbon (1953) or O worship the King all glorious above

- | | |
|---|----|
| 1. Choen kom kraap ka-sat song rat-sa-mii bueng- <u>bon</u> , | 11 |
| san-soen pa-ti-bat duay soom-ma-nat ka- <u>mon</u> , | 11 |
| phra pong-kan dang looh yai dang pom tae boo- <u>raan</u> , | 11 |
| sa-thit khum-khrong rak-saa hai phon phay hlaw <u>maan</u> . | 11 |
| 2. Look nii khong phra-ong yuu yong ma-hat-sa- <u>jan</u> , | 11 |
| saang taam phra pra-song dooy rit yong ma- <u>han</u> , | 10 |
| song tang phaen-din look wai hai thaa-won sub <u>pai</u> , | 11 |
| lae saang huang sa-mut hai hom lom look kwaang <u>yai</u> . | 11 |

3. Kaan phi-thak rak-saa khong phra-jaw jom <u>faa</u> ,	10
mii maak-maay nak-hnaa hlue jak phan-na- <u>naa</u> ,	10
mii yuu nai aa-kaat daa-daaat dun daen phuu- <u>khaw</u> ,	11
klan pen nam-khaang nam-fon hlang long bon look <u>raw</u> .	11

Example 35

Meter of Stanzas

This hymn contains three stanzas. There are 4 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical pattern of each stanza is not the same,

Stanza1	is	11. 11. 11. 11.
Stanza2	is	11. 10. 11. 11.
Stanza3	is	10. 10. 11. 11.

2. Rhyme Scheme of each stanza is the same, each stanza contains two couplet rhymes between lines 1-2 and 3-4 (see Example 35).

Choen kom kraap kasat song ratsamii buengbon (1985) or O worship the King, all glorious above

1. Choen kom kraap ka-sat song rat-sa-mii bueng- <u>bon</u> ,	11
san-soen pa-ti-bat duay soom-ma-nat ka- <u>mon</u> ,	11
song kan phay dang looh yai dang pom tae boo- <u>raan</u> ,	11
lae khum-khrong rak-saa Chuay hai phon phay hlaw <u>maan</u> .	11
2. Look nii khong phra-ong man khong ma-hat-sa- <u>jan</u> ,	11
saang taam phra-pra-song dooy rit thaa a- <u>nan</u> ,	10
tham-rong phaen-din look wai hai thaa-won sup <u>maa</u> ,	11
saang thaa-raa hup-phaa lae phan mai thua loo- <u>kaa</u> .	11
3. Kaan phi-thak rak-saa khong phra-jaw raa- <u>chaa</u> ,	10
mii maak-maay nak-hnaa hlue jak phan-na- <u>naa</u> ,	10
nai phra-ong mue waang jai raw ja mai phit- <u>hwang</u> ,	11
song pen ong phra phuu saang phuu chuay lae kam- <u>lang</u> .	11

Example 36

Meter of Stanzas

Meter of Stanzas in this hymn, including Metrical Pattern and Rhyme Scheme, is the same as Example 35 (see Example 36 and compare with Example 35).

Kho choen thuk khon bon phun look laa (1953) or All people that on earth do dwell

- | | |
|---|---|
| 1. Kho choen thuk khon bon phun look <u>laa</u> , | 8 |
| san-soen phra-jaw duay moo-tha- <u>naa</u> , | 8 |
| kra-tham khwaam dii pii-ti chun- <u>chom</u> , | 8 |
| pra-kaat phra-naam duay jai run- <u>rom</u> . | 8 |
| 2. Pung ruu thoet waa phra-ong pen <u>jaw</u> , | 8 |
| pra-thaan chii-waa hai wai kae <u>raw</u> , | 8 |
| raw pen phiang chon phra-ong saang <u>maa</u> , | 8 |
| lae liang rak-saa dang kae soo- <u>phaa</u> . | 8 |
| 3. Choen khaw pra-tuu trong suu-wi- <u>haan</u> , | 8 |
| na-mat-sa-kaan duay jit chun- <u>baan</u> , | 8 |
| rong phleng san-soen phra-naam phra- <u>ong</u> , | 8 |
| phuu pen phra-jaw ong diaw yun- <u>yong</u> . | 8 |
| 4. Ong phra-pen-jaw phuu song meet- <u>taa</u> , | 8 |
| mai ruu prae phan yuu chua *kan-la- <u>paa</u> , | 9 |
| kaa-run dam-rong yun-yong ni- <u>ran</u> , | 8 |
| thang song sat-jaa thuk khun thuk <u>wan</u> . | 8 |
| *(kan-paa) | |

Example 37

Meter of Stanzas

This hymn contains four stanzas. It has 4 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical pattern of the first stanzas is the same as the second or third stanza, it is 8. 8. 8. 8. The fourth stanza is 8. 9. 8. 8.

2. Rhyme Scheme of each stanza is the same, each stanza is consisted of 2 couplet rhymes between lines 1-2 and 3-4 (see Example 37).

Choen thoet puangchon bon phun lookaa (1985) or All people that on earth do dwell

- | | |
|--|---|
| 1. Choen thoet puang-chon bon phun loo- <u>kaa</u> , | 8 |
| san-soen phra-jaw duay jai prii- <u>daa</u> , | 8 |
| ruam kan tham ngaan duay khwaam yin- <u>dii</u> , | 8 |
| rong phleeng san-soen phuu song rit- <u>tii</u> . | 8 |

- | | |
|--|---|
| 2. Pung ruu waa phra-jaw song dee <u>-chaa</u> , | 8 |
| raw pen phiang chon thii phra saang <u>maa</u> , | 8 |
| pra-thaan chii-waa lae song en- <u>duu</u> , | 8 |
| hmuen dang kae thii phra-ong um- <u>chuu</u> . | 8 |
| | |
| 3. Choen khaw pra-tuu suu phra-wi- <u>haan</u> , | 8 |
| nom na-mat-sa-kaan duay jai chun- <u>baan</u> , | 9 |
| pleeng siang san-soen phra-naam yun- <u>yong</u> , | 8 |
| phra-jaw ong diaw dam-rong man <u>khong</u> . | 8 |
| | |
| 4. Ong phra-pen-jaw phuu song kaa- <u>run</u> , | 8 |
| phra-thai phra-ong piam duay phra- <u>khun</u> , | 8 |
| sat-jaa phra-ong tham-rong yun- <u>naan</u> , | 8 |
| mai prae plian tae man khong chua <u>kaan</u> . | 8 |

Example 38

Meter of Stanzas

This hymn contains four stanzas with 4 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical pattern of the first, second or fourth stanza is 8. 8. 8. 8. The third stanza is 8. 9. 8. 8.
2. Rhyme scheme of each stanza is the same, it is consisted of 2 couplet rhymes between lines 1-2 and 3-4 (see Example 38).

Puang khaa jaw saesong saathukaan (1953) or Joyful, joyful, we adore thee

- | | |
|---|---|
| 1. Puang khaa jaw sae-song saa-thu- <u>kaan</u> , | 8 |
| phra phuu song sat jing kaa- <u>run</u> , | 7 |
| toh phak thaen jit khaa jaw boek- <u>baan</u> , | 8 |
| dang dok-mai rap saeng a- <u>run</u> , | 7 |
| tham hai wi-yook sook baap haay pai, | 8 |
| kam jat song-say jai hmon hmong, | 7 |
| pra-thaan jit chun chiip run ni-ran, | 8 |
| jit phong choet-chan thua sa-kon. | 7 |
| | |
| 2. Phra ka-ra-nii mii praa-kot jaeng, | 8 |
| thua hlaeng look ruu khun phra- <u>ong</u> , | 7 |
| theep thai daa-raa rong-phleeng phroh sut, | 8 |
| phra pen jut san-soen man- <u>khong</u> , | 7 |
| thiw khaw paa thong naa lae thong <u>thaan</u> | 8 |
| thung bup-phaa tha-lee pra- <u>kaay</u> , | 7 |
| law wi-hok phoo-phin bin loey <u>phaan</u> , | 8 |
| taang chuan khaa san-soen mi <u>waay</u> . | 7 |

3. Ban daa chon ruam jai kan auay- <u>chay</u> ,	8
mue daaw rung roem song saeng <u>maa</u> ,	7
khwaam rak thaam song khum-khron raw <u>wai</u> ,	8
phuuk sam-pan kap chon naa- <u>naa</u> ,	7
rong phleeng doen phlaang yaang thaw man <u>khong</u> ,	8
cha-na lum hlong luang chii- <u>wii</u> ,	7
don-trii khlo nam taam thaang thii <u>trong</u> ,	8
khong ban-lu suk-san ru- <u>dii</u> .	7

Example 39

Meter of Stanzas

This hymn is consisted of three stanzas. There are altogether 8 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern of each stanza is the same, it is 8. 7. 8. 7. 8. 7. 8. 7.
 - 2 Rhyme Scheme of each stanza has a little difference from each other as:
 - Stanza 1 rhymes are lines 1-3, 2-4
 - Stanza 2 rhymes are lines 2-4, 5-7, 6-8
 - Stanza 3 rhymes are lines 1-3, 2-4, 5-7, 6-8
- Besides these rhymes, there are no other rhymes (see Example 39).

Puang khaa jaw saesong saathukaan (1985) or Joyful, joyful, we adore thee

1. Puang khaa jaw sae-song saa-thu- <u>kaan</u> ,	8
phra phuu song sat jing kaa- <u>run</u> ,	7
toh phak thaam jit khaa jaw boek- <u>baan</u> ,	8
dang dok-mai rap saeng a- <u>run</u> ,	7
tham hai wi-yook sook baap haay pai,	8
kam jat song-sai jai hmong- <u>hmon</u> ,	7
pra-thaam jit chun chiip run ni-ran,	8
pra-soet choet-chan thua sa- <u>kon</u> .	7
2. Phra ka-ra-nii mii praa-kot <u>maa</u> ,	8
thua loo-kaa ruu khun phra- <u>ong</u> ,	7
theep thai daa-raa rong-phleeng *phan-na- <u>naa</u> ,	9
dae phuu song rit-thaa dam- <u>rong</u> ,	7
noen phuu-phaa paa dong lae thaa- <u>raa</u> ,	8
hmuan bup-phaa tha-lee phraaw <u>phraay</u> ,	7
fuung pak-saa phoo-phin bin pai <u>maa</u> ,	8
taang chuan khaa san-soen mi <u>waay</u> .	7
(*phan-naa)	

3. Ban daa puang chon ruam rong phleeng <u>chay</u> ,	8
saa-thu-kaan yaam rung a- <u>run</u> ,	7
khwaam rak phra-ong khum-khrong ru- <u>thay</u> ,	8
phuuk jit-jai wai nai phra- <u>khun</u> ,	7
choen maa rong phleeng doen yaang man khong,	8
jong cham-na phay haeng chii- <u>wii</u> ,	7
don-trii khlo nam raw pai wi- <u>maan</u> ,	8
jon sop khwaam sam-raan preem- <u>prii</u> .	7

Example 40

Meter of Stanzas

This hymn is consisted of three stanzas. There are 8 lines in each stanza that can be analyzed within 2 scoeps as the following:

1. Metrical Pattern in the first stanza or the third stanza is 8. 7. 8. 7. 8. 7. 8. 7. The second stanza is 8. 7. 9. 7. 8. 7. 8. 7.

2. Rhyme Scheme of 2nd stanza has a little difference as:

- Stanza 1 rhymes are lines 1-3, 2-4, 6-8
- Stanza 2 rhymes are lines 1-3-5-7, 2-4, 6-8
- Stanza 3 rhymes are lines 1-3, 2-4; 6-8

Besides these rhymes, there are no other rhymes (see Example 40).

Choen maa sansoen phra-ong (1953) or Praise ye the Lord, the Almighty

1. Choen maa san-soen phra-ong ying yai kring krai song saang look <u>raw</u> ,	14
duang jit khaa jaw san-soen phra-ong phuu song pen phuu chuay <u>raw</u> ,	14
kho raw phuu fang,	4
song dai maa nang nai wi <u>haan</u> ,	7
ruam kan san-soen duay jai boek- <u>baan</u> .	8
2. Choen maa san-soen phra-ong phuu khong thang phong duay rit ying- <u>yai</u> ,	14
choen maa aa-say yuu tai phra-hat song jat chuu thuk sing <u>wai</u> ,	14
song-say pai yai,	4
khong sing dai-dai thaam tong <u>kaan</u> ,	7
jong priap kap khong phra-ong pra- <u>thaan</u> .	8
3. Choen maa san-soen yok yong phra-ong dooy trong sut nam jai <u>raw</u> ,	14
sing mii chii-waa choen maa yaa chaa wan-thaa phra phuu pen <u>jaw</u> ,	14
jong klaaw A-men,	4
thuk khon yaa ween sa-thu- <u>kaan</u> ,	7
san-soen phra-ong ta-lot kaan <u>naan</u> .	8

Example 41

Meter of Stanzas

This hymn is consisted of three stanzas. There are 5 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern in each stanza is the same. It is 14. 14. 4. 7. 8.
2. Rhyme Scheme of the first or third stanza is the same, its rhymes are lines 1-2 and 4-5. Rhyme Scheme of the second stanza is lines 1-2-3 and 4-5 (see Example 41).

