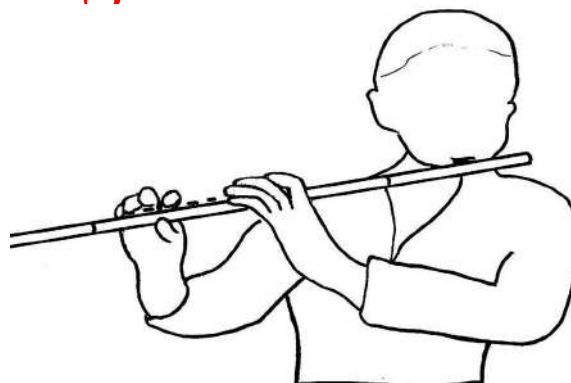




TWIMBE MAKUU YA MUNGU



Mchango wa mwaka 2018



Utangulizi

Kila kiumbe kinamsifu Mungu kwa namna yake.

Sisi wanadamu tunamsifu kwa kutangaza makuu yake kupitia maneno, matendo, nyimbo au michezo mbalimbali.

Waimbaji wakristu, wanamshukuru kanisani wakitangaza matendo yake kupitia nyimbo zinazoambatana na liturjia, siku kwa siku.

Mwaka 2018 tulipokea nyimbo nyingi ndani ya bahasha kutoka kwa watungaji, na nyingine kwa sauti kupitia mitandao mbalimbali ili tusaide kuzisawanisha na kuziandika. Kiisha uchunguzi, tulichagua chache na kuzikusanya katika buku hili, 'Twimbe makuu ya Mungu'. Tuliongeza pia chache tulizosikia hapo zamani na ambazo watungaji hawajulikani.

Tunashukuru Mungu ambaye ametupatia vipaji vinavyotuwezesha kuchangia katika kazi hii. Tunasema asante kwa wote waliotusaidia kutoka huku na kule kadiri walivyoweza ili tukusanye nyimbo hizi kiliturjia kwa kuboresha ibada takatifu.

Kwa uzuri na kawaida ya nyimbo hizi, sifa zote zimrudilie Mungu ambaye ametupa vyote kwa bure.

Tunangojea msaada wa shauri au pendekezo fulani kutoka kwenu, aksanti.

Imefanyika pa Goma, tarehe 06/01/2019

Oscar Mutabazi Batumike

+243998624551

+243853734477

oscarmutabazi@gmail.com

Hodi Bwana nifungulie

M. Floribert Mugisha
H.Oscar M. Batumike

Sol Ré Do Sol Ré

R. Ho di ho di Bwa na ho di ho di Bwa na ho di Bwa na
(Bwa na ho di Bwa na)

Ré 7 Mim7 Lam 7 Ré Sim Ré Sol

ni fu ngu li e mi la ngo ya ko ni o nye she nji a i e nda yo
ni fu ngu li e mi la ngo ya ko le o ni o ne nji a)

Ré7 Sol Lam Sim Mim Do Ré Sol

kwa ko ho di ho di ni fu ngu li e mi la ngo
(Ho di Bwa na)

©

Hodi Bwana nifungulie

Sol Ré7 _____ 5

1. Kwa fu ra ha ku bwa na ja mbe le ya ko ni
 2. Nyu mba ni mwa ke mu na ma ka o me ngi mu
 3. Ee Bwa na u ni sa fi she ro ho ya ngu ma
 4. Kwa fu ra ha ku bwa vi na nda na ngo ma wa

Sol Lam Ré 7 Sol

¹⁴

pa te ku si ki a ma ne no ya ko Bwa na
 je ni wo te tu i ngi e na wi mbo we tu
 ne no ni ta ka yo si ki a ya ni pe nye
 kri stu tu i ngi e nyu mba ni mwa ke Mu ngu (Ho di)

Lève-toi Jérusalem

Léo Boudreau
André Dumont, o.m.i.
H. Oscar M. Batumike

R: Lève-toi et vois venir de loin ces gens qui viennent pour te chanter te chanter lève-toi chante Jérusalem

8
1. Car sur toi a resplendi Yahvé Lève-toi et vois venir ces gens tout autour chante en tous les temps et tous les lieux

11

R. Lève-toi et vois venir de loin
Ces gens qui viennent pour te chanter
Lève-toi, chante Jérusalem !

1 - Car sur toi a resplendi Yahvé
Lève-toi et vois venir ces gens tout autour
Chante en tous les temps et tous les lieux.

2 - Car en toi la Gloire s'est levée
Ta lumière a fait jaillir sur nous le plein jour
Chante en tous les temps et tous les lieux.

3 - Car vers toi, tous les pays viendront
Et ton cœur exultera aux joies du retour
Chante en tous les temps et tous les lieux.

©

Dieu nous appelle

Mus. Moïse Chubaka
H.Oscar M.Batumike

R.Dieu nous ap pel le dans sa mai son ve nons tous les coeurs pleins de joie al lé lu ia

al lé lu ia cri ons pour lui chan tons pour lui car il est Dieu de l'u ni vers

1.Quel le joie d'en trer dans la mai son la mai son du Sei gneur no tre Dieu
2.Par nos chants et par nos ins tu ments ve nons à lui a fin d'ac cuei lir
3.Ve nez dans le tem ple du Sei gneur é cou ter la pa ro le de vie

en ce jour de fê te en ce jour de grand bon heur
son Es prit d'é cou te et de con cor de tou jours
vous au rez la grâ ce de son a mour in fi ni

©

Naja kwako ee Bwana

M. Floribert Mugisha
H. Oscar M. Batumike

Na ja kwa ko e Bwa na ni ki i nu a ma cho ya

The first system of music is in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Na ja kwa ko e Bwa na ni ki i nu a ma cho ya.

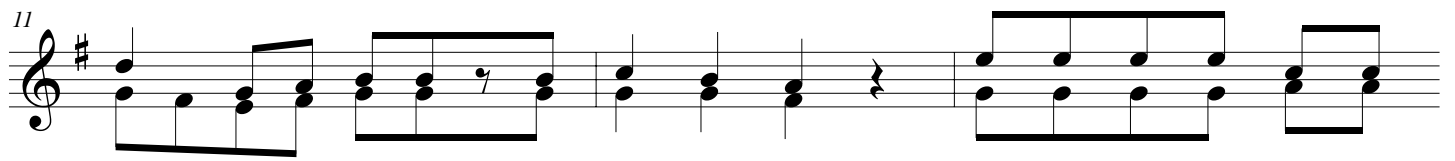
4
ngu na kue le ke a (Bwa na) na ku ja ka ni sa ni ku ku o mba Bwa na
na ku ja ku o mba Bwa na _____

The second system of music starts at measure 4. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: ngu na kue le ke a (Bwa na) na ku ja ka ni sa ni ku ku o mba Bwa na. The system ends with a long note: na ku ja ku o mba Bwa na _____.