Choen maa sansoen phra-ong (1985) or Praise ye the Lord, the Almighty

- | | |
|--|----|
| 1. Choen maa san-soen phra-ong ying yai kraing-krai song saang look <u>raw</u> , | 14 |
| duang jit khaa jaw san-soen phra-ong phuu song pen phuu chuay <u>raw</u> , | 14 |
| kho raw phuu fang, | 4 |
| sung dai maa ruam na-mat-sa- <u>kaan</u> , | 8 |
| pleeng siang san-soen duay jai chun- <u>baan</u> . | 8 |
| 2. Choen maa san-soen phra-ong phuu khrong sing san duay rit dee- <u>cha</u> , | 14 |
| phra-ong khum phay hai raw rom yen yuu nai phra-khun meet- <u>taa</u> , | 14 |
| phra-ong pra- <u>thaa</u> , | 4 |
| hai raw tuk sing taam tong <u>kaan</u> , | 7 |
| jong waang jai nai phra-ong yun- <u>naan</u> . | 8 |
| 3. Choen maa san-soen phra-ong yok-yong buu- <u>cha</u> sut jit jai <u>raw</u> , | 14 |
| sing mii chii-waa choen maa ruam wan thaa ong phra-phuu-pen- <u>jaw</u> , | 14 |
| jong klaaw A-men, | 4 |
| choen puang chon ruam saa-thu- <u>kaan</u> , | 7 |
| san-soen phra-ong ta-lot kaan <u>naan</u> . | 8 |

Example 42

Meter of Stanzas

This hymn is consisted of three stanzas. There are 5 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern in the second or third stanza is the same, it is 14. 14. 4. 7. 8. The first stanza is 14. 14. 4. 8. 8.

2. Rhyme Scheme of the first or third stanza is the same, its rhymes are lines 1-2 and 4-5. Rhymes of the second stanza are lines 1-2 and 3-4-5 (see Example 42).

Faa sawan namatsakaan thaam (1947) or Praise the Lord, ye heaven adore Him

1. Faa sa-wan na-mat-sa- kaan <u>thaan</u> ,	8
theep thuk hlaw pleeng siang thua <u>faa</u> ,	7
duang daa-raa lae jan kom kraap <u>kraan</u> ,	8
su-ri-yaa song saeng pra- <u>phaa</u> ,	7
song san-soen phra-ong dai trat laew,	8
thuay pra- <u>chaa</u> jong fang siang <u>thaan</u> ,	7
tam-ma-chaat mii kot mai prae phan,	8
song pra-thaan nam thaang puang chon.	7
2. Sa-thu-kaan phra-jaw phuu ying <u>yai</u> ,	8
san-yaa wai mai lum raw <u>thaan</u> ,	7
sit phra-ong yom jak tong mii <u>chay</u> ,	8
toh kwaam baap lae buang khong <u>maan</u> ,	7
saa-thu-kaan phra-jaw phuu song <u>proot</u> ,	8
hai ma-nut rot phon khwaam baap,	7
jong phrom jai kho phra song yok <u>thoot</u> ,	8
thuun on won phra-ong yaa khaat.	7
3. Jong san-soen na-mat-sa kaan thaam,	8
yo phra-kiat phra-phon a- <u>nan</u> ,	7
khuk khaw long tha-wai bang-khom <u>khan</u> ,	8
chon thuk chan thuk way jong maa,	7
sit-ta-chon mueng bon jam-riang <u>phleeng</u> ,	8
pu-thu-chon look laang ban <u>leeng</u> ,	7
look bueng bon lae laang taang phrom jai,	8
yo phra kiat phra naam phra-ong.	7

Example 43

Meter of Stanzas

This hymn is consisted of three stanzas. There are 8 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern of each stanza is the same, it is 8. 7. 8. 7. 8. 7. 8. 7.

2. Rhyme Scheme of each stanza is different from each other as:

Stanza 1 rhymes are lines 1-3-6, 2-4

Stanza 2 rhymes are lines 1-3, 2-4, 5-7

Stanza 3 rhymes are lines 2-3, 5-6

Besides the rhymes mentioned above, there are no other rhymes (see Example 43).

Faa sawan sansoen phrapenjaw (1953) or Praise the Lord: ye heaven, adore Him

1. Faa sa-wan san-soen phra-pen-jaw,	8
theep thuk law pleng siang thua <u>faa</u> ,	7
daung daa-raa lae jan taang roeng- <u>raa</u> ,	8
su-ri-yaa song saeng tra- <u>kaan</u> ,	7
song san-soen phra-jaw phuu trat laew,	8
pra-chaa waew fang siang ban- <u>haan</u> ,	7
kot tham-ma-chaat khu phra-raat-cha-oong- <u>kaan</u> ,	10
pen lak-kaan dam-noen chii-wit.	7
2. Jong san-soen ong pra-jaw ying-yai,	8
khraan trat sai mai song lum <u>luen</u> ,	7
sit thuuk baap kaan yaap nam chae- <u>chuen</u> ,	8
phra trat tuen hai khaw man- <u>khong</u> ,	7
jong san-soen phra-jaw phuu chuay <u>dai</u> ,	8
rit kriang-krai dee-chaa dam- <u>rong</u> ,	7
faa lae look sat phut nam paa <u>dong</u> ,	8
san-soen ong phra-jaw phuu diaw.	7
3. Phra-jaw khaa khaa nom na-mas-sa- <u>kaan</u> ,	9
mop duang-maan kiat lae rat-sa- <u>mii</u> ,	8
khaa nom kaay yo-kon an-cha-lii phrom,	9
thep bo-dii thua faa wi- <u>maan</u> ,	7
thang hnum saaw kae thaw lae dek-dek,	8
thang yai lek yo-kon pra- <u>saan</u> ,	7
wai phra-jaw ong diaw phra pra- <u>thaan</u> ,	8
pen nit-ja-kaan juap sin chii- <u>wii</u> .	8

Example 44

Master of Stanzas

This hymn is consisted of three stanzas. There are 8 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern of each stanza is not the same,

Stanza 1 is 8. 7. 8. 7. 8. 7. 10. 7.

Stanza 2 is 8. 7. 8. 7. 8. 7. 8. 7.

Stanza 3 is 9. 8. 9. 7. 8. 7. 8. 8.

2. Rhyme Scheme of each stanza is different from each other as:

Stanza 1 rhymes are lines 2-3, 4-6-7

Stanza 2 rhymes are lines 1-5, 2-3, 4-6-7

Stanza 3 rhymes are lines 1-4-6-7, 2-8

Besides the rhymes mentioned above, there are no other rhymes (see Example 44).

Thua naphaa sansoen phrapenjaw (1985) or Praise the Lord, ye heaven, adore Him

1. Thua na-phaa sansoen phre-pen-jaw,	8
theep thuk law song saa-thu- <u>kaan</u> ,	7
su-ri-yan lae jan thraa chun- <u>baan</u> ,	8
bon wi-maan daaw song choet- <u>chan</u> ,	7
taang san-soen ong phuu song sat-jaa,	8
phaa kan maa chue phra-kham <u>phlan</u> ,	7
pen kot-keen nae-non thae thiang- <u>than</u> ,	8
hlak-kaan an khrong jak-kra- <u>waan</u> .	7
2. Jong san-soen phra-jaw song rit- <u>thaa</u> ,	8
phra san-yaa yang-yun mai <u>khlaay</u> ,	7
baap khwaam taay ru phay maa klam <u>kraay</u> ,	8
song tham-laay nam raw mii <u>chay</u> ,	7
jong san-soen phra-phuu-chuay loo- <u>kaa</u> ,	8
rit dee-cha a lueng lu pai <u>klai</u> ,	7
thua na-phaa lae chaaw chon ruam <u>jai</u> ,	8
sa-du-dii song-chay yun-naan.	7
3. Kho tha-waay phra-kiat rit dee-cha a,	8
duang win-yaa mop ong song- <u>than</u> ,	7
choen puang chon ruam jai nop- <u>phi-wan</u> ,	8
phrom phriang kañ phak-dii thom <u>jai</u> ,	7
hlaw thee-waa thua faa nai wi-maan,	8
nom duang-maan sansoen song <u>chay</u> ,	7
puang pra-cha a buu-cha a phra ying- <u>yai</u> ,	8
sa-du-dii thai thua daen din.	7

Example 45

Meter of Stanzas

This hymn contains three stanzas. It has 8 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern in each stanza is the same, it is 8. 7. 8. 7. 8. 7. 8. 7.

2. Rhyme Scheme of the first stanza is similar as the second or third stanza;

Stanza 1 rhymes are lines 2-3-8, 4-6-7

Stanza 2 rhymes are lines 1-5, 2-3, 4-6-7

Stanza 3 rhymes are lines 2-3, 4-6-7

Besides the rhymes mentioned above, there are no other rhymes (see Example 45).

Jit oey sansoen raachaa mueng faa (1953) or Praise my soul, the King of heaven

1. Jit oey san-soen raa-chaa mueng <u>faa</u> ,	8
nam ban-naa tha-waay phre- <u>ong</u> ,	7
thaan thai khaa rak-saa yok thoot <u>khaa</u> ,	8
khaa jung kho san-soen phra- <u>ong</u> ,	7
san-soen phra-ong san-soen phra- <u>ong</u> ,	8
san-soen ka-sat phuu dam- <u>rong</u> .	7
2. san-soen phra-khun phroh phra proot-praan,	8
ban bu-rut thon thuk naa- <u>naa</u> ,	7
phra-ong kaan kon kaan nii hmuen kan,	8
rak ni-ran uay-phon phra- <u>chaa</u> ,	7
san-soen phra-ong san-soen phra-ong,	8
san-soen phra-jaw ong sat- <u>jaa</u> .	7
3. Liang-duu rak-saa dang bi daa <u>khaa</u> ,	8
khaa on-ra-aa phra song <u>ruu</u> ,	7
phra song nam khaa pai taam man- <u>khaa</u> ,	8
phra song chuay praap-praam sat- <u>truu</u> ,	7
san-soen phra-ong san-soen phra-ong,	8
phra meet-taa phra-ong phrang <u>phruu</u> .	7
4. Choen theep thee-waa chuay khaa ban <u>leeng</u> ,	8
tae phreeng phuak nii yon phak- <u>traa</u> ,	7
aa-thit jan-thraa hmop kraap yam- <u>kreeng</u> ,	8
khu phuu aa-yü chua *kan-la- <u>paa</u> ,	8
san-soen phra-ong san-soen phra-ong,	8
san-soen phra-haeng khwaam meet- <u>taa</u> .	7
*(kan-paa)	

Example 46

Meter of Stanzas

This hymn is consisted of four stanzas. There are 6 lines in each stanza that can be analyzed within 2 scopès as the following:

1. Metrical Pattern of the first stanza is the same as the second or the third stanza, it is 8. 7. 8. 7. 8. 7. The fourth stanza is different, it is 8. 7. 8. 8. 8. 7.

2. Rhyme Scheme of the four stanzas are;

Stanza 1 rhymes are lines 1-3, 2-4-5-6

Stanza 2 rhymes are lines 2-4-6

Stanza 3 rhymes are lines 1-3, 2-4-6

Stanza 4 rhymes are lines 1-3, 2-4-6

Besides the rhymes mentioned above, there are on other rhymes (see Example 46).

Ong raachaa haeng wimaan buengbon (1985) or Praise, my soul, the King of heaven

1. Ong raa-cha ^a haeng wi-maan bueng-bon,	8
puang chon song san-soen phra-ong,	7
nam ban-naa tha-waay thaep baat-bong,	8
baap plot-plong phroh song thai khaa,	7
son-soen phra-ong san-soen phra-ong,	8
song dam rong pen jom raa-cha ^a .	7
2. Choen ma san-soen phra-khun song-than,	8
haeng ban-pha-bu-rut ruey maa,	7
song dam-rong yuu chua kan-la-paa,	8
kae pra-cha ^a song am-nuay phon,	7
san-soen phra-ong san-soen phra-ong,	8
song dam-rong sat-jaa thaa-won.	7
3. Song duu-lae dang pen bi-daa khaa,	8
yaam on-ra-aa song hnun jai,	7
duay hat thiang tham song nam thaang pai,	8
plot phay phon khwaam baap bii-thaa,	7
san-soen phra-ong san-soen phra-ong,	8
song dam-rong phra-khun meet-taa.	7
4. Thuut-sa-wan krap faw ong song-tham,	8
nam raw na-mat-sa-kaan buu-cha ^a ,	8
duang daa-raa aa-thit lae jan-thraa,	8
san-soen wan-thaa ong song-chay,	7
san-soen phra-ong san-soen phra-ong,	8
song dam-rong rit-thaa kriang-krai.	7

Example 47

Meter of Stanzas

This hymn is consisted of four stanzas. There are 6 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern in the first stanza is the same as the second or the third stanza, it is 8. 7. 8. 7. 8. 7. The fourth stanza is 8. 8. 8. 7. 8. 7.

2. Rhyme Scheme of the four stanzas are;

- Stanza 1 rhymes are lines 2-3-5, 4-6
- Stanza 2 rhymes are lines 2-3, 4-6
- Stanza 3 rhymes are lines 1-4-6, 2-3
- Stanza 4 rhymes are lines 2-3, 4-6

Besides the rhymes mentioned above, there are no other rhymes (see Example 47).

Phrajawkhaa naphaa pleeng saeng sii (1953) or Lord, thy glory fills the heaven

1. Phra-jaw khaa na-phaa pleeng saeng sii,	8
pen rat-sa-mii phra-ong nae <u>non</u> ,	8
phun phi-phop khrop sap-pa-yaa- <u>kon</u> ,	8
klaaw sun-thon san-soen phra- <u>naam</u> ,	7
saa-thu saa-thu san-soen thuk <u>yaam</u> ,	8
ban-leeng taam bot phleeng kha- <u>jon</u> ,	7
saa-thu saa-thu phra-jaw bo- <u>won</u> ,	8
a-di-son nue faa thuk <u>khaam</u> .	7
2. Choen phii nong ruam rong phrom-phriang kan,	8
a-phi-wan phra-jaw bueng <u>faa</u> ,	7
khwaam khit raw thang yaw lae cha- <u>raa</u> ,	8
dang ban-naa tha-waay phra- <u>ong</u> ,	7
thee-wa-daa maak maay maa nom <u>long</u> ,	8
raw ko jong kraap phra meet- <u>taa</u> ,	7
klaaw san-soen choen phra khrong look <u>hlaa</u> ,	8
kho law khaa yuu tai rom <u>thong</u> .	7
3. Phra-jaw khaa na-phaa pleeng saeng sii,	8
pen rat-sa-mii phra-ong nae <u>non</u> ,	8
phuak khaa jaw khaw-faw pra-nom- <u>kon</u> ,	8
rap phra phon ong phra phuu <u>mii</u> ,	7
hlaw thee-waa phrom kan klaaw waa <u>tii</u> ,	8
pen sak-khii pha-yaan a- <u>mon</u> ,	7
waa saa-thu saa-thu ong bo- <u>won</u> ,	8
a-di-son nue faa thaa- <u>trii</u> .	7

Example 48

Meter of Stanzas

This hymn contains three stanzas, each stanza has 8 lines that can be analyzed within 2 scopes as the following:

1. Metrical Pattern of the first stanza is the same as the third stanza, it is 8. 8. 8. 7. 8. 7. 8. 7. The second stanza is 8. 7. 8. 7. 8. 7. 8. 7.

2. Rhyme Scheme of the first stanza is the same as the second stanza, rhymes of each stanza are lines 2-3-6-7 and 4-5-8.

Rhyme Scheme of the third stanza has a little difference from the first and the second. Its rhymes are lines 1-4-5-8 and 2-3-6-7 (see Example 48).

Phrajawkhaa phraratsamii song (1985) or Lord, thy glory fills the heaven

1. Phre-jaw-khaa phra-rat-sa-mii song,	8
saeng rueng rong rop ong a- <u>mon</u> ,	7
phrae ook pai hai puang pra- <u>chaa-kon</u> ,	8
rap phra-phon ong phra-phuu- <u>mii</u> ,	7
saa-thu saa-thu san-soen thuk yaam,	8
ban leeng taam bot phleeng kha- <u>jon</u> ,	7
saa-thu saa-thu phra-jaw bo- <u>won</u> ,	8
a-di-son nue faa thaa- <u>trii</u> .	7
2. Choen raw maa rong phleeng phrom phriang kan,	8
a-phi-wan phra-jaw bueng <u>faa</u> ,	7
thang khwaam rak khwaam khit raw buu- <u>chaa</u> ,	8
pen ban-naa mop dae phra- <u>ong</u> ,	7
hlaw thee-waa taang phaa kan nom <u>long</u> ,	8
puang-chon jong rap phra-meet- <u>taa</u> ,	7
klaaw san-soen choen phra khrong loo- <u>kaa</u> ,	8
kho hlaw khaa yuu nai phra-khun.	7
3. Phra-jaw-khaa phra-rat-sa-mii song,	8
saeng rueng-rong rop ong a- <u>mon</u> ,	7
phrae ook pai hai puang pra- <u>chaa-kon</u> ,	8
rap phra-phon ong phra-phuu- <u>mii</u> ,	7
hlaw thee-waa wan-thaa duay preem- <u>prii</u> ,	8
sa-du-dii rit-thaa a- <u>mon</u> ;	7
waa saa-thu saa-thu ong bo- <u>won</u> ,	8
a-di-son nue faa thaa <u>trii</u> .	7

Example 49

Meter of Stanzas

This hymn is consisted of three stanzas. There are 8 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern of each stanza is the same, it is 8. 7. 8. 7. 8. 7. 8. 7.
 2. Rhyme Scheme of each stanza has a little difference from each other as:

Stanza 1	rhymes are lines 2-3-6-7, 4-8
Stanza 2	rhymes are lines 2-3-6-7, 4-5
Stanza 3	rhymes are lines 2-3-6-7, 4-5-8
- (see Example 49)

Sansoen ong phuu song ratsamii (1953) or Praise the Lord, His glories show

1. San-soen ong phuu song rat-sa-mii,	8
Al-le-lu-ia,	
chom baa-ra-mii phra-jaw ying <u>yai</u> ,	8
Al-le-lu-ia,	
thuay theep lom phra thaen song <u>chay</u> ,	7
Al-le-lu-ia,	
rap rak wai mue phop phra-ong,	7
Al-le-lu-ia.	
2. Jong bok khaaw paaw pai thua laa,	7
Al-le-lu-ia,	
look thung faa jaak faa maa <u>din</u> ,	7
Al-le-lu-ia,	
choen san-soen thuk khon jong <u>sin</u> ,	7
Al-le-lu-ia,	
jop thuk thin lae thuk sa-may,	7
Al-le-lu-ia.	
3. San-soen phra-jaw song meet- <u>taa</u> ,	7
Al-le-lu-ia,	
san-soen khu-naa song rak- <u>saa</u> ,	7
Al-le-lu-ia,	
san-soen but-traa song long <u>maa</u> ,	7
Al-le-lu-ia,	
chuay pra-chaa thua pai tai <u>hlaa</u> ,	7
Al-le-lu-ia.	

Example 50

Meter of Stanzas

This hymn contains three stanzas, each stanza is consisted of 4 lines with the word “Al-le-lu-ia” as the ending of each line. It can be analyzed within 2 scopes as the following:

1. Metrical Pattern of the first stanza is different from the second and third stanzas, it is 8. 8. 7. 7.

The second stanza is the same as the third, it is 7. 7. 7. 7.

2. Rhyme Scheme of the first stanza is the same as the second stanza, its rhymes are between lines 2-3.

Rhymes of the third stanza are lines 1-2-3-4 (see Example 50).

Sansoen ong phuu song ratsamii (1985) or Praise the Lord, His glories show

- | | |
|---|---|
| 1. San-soen ong phuu song rat-sa-mii, | 8 |
| Al-le-lu-ia, | |
| chom baa-ra-mii phra-jaw ying-yai, | 8 |
| Al-le-lu-ia, | |
| thuay theep lom phra thaen song <u>chay</u> , | 7 |
| Al-le-lu-ia, | |
| san-soen nai khwaam-rak phra-ong | 7 |
| Al-le-lu-ia. | |
| 2. Jong bok khaaw pai thua loo-kaa, | 7 |
| Al-le-lu-ia, | |
| jaak phaen faa suu thua daen <u>din</u> , | 7 |
| Al-le-lu-ia, | |
| choen phaa kan san-soen phuu- <u>min</u> , | 7 |
| Al-le-lu-ia, | |
| pleeng siang yin dii duay duang maan, | 7 |
| Al-le-lu-ia. | |
| 3. San-soen phra-jaw song kaa-run, | 7 |
| Al-le-lu-ia, | |
| san-soen phra-khun song rak- <u>saa</u> , | 7 |
| Al-le-lu-ia, | |
| san-soen phra-but song long <u>maa</u> , | 7 |
| Al-le-lu-ia, | |
| chuay pra-chaa thua hlaa yin-dii, | 7 |
| Al-le-lu-ia. | |

Example 51

Meter of Stanzas

This hymn is almost the same as Example 50, it also contains three stanzas, each stanza is consisted of 4 lines with the word “Al-le-lu-ia” as the ending of each line. It can be analyzed within 2 scopes as the following:

1. Metrical Pattern is the same as the one written in 1953 (see Example 51 and compare with Example 50).

2. Rhyme Scheme of each stanza is the same, its rhymes are lines between 2-3 of each stanza.

Besides these rhymes, there are no other rhymes (see Example 51).

Yaam mue saeng thong song faa (1947) or When morning gilds the skies

1. Yaam mua saeng thong song <u>faa</u> ,	6
jit khaa jak moo-tha- <u>naa</u> ,	6
saa-thu-kaan dae phra- <u>khrit</u> ,	6
mue waang kit hru tham <u>ngaan</u> ,	6
jit khaa jak a-thit - <u>thaan</u> ,	6
tha-waay san-soen phra- <u>khrit</u> .	6
2. Raa-trii klaay pen klaang wan,	6
sook-san klaay pen chun <u>jit</u> ,	6
mue khaa khaw klai phra- <u>khrit</u> ,	6
am-naat khwaam mud suun <u>pai</u> ,	6
laew khaa jak rong pleeng <u>chay</u> ,	6
tha-waay san-soen phra- <u>khrit</u> .	6
3. Chaaw chon thuk chaat phaa-saa,	6
phrom kan wan-thaa ban-leeng,	6
saa-thu-kaan dae phra- <u>khrit</u> ,	6
thua look phi-phop san- <u>soen</u> ,	6
yim-yaem han-saa phloet- <u>phloen</u> ,	6
tha-waay san-soen phra- <u>khrit</u> .	6
4. Mue khaa yang mii chii- <u>wit</u> ,	6
kho nom dae thaam duay <u>jit</u> ,	6
san-soen kraab kraan phra- <u>khrit</u> ,	6
ban-leeng pen phleeng klaaw- <u>khaan</u> ,	6
phai-roh sa-noh chua <u>kaan</u> ,	6
tha-waay san-soen phra- <u>khrit</u> .	6

Example 52

Meter of Stanzas

This hymn contains four stanzas, it has 6 lines in each stanza that can be analyzed within 2 scopes as the following:

1. Metrical Pattern in each stanza is the same, it is 6. 6. 6. 6. 6. 6.
2. Rhyme Scheme of the four stanzas are;
 - Stanza 1 rhymes are lines 1-2, 3-6, 4-5
 - Stanza 2 rhymes are lines 2-3-6, 4-5
 - Stanza 3 rhymes are lines 3-6, 4-5
 - Stanza 4 rhymes are lines 1-2-3-6, 4-5

Besides these rhymes, there are no other rhymes (see Example 52).

Yaam mue saeng thong song faa (1953) or When morning gilds the skies

1. Yaam mue saeng thong song <u>faa</u> ,	6
jit khaa nuk moo-tha- <u>naa</u> ,	6
saa-thu-kaan dae phra- <u>khrit</u> ,	6
waang kit hru khit tham <u>ngaan</u> ,	6
jit khaa kho a-thit- <u>thaan</u> ,	6
tha-waay san-soen phra- <u>khrit</u> .	6
2. Raa-trii klaay pen thi-waa,	6
soo kaa klaay pen chun <u>jit</u> ,	6
mue khaa khaw klai phra- <u>khrit</u> ,	6
am-naat khwaam mud suun <u>pai</u> ,	6
laew khaa jak rong phleeng <u>chay</u> ,	6
tha-waay san-soen phra- <u>khrit</u> .	6
3. Chaaw chon thuk chaat phaa-saa,	6
taang maa wan-thaa ban-leeng,	6
saa-thu-kaan dae phra- <u>khrit</u> ,	6
thua look phaa kan san- <u>soen</u> ,	6
yim-yaem han-saa jam <u>roen</u> ,	6
tha-waay san-soen phra- <u>khrit</u> .	6
4. Mue khaa yang mii chii-wii,	6
yin-dii nob thaam duay <u>jit</u> ,	6
san-soen nob nom phra- <u>khrit</u> ,	6
ban-leeng pen phleeng kang- <u>waan</u> ,	6
phai-roh sa-nit nit-ja- <u>kaan</u> ,	7
tha-waay san-soen phra- <u>khrit</u> .	6

Example 53

Meter of Stanzas

This hymn is almost the same as Example 52, it is also consisted of four stanzas with 6 lines in each stanza. It can be analyzed within 2 scopes as the following:

1. Metrical pattern of the first stanza is the same as the second or third stanza; it is 6. 6. 6. 6. 6. 6.

The fourth stanza is 6. 6. 6. 6. 7. 6.

2. Rhyme Scheme of the four stanzas are;

Stanza 1 rhymes are lines 1-2, 3-6, 4-5

Stanza 2 or Stanza 4 rhymes are lines 2-3-6, 4-5

Stanza 3 rhymes are lines 3-6, 4-5

Besides these rhymes, there are no other rhymes (see Example 53).

Yaam mue saeng thong song faa (1985) or When morning gilds the skies

- | | |
|---|---|
| 1. Yaam mue saeng thong song <u>faa</u> , | 6 |
| jit khaa nuk moo- <u>tha-naa</u> , | 6 |
| saa-thu-kaan dae phra- <u>khrit</u> , | 6 |
| waang kit hru khit tham <u>ngaan</u> , | 6 |
| jit khaa kho a-thit- <u>thaan</u> , | 6 |
| tha-waay san-soen phra- <u>khrit</u> . | 6 |
| | |
| 2. Raa-trii klaay pen thi-waa, | 6 |
| soo kaa klaay pen chun <u>jit</u> , | 6 |
| saa-thu-kaan dae phra- <u>khrit</u> , | 6 |
| am-naat khwaam mud suun <u>pai</u> , | 6 |
| yaam khaa banleeng phleeng <u>chay</u> , | 6 |
| tha-waay san-soen phra- <u>khrit</u> . | 6 |
| | |
| 3. Chaaw chon thuk chaat phaa-saa, | 6 |
| taang maa wan-thaa ban-leeng, | 6 |
| saa-thu-kan dae phra- <u>khrit</u> , | 6 |
| thua look phaa kan san- <u>soen</u> , | 6 |
| yin-dii prii-daa phloet <u>phloen</u> , | 6 |
| tha-waay san-soen phra- <u>khrit</u> . | 6 |
| | |
| 4. Mue khaa yang mii chii-wii, | 6 |
| yin dii nob nom duay <u>jit</u> , | 6 |
| saa-thu-kaan dae phra- <u>khrit</u> , | 6 |
| ban-leeng siang phleeng kang- <u>waan</u> , | 6 |
| fang phai-roh pen *nit- <u>ja-kaan</u> , | 7 |
| tha-waay san-soen phra- <u>khrit</u> . | 6 |
| (*nit-kaan) | |

Example 54

Meter of Stanzas

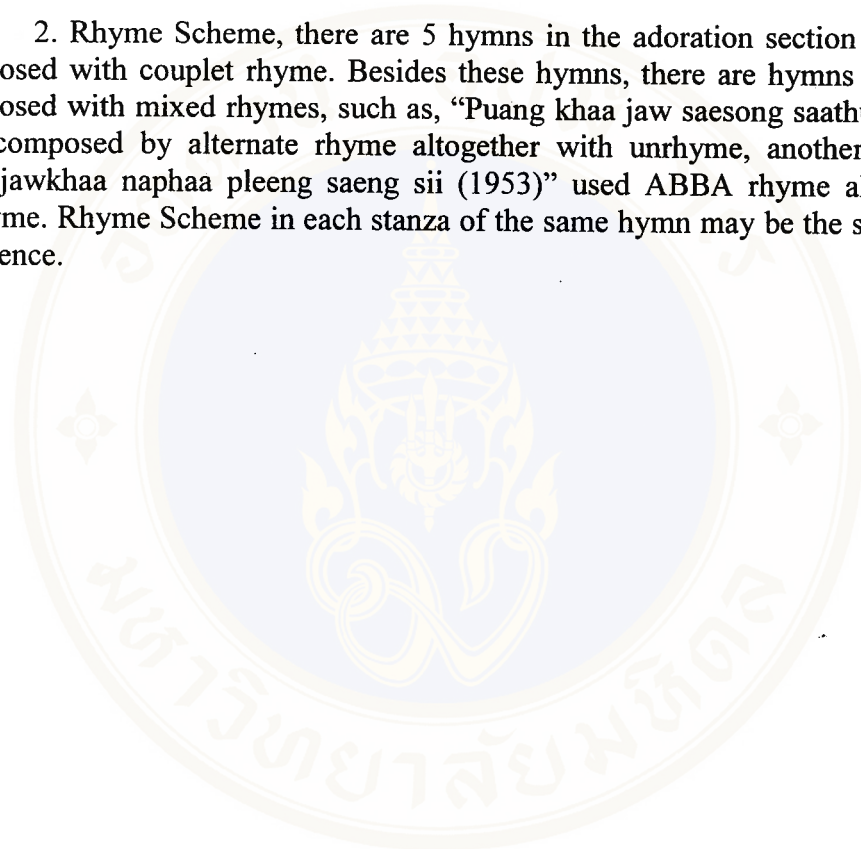
Meter of Stanzas in this hymn, including Metrical Pattern and Rhyme Scheme, is the same as Example 53 (See Example 54 and compare with Example 53).

CONCLUSION

Meter of Stanzas, the researcher has studied in two forms as the following:

1. Metrical Pattern (a formula in which syllables are arranged in a stanza), each hymn in the adoration section is consisted of 3 or 4 stanzas. Each stanza has contained mostly 8 lines with equal or almost equal number of syllables in each line. Most of the metrical pattern of hymns in the adoration section is 8.7.8.7.8.7.8.7.

2. Rhyme Scheme, there are 5 hymns in the adoration section that had been composed with couplet rhyme. Besides these hymns, there are hymns that had been composed with mixed rhymes, such as, "Puang khaa jaw saesong saathukaan (1953)" was composed by alternate rhyme altogether with unrhyme, another hymn called "Phrajawkhaa naphaa pleeng saeng sii (1953)" used ABBA rhyme altogether with unrhyme. Rhyme Scheme in each stanza of the same hymn may be the same or a little difference.



CHAPTER VI

CONCLUSION, DISCUSSION AND SUGGESTION

CONCLUSION

The research of "The Development of Christian Hymn Service in the Church of Christ in Thailand" can be concluded according to two objectives as the following:

1. The Development of Christian Hymn Service in the Church of Christ in Thailand.

The American Presbyterian Mission (APM) is the leading founder of the Church of Christ in Thailand (CCT). Before the establishment of the CCT, The American Presbyterian Mission had divided its mission into two areas, one in the North and another in the Central part including the South. Churches in the North used Laos Hymnal while the Central part and the South used Siamese Hymnal in Church Service. Most of the lyric in the early period was translated from English into Thai and Lanna Language, then composed the lyrics according to Western poetic styles. Hymns were very important for Christian at that time. They learnt Christian religion mostly from hymns and sang by rote.

After the reign of King Rama V with the centralization, the policy of Nationalism since the reign of King Rama VI to the Declaration of the Ninth State Convention for 'Thai language' to be 'National language', schools in the North had changed the teaching in Lanna language to Thai language. The churches in the North had also gradually changed using hymns in Lanna Language to Thai Language in their service.

The policy of the National Church in 1895 was also a cause of the change in hymns. When Laos Mission and Siam Mission had joined together to be one organization called "The Siam Mission" in 1920. The Hymnal Committee under the Siam Mission had collected a number of hymns from the Laos Hymnal and the Siam Hymnal together and published in 1920 called "Siamese Hymnal, 5th edition". This hymnbook had been used mostly in the churches under the Siam Mission before using Thai poetic lyrics and bringing Thai native tunes to be included in the new hymnal.

At that time, the matter of a native hymnology had not yet been regarded as a matter of evolution and inspiration, until the establishment of the Church of Christ in Thailand in 1934 that the first Thai Hymnal had been successfully published.

The Thai Hymnal published 1953 had included 4 Thai tunes and some revised translations with Thai poetic lyrics. This hymnal had been used and learnt to

sing well in churches under the CCT. However, most Christians still learnt to sing by rote instead of reading notes, which some missionaries' wives had tried to teach.

In 1968, the Youth Department of the CCT had published a hymnal called "Choen tha-waay siang" which became the cause of good understanding about the problems of using Thai vocal language with Western music tunes.

Therefore the Church of Christ in Thailand had revised the Thai Hymnal in 1985. There were a lot of hymns derived from the Thai Hymnal published 1953 in this new hymnal that had been changed and modernized as much as possible for the lyrics to match with the tunes. There were also some other hymns that derived from the "Siamese Hymnal", "Hymns of Christian Life", "Choen tha-waay siang", and some new hymns composed by Thai Christians.

This revised Thai Hymnal published 1985 had been used in most of the churches under the CCT. Most Thai Christians can sing well because they were familiar with most of the tunes.

2. Musical Characteristics of Hymns in the Adoration Section (1934-1998) have been divided into Melodic Styles and Meter of Stanzas.

2.1. Melodic Styles of hymns in the adoration section can be analyzed as Motivic Structure and Melodic Structure.

2.1.1. Motivic Structure, the melody of each hymn was constructed by 2, 4 or 5 main motives which had been used to make recurrences, repetitions, sequences, motive fragments, motive expansions, motive variations, inverted motives, change of intervals, and change of rhythms.

2.1.2. Melodic Structure can be divided into:

a. Melodic Motion, all hymns in the adoration section have been found that most of them are conjunct motions. There are almost as much disjunct motions as repetitions. The disjunct motions and repetitions are about two fifths of the conjunct motions. Most of the disjunct motions is the 3rd or 4th interval. The least is the 7th interval.

b. Range of hymns in the adoration section is mostly the 8th interval. There is one third of hymns used the 9th interval with only one hymn called "Sansoen ong phuu song ratsamii (1953 or 1985)" that used 6th interval.

2.2. Meter of Stanzas, hymns in the adoration section can be divided into Metrical Pattern and Rhyme Scheme.

2.2.1. Metrical Pattern, each hymn in the adoration section contained 3 or 4 stanzas with equal or almost equal number of syllables in each line of a stanza. Most of the metrical pattern is 8. 7. 8. 7. 8. 7. 8. 7. There are only two hymns that each of its metrical pattern is more different from others. The first called "Choen maa pleeng siang sansoen thawaay phrayeehoowaa (1985) that its metrical pattern is

12. 10. 6. 7. 10. 7. 6. 6. The second called “Choen maa sansoen phra-ong (1953 and 1985)”, its metrical pattern is 14. 14. 4. 7. 8.

2.2.2. Rhyme Scheme, most of the hymns in the adoration section is consisted of a little different rhymes in all stanzas of each hymn. There are only 6 hymns that their Rhyme Scheme is the same. There is only the “Faa sawan namatsakaan than (1947)” that the rhyme in the third stanza is entirely different from the first and second stanza. Rhyme Scheme in this section is consisted of couplet rhyme, triplet rhyme, alternate rhyme, ABBA rhyme, and unrhyme.

DISCUSSION

The study of concerning literature, interview, and musical records enabled the researcher to know the development of hymns in the Church of Christ in Thailand according to the changing concepts of different events.

Hymns for church service of the CCT had been developed early from Western hymns, which had their own original forms. When missionaries from various missions came to preach Christianity in Thailand, they used hymns in many parts of church service. After some Thais became Christians, they automatically accepted hymns for their service too. Hymn service therefore became a part of Thai culture. Thai hymn service at the beginning had indicated clearly that Thai lyrics had been written according to Western poetic composition. At that time, Thai Christians learnt Christianity from hymns and singing hymns traditionally by rote. However, hymn service was new for Thai culture which Thai Christians and missionaries had used to learn each other.

Hymns for church service in the CCT before 1940 used 2 languages, Thai and Lanna. The tremendous changes in society, economy, communication and education, from the Reign of King Rama V to VI, had brought a closer relationship between Lanna and Siamese people, that made Thai or Siamese language become very important. Therefore, after the Declaration for “Thai language” to be “National language”, churches in the North had reduced using Lanna language in service, until the World War II had ceased, there was no Lanna language in church service again.

It is a loss that the CCT had not tried to retain the Laos Hymnal and persuade Christians in the North to sing hymns in this hymnbook which had been written in Lanna language. This hymnal had its own individuality.

Besides the changes in the society that caused the change in the language of hymns, religious organization was another reason that made hymns change. The policy of National Church, which had begun in 1895, had led to the establishment of the CCT in 1934 and the publication of the Thai Hymnal in 1953. The Music Committee, who was responsible for the publication, had tried to write hymns according to Thai poetic rules. It had some religious lyrics accompanying with Thai tunes. Hymns in this Thai Hymnal have become an accultural music between Thai natives and Westerners.

The merit for the completion of the Thai Hymnal should belong to missionaries who had been trying hard in pushing Thai Christians to compose hymns according to Thai poetic rules until it succeeded.

The development of Thai hymns had been going on according to the progress of the study in linguistics. The Music Committee, who had learnt to understand better the Thai musical characteristics, had asked for the revision of the Thai Hymnal once more. The committee had tried to revise the lyrics in order to suit the tunes. Besides, Thai Christians who had studied music also composed religious songs, which became a great progress in hymn development. During that time, Thai Christians had brought vernacular songs from other Asian countries, such as, India, China, Japan, etc, to be included in hymn service too.

At present, hymns for church service of the CCT is an accultural music between Thai natives, Westerners and Easterners.

From the study of hymns in the adoration section, the researcher has found 9 hymns that had been derived from Western countries. There is only one hymn that had been composed by Thai Christian (Rev. Charoon Wichaidist). All hymns were written according to Western principle of translation that one note should be for one syllable of the text. But in fact, some text contained more syllables than the number of notes. If the singers want to pronounce syllables accurately according to the number of notes, the meaning of the text will change or become senseless, such as "tham-ma-chaat" will become "tham-chaad", etc.

The researcher has analyzed Melodic Styles and Meter of Stanzas of these hymns and found that some phrases or lines of these hymns contained motive variations or more syllables that make a little difference between stanzas of the same hymn.

Melodies of hymns in this section were constructed by at least two main motives which had been used to make phrases or larger units.

The melodic motions of hymns in the adoration section are easy to be sung, because they are mostly conjunct motions that have moved by steps, for disjunct motions that moved largely by thirds, fourths, fifth, sixths intervals and repetitions.

The range of each hymn in the adoration section is the sixth, eighth, and ninth intervals, the lowest note in this section is c^1 , the highest note is e^2 . It is not too low or too high to be sung.

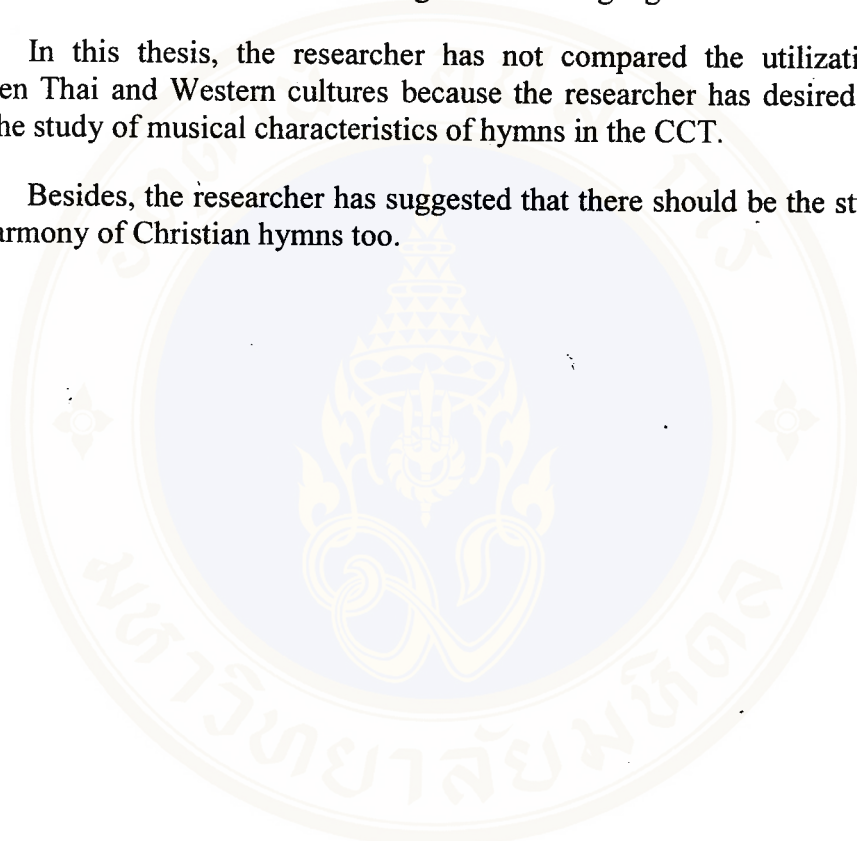
Rhyme Scheme; the researcher has studied rhymes at the end of each lines in different stanzas of hymns according to Western poetry, therefore charts of Thai poetic rules have not been presented in this thesis. From the study of the development of hymn service in the CCT, the Hymnal Committee had used Thai poetic rules in hymns since 1953. If there is an analysis of hymns in the adoration section according to Thai poetic rules occurring in the future, it will become an accultural music between Thai Christians and Westerners that will support the result of this thesis more clearly.

SUGGESTION

The thesis of the development of hymns in the Church of Christ in Thailand is a part of study about hymns of only one Christian organization and the musical characteristics of hymns in the adoration section. The researcher has suggested that there should be the study of the development of hymns in other sections or of other Christian organizations. Besides, there should be the study of hymns in Lanna language from the Laos Hymnal before it is lost from Lanna culture. At present, it is very rare to find someone who can sing in Lanna language.

In this thesis, the researcher has not compared the utilization of hymns between Thai and Western cultures because the researcher has desired to emphasize only the study of musical characteristics of hymns in the CCT.

Besides, the researcher has suggested that there should be the study of texture and harmony of Christian hymns too.



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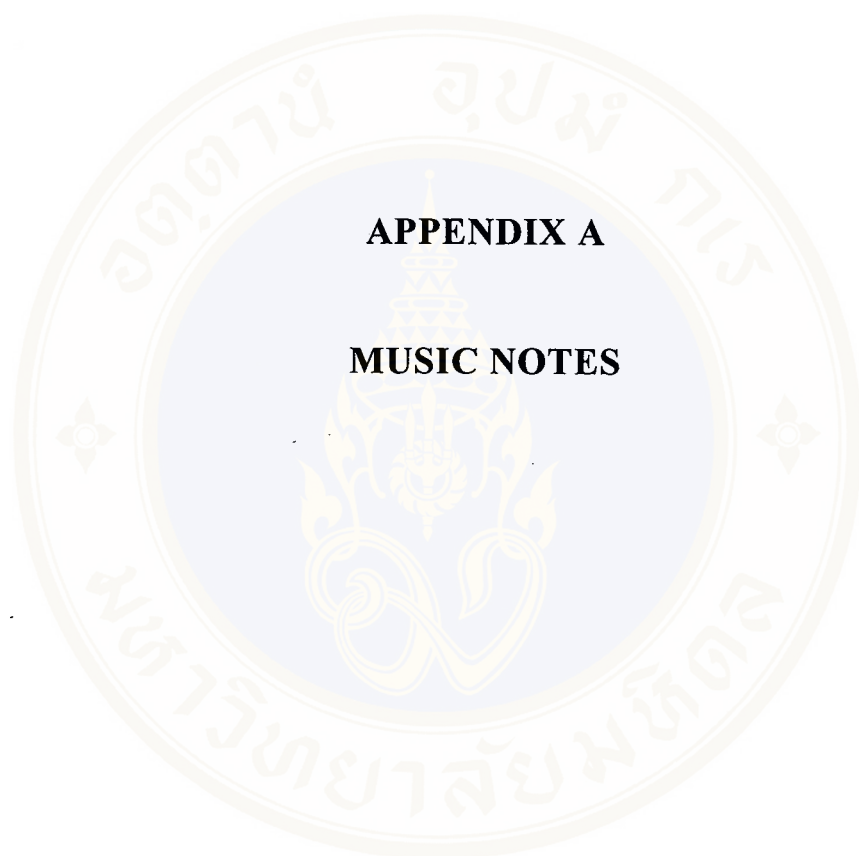
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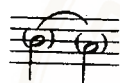
MUSIC NOTES

1. FORMAT OF HYMNS IN THE ADORATION SECTION

The title of each hymn is printed in Thai language with the first line in transliteration. Its first line in English is indicated at the bottom of the hymn.

2. NOTATION AND TRANSCRIPTION

Hymns in the adoration section were recorded and collected from the field. They were transcribed and notated to the way they had been performed. The following symbols have been used to modify the Western notation system:



สร้าง-

to glide up or down between two notes in brackets and a Thai word with a “_” at the back and an underline at the bottom



-ขอ

to glide up or down between the grace note and melody and a Thai word with a “_” at the front and an underline at the bottom

it is used to mark phrases



to be sung for one or two syllables

(๕)

to be used for a half vowel sound

* The singer sings two-syllables for each three-syllable word.

3. MUSICAL STYLE

Every hymn in this thesis has a certain unique character and particular musical style without accompaniments.

4. TRANSLITERATION AND PRONUNCIATION

The transliteration of hymns in this thesis has utilized the standard or accepted system of romanization of Dr. Ruengdet Pankhuenkhat in “Thai Linguistics”, and the Asian Institute for Liturgy and Music in “Sound the Bamboo” as a basis.

The following is the transliteration and pronunciation of Thai words:

A. The Consonants

Thai Alphabets	Phonemes	Examples
ก	K	<u>K</u> ANOKWAN
ข (ค ฌ)	KH	<u>K</u> HAEKAI
ง	NG	<u>N</u> GAAMTAA
จ	J	PAT <u>J</u> UBAN
ฉ (ช ฌ)	CH	<u>C</u> HOOMCHAA Y
ญ (ย)	Y	<u>Y</u> INGYAI
ด (ต)	D	<u>D</u> USIT
ต	T	MON <u>T</u> RII
ถ (ท ฑ ฒ ฐ ฑู)	TH	<u>T</u> HAWAAY
น (ณ)	N	<u>N</u> AKHONPATHOM
บ	B	<u>B</u> ANJOP
ป	P	<u>P</u> RACHAN
ผ (พ ภ)	PH	<u>P</u> HAKAAMAAT
ม	M	<u>M</u> EETAA
ฝ	F	<u>F</u> AA
ร	R	<u>R</u> ATSAMII
ล	L	<u>L</u> OOK
ว	W	<u>W</u> ATTHANAA
ส (ศ ษ ษ ท ร)	S	<u>S</u> IANG
ห (ฮ)	H	<u>H</u> ONG
อ	A E I O U	
	A	<u>A</u> NAK
	E	<u>E</u> KKASAAN
	I	<u>I</u> NDIA
	O	<u>O</u> RANAAT
	U	<u>U</u> DOM

B. The Vowels

เ-ะ (-ะ) -า	A, AA	PRAKA <u>A</u> T
เ-า	I, II	PIYA <u>WA</u> DI
เ-า	U, U	KHAN <u>UN</u> GNUT, YUN <u>Y</u> ONG
เ-า	U, UU	NONG <u>NU</u> T, RU <u>U</u> JAK
เ-ะ เ-	E, EE	PHUUK <u>E</u> T, ME <u>E</u> TTHAA
แ-ะ (แ-)	AE	THA <u>A</u> SAE
โ-ะ (โ-ะ -อ) โอ	O (OH), OO	PO-TA <u>E</u> K (PH <u>RO</u> H), YOK <u>THO</u> OT
ไ- เ-	AI, AY	CH <u>A</u> ILAI
เ-อ (เ-อะ)	OE	DAM <u>NO</u> EN
เ-า (-้ม -รรม)	AM	KH <u>A</u> MPHII
เ-ีย (-ียะ)	IA	CHI <u>A</u> NGMAI
เ-า (-ัว -ัวะ)	UA	SANA <u>A</u> ML <u>U</u> ANG
เ-ือ (-ือะ)	UE	M <u>U</u> ENG
เ-า (-า)	AW	PH <u>R</u> AJ <u>A</u> W
เ-ย (-าย)	AY (AAY)	WIN <u>A</u> Y

C. The Final Consonants

แม่ก	K	SAN <u>U</u> K
แม่ค	T	SA <u>A</u> MA <u>A</u> T
แม่กบ	P	MA <u>A</u> NO <u>P</u>
แม่กม	M	PH <u>A</u> NO <u>M</u>
แม่กน	N	KH <u>A</u> JO <u>N</u>
แม่กง	NG	YAMK <u>R</u> E <u>EN</u> G
แม่เกอย	Y	CH <u>A</u> LO <u>E</u> Y
แม่เกอว	W	CH <u>A</u> LI <u>A</u> W

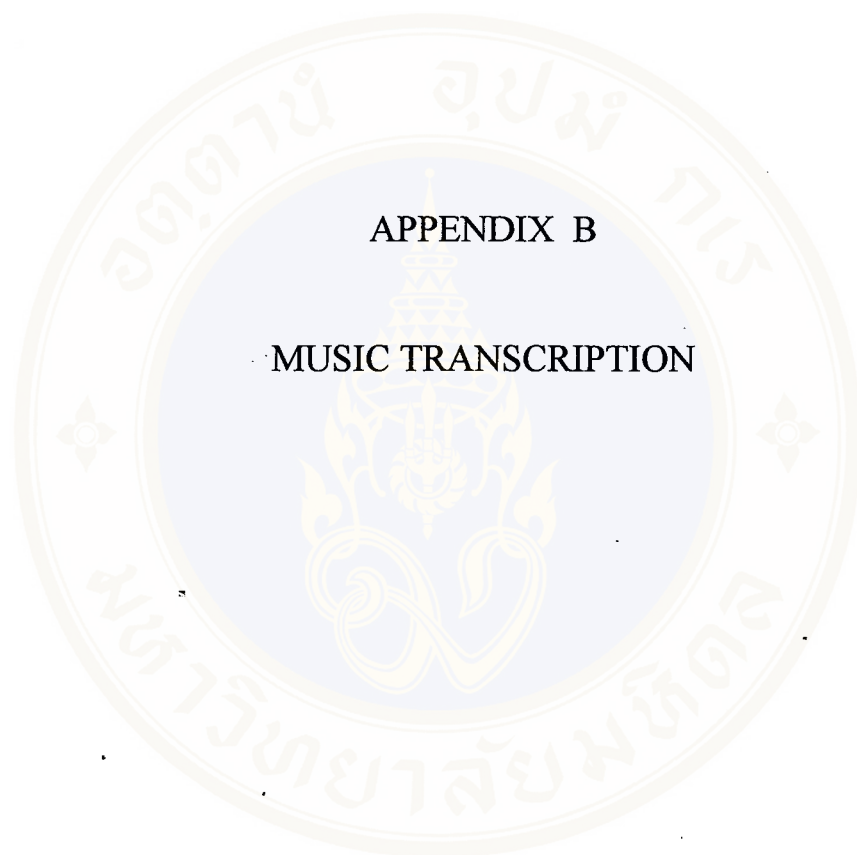
5. PERFORMANCE

Tempo marks suggest the number of counts per minute according to the metronome (It is possible that people may sing faster or slower in their churches).

6. SINGER

Hymns in the adoration section in this thesis have been sung by Ms. Benjaphon Intharathanu, Mrs. Maneeya Udarwuthipong and Rev. Chamnarn Saengchay according to the following list:

SINGERS	DATE	TITLES
Mrs. Maneeya Udarwuthipong	1947	<ol style="list-style-type: none"> 1. Choen kom kraap kasat 2. Faa sawan namatsakaan thaan 3. Yaam mue saeng thong song faa
	1953	<ol style="list-style-type: none"> 1. Choen kom kraap kasat song ratsamii buengbon 2. Kho choen thuk khon bon phun look laa 3. Puang khaa jaw saesong saathukaan 4. Choen maa sansoen phra-ong 5. Faa sawan sansoen phrapenjaw
	1953	<ol style="list-style-type: none"> 6. Jit oey sansoen raachaa mueng faa 7. Phrajawkhaa naphaa pleeng saeng sii 8. Sansoen ong phuu song ratsamii 9. Yaam mue saeng thong song faa
Miss Benjaphon Intharathanu	1985	<ol style="list-style-type: none"> 1. Choen maa pleeng siang sansoen thawaay phrayeehoowaa 2. Choen kom kraap kasat song ratsamii buengbon 3. Choen maa sansoen phra-ong 4. Tua naphaa sansoen phrapenjaw 5. Sansoen ong phuu song ratsamii 6. Yaam mue saeng thong song faa
Rev. Chamnarn Saengchay	1985	<ol style="list-style-type: none"> 1. Choen thoet puangchon bon phun lookaa 2. Puang khaa jaw saesong Saathukaan 3. Ong raachaa haeng wimaan buengbon 4. Phrajawkhaa phraratsamii song



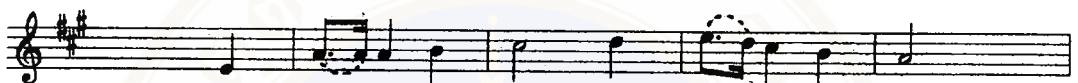
เชิญกักราบกษัตริย์

♩ = 76

(Choen kom kraap kasat)



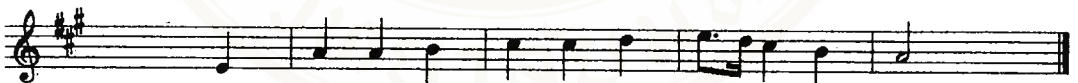
1. เชิญ กักราบ ก - ษัตริย์ ทรง รัศ(๒) มี เมือง บน,
2. สรร เสริญ ฤทธิ พระ องค์ ผู้ ทรงความ เมต ตา,
3. โลก นี้ ของ พระ องค์ มั่น คง และ อิศ(๒) จรรย,



สรร เสริญ ป - ฤ บติ ด้วย โสม(๒) นัส ก มล
 ทรง รัศ(๒) มี รุ่ง เรือง โชติ ช่าง ทัว เว หา
 สร้าง ตาม พระ ประ สงค์ โดย ฤทธิ โหญ ม หันต์,



พระ ป้อง กัน คัง โลห์ โหญ คัง ป้อม แต่ โบ ราณ,
 เมื่อ พระ ทรง นิ เคารห์ ไชว คัง หมอก โหญ มีค มัว,
 ทรง คัง แผ่น ดิน โลก ไร่ ให้ ถา วร สืบ ไป,



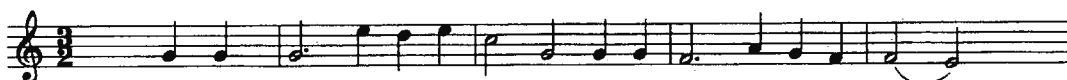
ส - ดิถ คุ่ม ครอง รัก ขา ให้ พัน กัย เหล่า มาร,
 ทรง เด ขา อัน เกரிய ไกร ข้า เจ้า ไชว เกรง กลัว,
 และ สร้าง น้ำ ส - มุทร ให้ ห้อม ล้อม โลก กว้าง โหญ,

O WORSHIP THE KING ALL GIORIOUS ABOVE

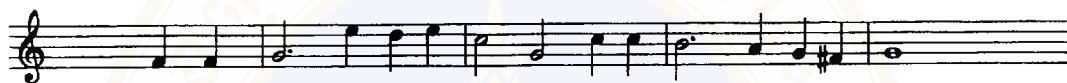
ฟ้าสวรรค์นมัสการท่าน

(Faa sawan namatsakaan thaan)

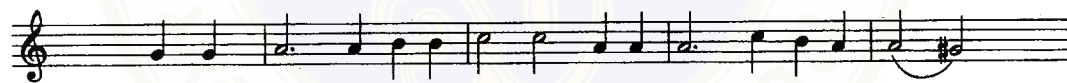
♩ = 60



ฟ้า สวรรค์ น - มัส (๕) การ ท่าน, เทพ ทุก เหล่า เปล่งเสียง ท้า ฟ้า,
 ตา รุ การ พระ เจ้า ผู้ ยิ่ง ใหญ่, สย ญา ไว้ ไม่ ลืม เรา ท่าน,
 จง สรร เสริญ น - มัส (๕) การ ท่าน ขอ พระเกียรติ พระ พร อ - นันต์,



ดวง คา รา และจันทรกัม กราบ กราณ สุ ริ ยา ส่อง แสงประ ภา,
 ศิษย์ พระ องค์ ช่อม จัก ค้อง มี ชัย, ต่อความ บาป และ บ่วงของ มาร,
 ถูก เข้า ลง ถ - วาย บัง คม คัด, ชน ทุก ชั้น ทุก รัช จง มา,



ซ้อง สรร เสริญ พระ องค์ ได้ ครัส แล้ว, ทวยประ ชา จง ฟังเสียง ท่าน,
 ตา รุ การ พระ เจ้า ผู้ ทรง โปรด, ให้ ม - นุษย์ รอด พันความ บาป,
 สิท - ธิ - ชน เมือง บน จำ เรียง เพลง, ฟู ฤ ชน โลก ต่างบรร เสง ,



ธรรม (๕) ชาติ มี กฏ ไม่ แปร ผัน, ทรงประ ทาน นำทาง ปวง ชน
 จง พร้อม ใจ ขอ พระทรง ยก โทษ, ทูลอ้อน วอน พระองค์ อย่า ชาติ,
 โลก เบื้อง บน และ ต่างต่าง พร้อม ใจ, ขอ พระ เกียรติพระนาม พระ องค์,

PRAISE THE LORD; YE HEAVEN ADORE HIM

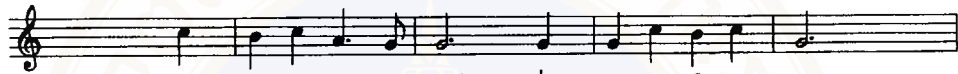
ยามเมื่อแสงทองส่องฟ้า

(Yaam mue saeng thong song faa)

♩ = 92



1. ยาม เมื่อ แสง ทอง ส่อง ฟ้า, จิตต์ ข้าฯ จัก โม - ท - นา
2. รา ครี กลายเป็น กลาง วัน, โสภ คัลย์ กลายเป็น ขึ้น จิตต์,
3. ชาว ขน ทุก ชาติ ภา ษา, พร้อม กัน วัน ทา บรร เลง,
4. เมื่อ ข้าฯ ยัง มิ ชี วิต, ขอ น้อม แต่ ท่าน ด้วย จิตต์,



ตา ธุ การ แต่ พระ คริสต์. เมื่อ วาง กิจ หรือ ทำ งาน,
 เมื่อ ข้าฯ เข้า โกลี พระ คริสต์. อ่า นาง ความ มีค ุณย์ ไป,
 ตา ธุ การ แต่ พระ คริสต์. ทัว โลก ที ภูม สรร เสริญ,
 สรร เสริญกราบกราบ พระ คริสต์. บรร เลง เป็น เพลงกล่าว ขาน,



จิตต์ ข้าฯ จัก อธิษ ฐาน. ด - วาย สรร เสริญ พระ คริสต์,
 แล้ว ข้าฯ จัก ร้องเพลง ชัย, ด - วาย สรร เสริญ พระ คริสต์,
 ชัม แยมพรร ษาเพลิด เพลิน, ด - วาย สรร เสริญ พระ คริสต์,
 ไพ เระ เสา - นะ ชั่ว กาล, ด - วาย สรร เสริญ พระ คริสต์,

WHEN MORNING GILDS THE SKIES

ขอเชิญทุกคนบนพื้นโลกหล้า

(Kho choen thuk khon bon phun look laa)

♩ = 104



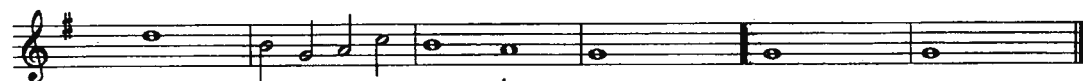
1. ขอ เชิญ ทุก คน บน พื้น โลก หล้า,
 2. พึง รู้ เกิด ว่า พระ องค์ เป็น เจ้า,
 3. เชิญ เจ้า ประ ชู ทรง สู่วิ หาร,
 4. องค์ พระ เป็น เจ้า ผู้ ทรง เมต ตา,



สรร เสร็จ พระ เจ้า ค้ำ โม - ท - นา,
 ประ ทาน ชี วา ให้ ไว้ แก่ เรา,
 น - มั - ส การ ด้วย จิต ชื่น บาน,
 ไม่ รู้ แปร ค้น อยู่ ชั่ว *กัล - ปา,



กระ ทำ ความ ดี ปิ ดี ชื่น ชม,
 เรา เป็น เพียง ชน พระ องค์ สร้าง มา,
 ร้อง เพลง สรร เสร็จ พระ นาม พระ องค์,
 กา รุณย์ คำ รง ยิน อย นิ วันคร,



ประ กาศพระนามด้วย ใจ รื่น รรมย์,
 และ เลียง รัก ษา คัง แกะ โส ภา,
 ผู้ เป็นพระ เจ้า องค์ เดียว ยิน อย,
 ทั้ง ทรง สัจ จา ทุก คิน ทุก วัน, อา แมน

ALL PEOPLE THAT ON EARTH DO DWELL

* ข้อ 4 คำว่า กัลป (กัณ-ละ-ปา) ผู้ร้องออกเสียง กัณ-ปา

ปวงข้าเจ้าแซ่ซ้องสาธุการ (Puang khaa jaw saesong saathukaan)

♩ = 96

1. ปวง ข้า เจ้า แซ่ ซ้อง สา ธุ การ, พระ ผู้ ทรง สักดิ์ จริง กา รุณ,
 2. พระ ก - ร ณี ย มี ปรา กฏ แจ้ง, ทัว แห่ ล่ง โลก รั้ กุณ พระ องค์,
 3. บรร คา ขน ร่ว ม ใจ กัน อวย ชัย, เมื่อ คาว รุ่ง เริ่ม ส่อง แสง มา,

ต่อ พักตร์ ท่าน จิต ข้า เจ้า เบิก บาน, คั้ง คอก ไม้ รับ แสง อ - รุณ,
 เทพ ใ้ คา รา ร้อง เพลง เพราะ สุด, พระ เป็น จุด สรร เสริญ มั่น คง,
 ความ รัก ท่าน ทรง คุ้ม ครอง เรา ไว้, ผูก สัม พันท์ กับ ขน นา นา,

ทำ ใ้ วิ โยค โศก บาป หาย ไป, กำ จัด สง สักดิ์ ใจ หมั่น หมอง,
 ทิว เขา ป่า ท้อง นา และ ท้อง ธาร, หุ่น นุบ ผา ทะ เล ประ กาย,
 ร้อง เพลง เคน พलग ย่าง เท้า มั่น คง, ช - นะ ลุ่ม หลง ลวง ชี วิ,

ประ ทาน จิต ชื่น ชีพ รื่น นิ รันคร, จิต ผ่อง เจิด ฉั่น ทัว ส กนธ์,
 เหล่า วิ - หค โผ ผิน บิน เลข ผ่าน, ต่าง ขวน ข้าฯ สรร เสริญ มี วาย,
 คน ครี คลอ นำ ตาม ทาง ที่ ตรง, คง บรร- ฤ สุข สันต์ ฤ - คี, อา เมน

JOYFUL, JOYFUL, WE ADORE THEE

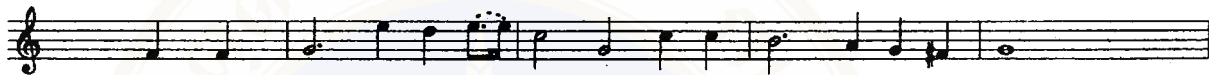
ฟ้าสวรรค์สรรเสริญพระเป็นเจ้า

(Faa sawan sansoen phrapenjaw)

J=63



ฟ้า ส วรรค์ สรร เสริญ พระ เป็น เจ้า, เทพ ทุก เหล่า เปล่ง เสียง ท้า ฟ้า,
 จง สรร เสริญ องค์ พระ เจ้า อัง โหญ, ครันครัส ไชร์ ไม่ ทรง ลืม เสือน,
 พระ เจ้า ข้า ข้า น้อม น มัส (๕)การ, มอบดวง มาน เกียรติ และ รัส (๕) นี้,



ดวง คา รา และ จันทร์ ดำง เริง ว่า, สุ วิ ยา ต้อง แสง กระจ การ,
 คิมย์ ถูก บาบ การ ทวยบ นำ แช เขื่อน, พระ ครัส เดือน ให้ เขา มัน คง,
 ข้า น้อม กาย ขอ กร อัญช - ที พร้อม, เทพ บ ติ ท้า ฟ้า วิ มาน,



ซ้อง สรร เสริญ พระ เจ้า ผู้ ครัส แล้ว, ประ ชา แว่ว ฟัง เสียง บรร ทาร,
 จง สรร เสริญ พระ เจ้า ผู้ ช่วย ได้, อุตริ เกรียง ไกร เค ชา คำ รง,
 ทั้ง หมู่ ทาว แก่ เฒ่า และ เด็ก เด็ก, ทั้ง โหญ เด็ก ขอ กร ประ ธาน,



กณ *ธรรม - ขาคี คือพระราช(๕)โองการ, เป็น หลักการ ดำเนิน ชี วิด,
 ฟ้า และ โลก ตัดวิษ นำ ปา คง, สรร เสริญองค์พระเจ้า ผู้ เดียว,
 โหวิ พระ เจ้า องค์เดียวพระประ ธาน, เป็นนิจ(๕)กาลจบสิ้น ชี วิ

๑๑ มณ

PRAISE THE LORD : YE HEAVENS, ADORE HIM

* ข้อ 1 คำว่า ธรรมชาติ (ฟ้า-มะ-ชาติ) ผู้ร้องออกเสียง ฟ้า-ชาติ

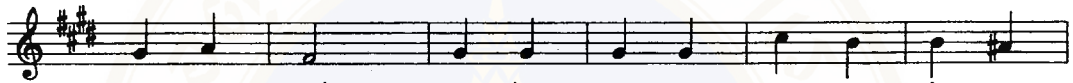
จิตเอ๋ยสรรเสริญราชาเมืองฟ้า

(Jit oey sansoen raachaa mueng faa)

♩ = 80



1. จิต เอ๋ย สรร เสริญ รา ชา เมือง ฟ้า, นำ บรร ณา ถ -
 2. สรร เสริญ พระ คุณ เพราะ พระ โปรค ปราน, บรรพ์ ภู ษ ทน
 3. เลียง ดู รัก ษา คัง บิ คา ช้า, ช้า อ่อน ระ อา
 4. เขิญ เทพ เท วา ช่วย ช้า บรร เลง, แต่ เพรง พวก นี้



วาช พระ องค์ ท่าน ได้ ช้า รัก ษา ชก โทษ ช้า,
 ทูกข์ นา นา พระ องค์ กาล ก่อน กาล นี้ เหมือน ก็น,
 พระ ทรง ฐิ พระ ทรง นำ ช้า ไป ตาม มรร คา,
 ยล พัก ครา, อา ทิศจ์ จัน ทรา หมอบ กราบ ย่า เกรง,



ช้า จิง ขอ สรร เสริญ พระ องค์, สรร เสริญ พระ องค์
 รัก นิ รันคร์ อวย พร ประ ษา, สรร เสริญ พระ องค์
 พระ ทรง ช่วย ปราน ปราม ศัก รุ, สรร เสริญ พระ องค์
 คือ ผู้ อา ุ ชัว *กัล ปา, สรร เสริญ พระ องค์



สรร เสริญ พรง องค์ สรร เสริญ ก- มัตริย์ ผู้ คำ รง,
 สรร เสริญ พระ องค์ สรร เสริญ พระ เจ้า องค์ สัจ อา,
 สรร เสริญ พระ องค์ พระ เมต ตา พระ องค์ พริ้ง พู,
 สรร เสริญ พระ องค์ สรร เสริญ พระ แห่ง ความ เมต ตา, อา เมน

PRAISE MY SOUL, THE KING OF HEAVEN

* ข้อ 4 คำว่า กัลปา (กั้น-ละ-ปา) ผู้ร้องออกเสียง กั้น-ปา

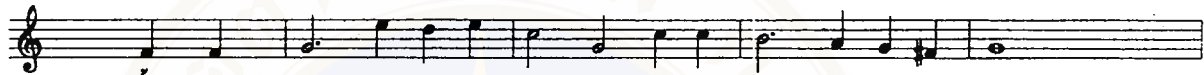
พระเจ้าข้านภาเปล่งแสงศรี

(Phrajawkhaa naphaa pleeng saeng sii)

♩ = 63



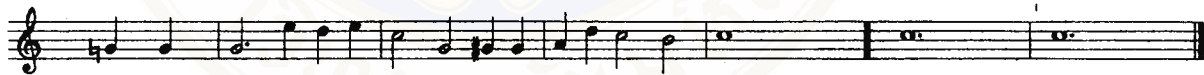
1. พระ เจ้า ข้า น - ภา เปล่ง แสง ศรี, เป็น รัศ(ชะ) มี พระ องค์ แน่ นอน,
 2. เจริญ ที่ นื่อง ร่วม ร้อง พร้อม เพรียง กัน, อ - ภิ วัน พระ เจ้า เบื้อง ฟ้า,
 3. พระ เจ้า ข้า น - ภา เปล่ง แสง ศรี, เป็น รัศ(ชะ) มี พระ องค์ แน่ นอน,



พัน ติ ภพ ครอบ ทรั - พ - ษา กร, กล่าว ทุน ทร สรร เสริญ พระ นาม,
 ความ ติศ เรา ทั้ง เขาว์ และ ช - รั, ตั้ง บรร ณา ถ - วา พระ องค์,
 พวก ข้า เจ้า เจ้า เฝ้า ประ นม กร รับ พระ พร องค์ พระ ภู มี,



ศา ธุ ศา ธุ สรร เสริญ ทุก ยาม, บรร เถง ตาม บท เพลง ข - จร,
 เท ว - คา มาก หลาย มา น้อม ลง, เรา ก็ จง กราบ พระ เมต ตา,
 เหล่า เท - วา พร้อม กัน กล่าว วา ที, เป็น สัก ฐิ พ - ยาน อ - มร,



ศา ธุ ศา ธุ พระเจ้า บ - วรร, อ - ติ สรเหนือฟ้า ทุก คาม,
 กล่าว สรร เสริญ เจริญพระศอง โลก ด้, ขอเหล่า ข้า อยู่ ด้ ร่วม ชง,
 ว่า ศา ธุ ศา ธุ องค์ บ - วรร, อ - ติ สรเหนือฟ้า ธา ศรี, ๐๑ เมม

LORD, THY GLORY FILLS THE HEAVEN

สรรเสริญองค์ผู้ทรงรัศมี

(Sansoen ong phuu song ratsamii)

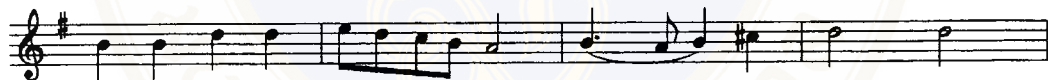
♩ = 80



1. สรร เสริญ องค์ ผู้ ทรง รัศ (๘) มี, อา ลิ จ ยา,
 2. จง บอ ก ข่า ว ป่า ว ไป ทัว หล้า, อา ลิ จ ยา,
 3. สรร เสริญ พระ เจ้า ทรง เมต ตา, อา ลิ จ ยา,



ขม บาร (๘) มี พระ เจ้า ยิ่งใหญ่, อา ลิ จ ยา,
 โลก ถึง ฟ้า จาก ฟ้า มา ดิน, อา ลิ จ ยา,
 สรร เสริญ ฤ ณา ทรง รัก ษา, อา ลิ จ ยา,



ทวย เทพ ล้อม พระ แท่น ทรง ชัย, อา ลิ จ ยา,
 เษิญ สรร เสริญ ทุก คน จง ตื่น, อา ลิ จ ยา,
 สรร เสริญ' นุ - ครา ทรง ลง มา, อา ลิ จ ยา,



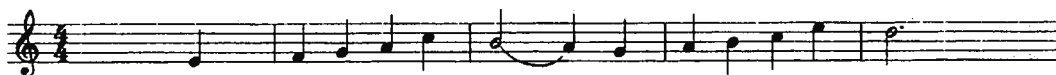
รับ รัก ไว้ เมื่อ พบ พระ องค์, อา ลิ จ ยา,
 จบ ทุก ถิ่น และ ทุก ส- มัย, อา ลิ จ ยา,
 ช่วย ประ ชา ทัว ไป ได้ หล้า, อา ลิ จ ยา อา แมน

PRAISE THE LORD, HIS GLORIES SHOW

ยามเมื่อแสงทองส่องฟ้า

(Yaam mue saeng thong song faa)

♩ = 92



1. ยาม เมื่อ แสง ทอง ส่อง ฟ้า, จิต ข้า นึก โม ท นา,
2. รา ตรี กลาย เป็น ที วา โศ กา กลาย เป็น ชื่น จิต,
3. ชาว ชน ทุก ชาติ ภา ษา, ต่าง มา วัน ทา บรร เลง,
4. เมื่อ ข้า ยัง มี ชี วิ ยิน ตี นบ ท่าน ค้ำ วย จิต,



- สา ธุ การ แด่ พระ คริสต์, ว่าง กิจ หรือ คิด ทำ งาน,
 เมื่อ ข้า เข้า โกลี พระ คริสต์, อ่า นาง ความ มีค ุณย์ ไป
 - สา ธุ การ แด่ พระ คริสต์, ทัว โลก ภา กัน สรร เสริ ญ,
 - สรร เสริ ญ นอบ น้อม พระ คริสต์, บรร เลง เป็น เพลง กัง วาน,



- จิต ข้า ขอ อ ริษ ฐาน, ด - วาย สรร เสริ ญ พระ คริสต์,
 แล้ว ข้า จัก ร้อง เพลง ชัย, ด - วาย สรร เสริ ญ พระ คริสต์,
 ยัม แยม พรร ษา จำ เริ ญ, ด - วาย สรร เสริ ญ พระ คริสต์,
 ไพ เราะ ส นิ ทมิ ญ(๕) ภาณ, ด - วาย สรร เสริ ญ พระ คริสต์, อ่า แมน

WHEN MORNING GILDS THE SKIES

เชิญมาเปล่งเสียงสรรเสริญถวายพระเยซูวาห์

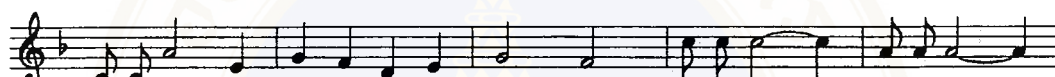
(Choen maa pleeng siang sansoen thawaay phrayeehoowaa)

$\text{♩} = 112$

สตคี่ 113



1. เชิญ มา เปล่ง เสียง สรร เสริญ ถ -วาย พระ เย โย วาห์,
2. จอม รา ชา ทรง อ่า นาง ผู้ ครอบ ครอง ทัว โลก กา,
3. โอ องค์พระ เย โย วาห์ ทรง รัง สี ความ ยิ่ง ใหญ่,



บรรดาชน ถ่อม ใจ ผู้ รับ ใช้ พระ องค์, จง สรร เสริญ จง สรร เสริญ,
 สุดแผ่นดิน ขอบ ฟ้า จักร (ะ) วาล กร่าง โกล, จง สรร เสริญ จง สรร เสริญ,
 ทรงห่วงใย ด้วย พระ ทัย เมต ตา เกื้อ ฤๅ, จง สรร เสริญ จง สรร เสริญ,



พระนามพระเจ้า ผู้ ยืน ยง, สด ฤๅการ พระ องค์ ผู้ ทรงฤทธิ์ เด ชา,
 พระนามพระ องค์ ผู้ ยิ่ง ใหญ่, สด ฤๅการ พระ ผู้ เกียรติเกร ทรง เด ชา,
 พระองค์บรรเทา ความ อา ฤๅ, สด ฤๅการ พระ นามเต็ม พูน ด้วย เด ชา

ร้องรับ



คั้ง แต่ป็อง จุ บัน สิบ ไป, ตลอดจนนี้ วันคร้ กาล, คำ รง นาน ชั้ว กับ กัลปี,

COME, SING PRAISES TO THE LORD

เชิญกักราบกษัตริย์ทรงรัสมิ์เบื่องบน

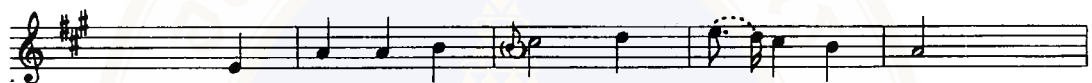
(Choen kom kraap kasat song ratsamii buengbon)

$\text{♩} = 132$

สตดุคิ 104



1. เชิญ กักราบ ก - ษัตริย์ ทรง รัศ(ะ) มี เบื่อง บน,
2. โลก นี้ ของ พระ องค์ มั่น คง ม หัศ(ะ) จรรย,
3. การ พิ ทักษ รัก ษา ของ พระ เจ้า รา ษา,



สรร เจริญ ป - ฎิ บัติ ด้วย โสม (ะ) นัส ก - มล,
 สร้าง ตาม พระ ประ - สงค์ โดย อุต ธา อ นันต์,
 มี มาก มาย นัก - หนา เหลือ จัก พรรณ (ะ) นา,



ทรง กัน กัย ดัง โต โหญ่ ดัง ป้อม แต่ โบ ราณ
 ฐา รง แผ่น ดิน โลก ไร่ ไร่ ไร่ ไร่ สิบ มา,
 ใน พระ องค์ เมื่อ วาง ใจ เรา จะ ไม่ ผิด หวัง,



และ คู่ม ครองรัก ษาช่วย ให่ พัน กัย เหล่า มาร,
 สร้าง ธา รา หุบ - ษณะพรรณ ไม้ ทั่ว โลก กษ
 ทรง เป็น องค์พระ ผู้สร้าง ผู้ ช่วย และ กำ ลัง ๑๑ เมฆ

O WORSHIP THE KING, ALL GLORIOUS ABOVE

เชิญเถิดปวงชนบนพื้นโลกา

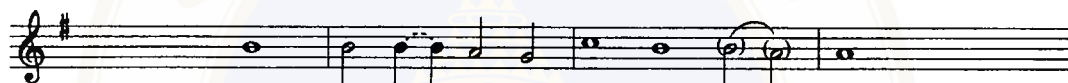
(Choen thoet puang - chon bon phun lookaa)

♩ = 132

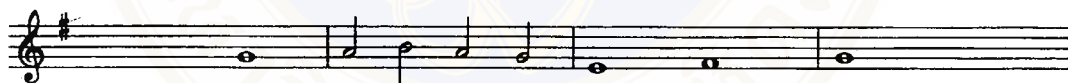
สตฤติ 100



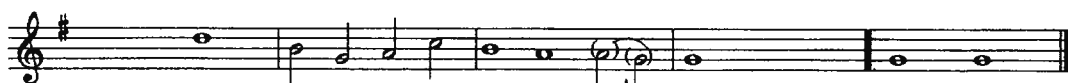
1. เชิญ เถิด ปวง ชน บน พื้น โลกา,
 2. พึง รู้ ว่า พระ เจ้า ทรง เค ขา,
 3. เชิญ เจ้า ประ ดู คู่ พระ วิ หาร -
 4. องค์ พระ เป็น เจ้า ผู้ ทรง กา รุณย์



สรร เสริย พระ เจ้า ด้วย ใจ ปรี คา,
 เรา เป็น เพียง ชน ที่ พระ สร้าง - มา,
 น้อม น มัส(ะ) การ ด้วย ใจ ชื่น - บาน,
 พระ ทัย พระ องค์ เป็ชม ด้วย พระ ฤณ



ร่วม กัน ทำ งาน ด้วย ความ ชิน คี,
 ประ ทาน ชี วา และ ทรง เอ็น อู,
 ปลั่ง เสียง สรร เสริย พระ นาม ชิน ชง,
 สัจ จา พระ องค์ ชำ รง ชิน นาน



ร้อง เพลง สรร เสริย ผู้ ทรง ฤท ธี,
 เหมือน คัง แกะ ที่ พระ องค์ คุ้ม ชู,
 พระ เจ้า องค์ เดียว คำ รง มั่น คง,
 ไม่ แปรเปลี่ยน แต่ มั่น คง ชั่ว - กาล, อา เมน

ALL PEOPLE THAT ON EARTH DO DWELL

ปวงข้าเจ้าแซ่ซ้องสาธุการ

(Pūang khaa jaw saesong saathukaan)

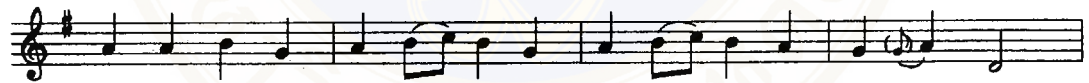
♩ = 138



1. ปวง ข้า เจ้า แซ่ ซ้อง ,สา ธุ การ พระ ผู้ ทรง สัตย์ จริง กา รุณย์,
 2. พระ ก ร ณีย์ มี ปรา กฏ มา, ท้าว โถ กา รุ้ คุณ พระ องค์,
 3. บรร คา ปวง ขน ร่วม ร้อง เพลง ซัย, สา ธุ การ ยาม รุ่ง อ รุณ



ต่อ พักตร์ ท่าน ,จิต ข้า เจ้า เมิก บาน คั่ง คอก ไม้ รับ แสง อ รุณ,
 เทพ ไท คา รา ร้อง เพลง *พรณ นา แต่ ผู้ ทรง อุต ธา คำ รง
 ความ รัก พระ องค์ คู่ม ครอบ ฤ ทัย ผูก จิต ใจ ไว้ ใน พระ คุณ,



ท่า ให้ วิ โยค โศก บาล หาย ไป, ท่า จัก สง สัย ใจ -หมอง หม่น,
 เนิน ภู ผา ป่า คง และ ธา รา, มวล นุปล ผา ทะ เล พราว พราว,
 เขิญ มา ร้อง เพลง เคน อย่าง มั่น คง, จง ชำ นะ ภัย แห่ง ซี วี,



ประ ทาน จิต ชื่น ชีพ รื่น นิ รันตร์ ประ เสริฐ เติล ฉัน ทัว ส-กนธ์,
 ผุง ปีก ขา โผ ผิน บิน ไป มา, ค่าง ขวน ช้ำสรร เสริฐ มิ วาย,
 คน ตรี คลอ นา เรา ไป วิ มาน, จน สบ ความ ส่า รากู เปรมปรีดิ์, อา เมน

JOYFUL, JOYFUL, WE ADORE THEE

*ข้อ 2 คำว่า พรณนา (พัน-นะ-นา) ผู้ร้องออกเสียง พัน - นา

เชิญมาสรรเสริญพระองค์

(Choen maa sansoen phra - ong)

♩ = 132




1. เชิญ มา สรร เสริญ พระ องค์ อี้ง ใหญ่ เกรียง ไกร ทรง สร้าง โลก - เรา,
 2. เชิญ มา สรร, เสริญ พระ องค์ ผู้ ครอง ตั้ง -สรรพ์ด้วย ฤทธิ์ เค ชา,
 3. เชิญ มา สรร เสริญ พระ องค์ ยก ย่อง บู ชา สด จิต ใจ เรา.



ควง จิต ข้า เจ้า สรรเสริญ พระ องค์ ผู้ ทรง เป็น ผู้ ช่วย - เรา,
 พระ องค์ ค้ำ ภัย ให้ เรา ร่ม เย็น อยู่ ใน พระ คฤ เมศ - คา,
 ตั้ง มี ชิ ภา เชิญ มา ร่วม วัน ทา องค์ พระ ผู้ เป็น เจ้า,



ขอ เรา ผู้ พึ่ง, ซึ่ง ได้ มา ร่วม น มัต(ะ) การ,
 พระ องค์ ประ ทาน, ให้ เรา ทุก ตั้ง ดาม ค้อง การ,
 จง กล่าว อา เมณ, เชิญ ปวง ชน ร่วม ตา รุ การ,



เปล่ง เสียง สรร เสริญ ด้วย ใจ ซัน - บาน,
 จง วาง ใจ ใน พระ องค์ ยิน นาน,
 สรร เสริญ พระ องค์ ต ลอด กาด นาน. ๑๓ เมณ

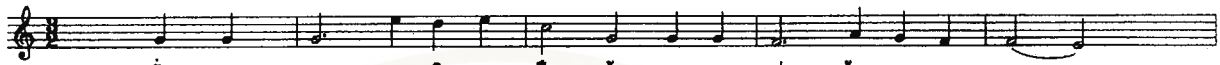
PRAISE YE THE LORD, THE ALMIGHTY

ท่อนภาสรวรรณพระเป็นเจ้า

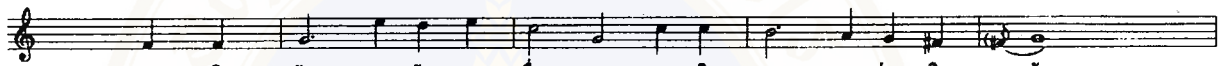
(Tua naphaa sansoen phrapenjaw)

♩ = 100

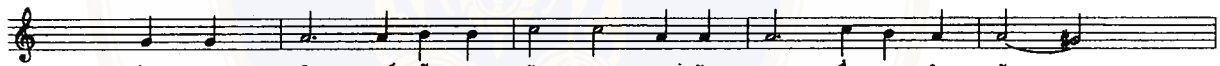
สตุดี 148



1. ทัว น ภา สรร เสริญ พระ เป็น เจ้า. เทพ ทุก เหล่า ช้อง ธา ฐ การ,
 2. จง สรร เสริญ พระ เจ้า ทรง ฤา ษา, พระ ธิญ ญา ชั่ง ขึ้น ไม่ คตาย,
 3. ขอ ถ วาย พระ เมษรติ ฤทธิ เค ษา, คง วิญ ญาณ์ มอบ องค์ ทรง ธรรม,



ฤ ธิ ชัน และ จัน ทรา ชัน บาน . บน วิ มาน คาว ต่อง เด็ด -ฉัน,
 บาลี ความ คาย หรือ ภัย มา กล้า กรวย, ทรง ท่า ทย นำ เรา มี ชัย,
 เจริญ ปวง ขน ร่วม ใจ นบ ภิ วินท์, พร้อมเพรียง กัน ภัย ติ ถ่อม ใจ,



ค่าง สรร เสริญ องค์ ผู้ ทรง ธิง ษา, พา กัน มา เชื้อ พระ คำ หัน,
 จง สรร เสริญ พระ ผู้ ช่วย โภ กา, ฤทธิ เค ษา เลื่อง ลือ ไป โภถ,
 เหล่า เท วา ทัว ฟ้า ใน วิ มาน, น้อม คง มาน สรร เสริญ ทรง ชัย.



เป็น กฤ ฑณ์ท์ น่นนอน แท้ เทียง ธรรม, หลักการ อัน ครอบจักร (๘) วาด,
 ทัว น ภา และ ชาว ขน ร่วม ใจ, ส ฤ ติ ทรง ชัย ขึ้น นาน,
 ปวง ประ ษา ภู ษา พระ ชั่ง ใหญ่, ส ฤ ติ ใ้ ทัว แคน ดิน, ษา ฌน

PRAISE THE LORD YE HEAVENS, ADORE HIM

องค์ราชาแห่งวิมานเบืองบน

♩ = 112 (Ong raachaa haeng wimaan buengbon)

สคคี่ 103



องค์ รา ชา แห่ง วิ มาน เบือง บน ปวง ชน ช้องสรร-
 เจริญ มา สรร เจริญ พระ คุณ ทรง ธรรม, แห่ง บรรพ (๒) นุ -
 ทรง อู แล คั่ง เป็น บี คา ข้าฯ, ยาม อ่อน ระ ภา
 ชุต ส วรรค์ กราบ เฝ้า องค์ ทรง ธรรม, นำ เรา น - มัส(๒)



เจริญ พระ องค์ นำ บรร ณา ถ - วาย แทบ บาท บงสุ
 รุข เรือย มา, ทรง คำ รง อยู่ ชั่ว กัล (๒) ปา,
 ทรง หนุน ใจ, ด้วย หัตถ์ เทียง ธรรม ทรง นำ ทาง ไป,
 การ นุ ชา, ควง คา รา ภา ทิพย์ และ จัน ทรา,



บาป ปลด ปลง เพราะ ทรง ได้ ข้าฯ, สรร เจริญ พระ องค์
 แก่ ประ ชา ทรง อ้า นวย พร, สรร เจริญ พระ องค์
 ปลอด ภัย พัน ความ บาป บี ชา, สรร เจริญ พระ องค์
 สรร เจริญ วัน ทา องค์ ทรง ชัย, สรร เจริญ พระ องค์



สรร เจริญ พระ องค์ ทรง คำ รง เป็น จอม รา ชา,
 สรร เจริญ พระ องค์ ทรง คำ รง สัจ จา ภา วร,
 สรร เจริญ พระ องค์ ทรง คำ รง พระ คุณ เมต คา,
 สรร เจริญ พระ องค์ ทรง คำ รง ฤท ธา เกรียง ไกร, ภา แมน

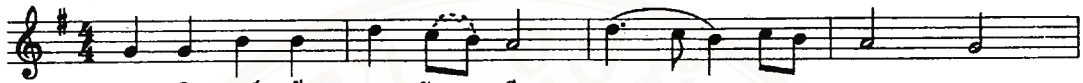
PRAISE, MY SOUL, THE KING OF HEAVEN

สรรเสริญองค์ผู้ทรงรัศมี

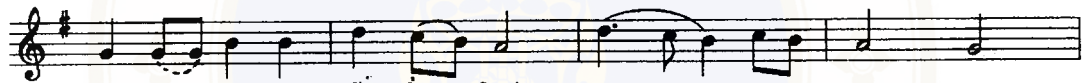
(Sansoen ong phuu song ratsamii)

♩ = 120

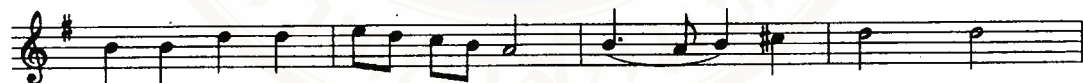
ศกศึ 150



1. สรร เสริญ องค์ ผู้ ทรง รัศ (ะ) มี, อา เล จ ยา,
 2. จง บอก ข่าว ไป ทัว โล กา, อา เล จ ยา,
 3. สรร เสริญ พระ เจ้า ทรง กา รุณย์, อา เล จ ยา,



ชม บาร (ะ) มี พระ เจ้า ยิ่ง โหญ, อา เล จ ยา,
 จาก แผ่น ฟ้า สู่ ทัว แคน ดิน, อา เล จ ยา,
 สรร เสริญ พระ คุณ ทรง รัก ชา, อา เล จ ยา,



ทวย เทพ ล้อม พระ แทน ทรง ชัย, อา เล จ ยา,
 เจริญ พา กัน สรร เสริญ ฤ มินทร์, อา เล จ ยา,
 สรร เสริญ พระ บุตร ทรง ลง มา, อา เล จ ยา,



สรร เสริญ ใน ความ รัก พระ องค์, อา เล จ ยา,
 เปล่งเสียง อิน ดี คัวย คง มาน, อา เล จ ยา,
 ช่วย ประ ชา ทัว หล้า อิน ดี, อา เล จ ยา, อา แมน

PRAISE THE LORD, HIS GLORIES SHOW

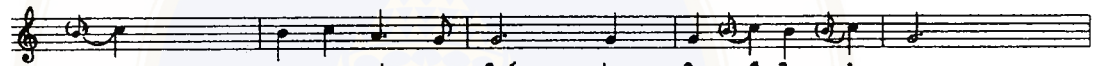
ยามเมื่อแสงทองส่องฟ้า

(Yaam mue saeng thong song faa)

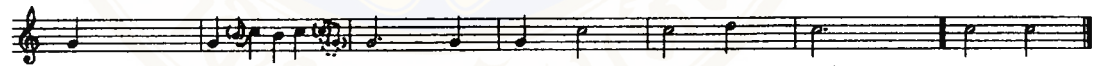
J = 128



1.	ยาม	เมื่อ	แสง	ทอง	ส่อง	ฟ้า	จิต	ข้าฯ	นึก	โม	ท	นา,
2.	รา	ศรี	กษาย	เมิน	ทิ	วา,	ไศ	กา	กษาย	เมิน	ชั้น	จิต.
3.	ชาว	ชน	ทุก	ชาติ	ภา	ษา,	ต่าง	มา	วัน	ทา	บรร	แสง.
4.	เมื่อ	ข้าฯ	ยัง	มี	จี	วี.	อิน	ดี	นบ	น้อม	ด้วย	จิต.



- ตา	ดู	การ	แต่	พระ	คริสต์,	ว่าง	กิจ	หรือ	คิด	ทำ	งาน,
- ย่า	ดู	การ	แต่	พระ	คริสต์,	อ่า	นาจ	ความ	นึก	ดู	ไป,
- ย่า	ดู	การ	แต่	พระ	คริสต์,	ทั่ว	โลก	พา	กัน	สรร	เสริญ,
- ย่า	ดู	การ	แต่	พระ	คริสต์,	บรร	แสง	เสียง	เพลง	กัง	วาน,



จิต	ข้าฯ-ขอ	อ	ธิษ	ฐาน,	อ	วาท	สรร	เสริญ	พระ	คริสต์,	
ธาม	ข้าฯ	บรรด	คทอง	ซ้อ,	อ	วาท	สรร	เสริญ	พระ	คริสต์,	
อิน	ดี	ปริ	ดา	เทนิค-เทนิ,	อ	วาท	สรร	เสริญ	พระ	คริสต์,	
พิง	ไพ	เรณ	ปิ่น	*นิจ	กาล,	อ	วาท	สรร	เสริญ	พระ	คริสต์,

๑๑ แมน

WHEN MORNING GILDS THE SKIES

* ข้อ 4 คำว่า นิจกาล (นิจ-จะ-กาน) ผู้ร้องออกเสียง นิจ-กาน

BIOGRAPHY



NAME	Ms. Dusanee Boonyasangawong
DATE OF BIRTH	25 March 1965
PLACE OF BIRTH	Bangkok, Thailand
INSTITUTIONS ATTENDED	Payap University, 1985-1988: Bachelor of Arts (Music) (First class honor) Mahidol University, 1997-2000: Master of Arts (Music)
POSITION & OFFICE	1989-1994 Teacher of Piano and J.M.C. Class, Yamaha Music School, Chiang Mai 1994-Present, Dept of Music and Dramatic Art, Rajabhat Institutes Nakhon Si Thammarat, Nakhon-Noppitam Road, Maung, Nakhon Si Thammarat. Position: Lecturer of Music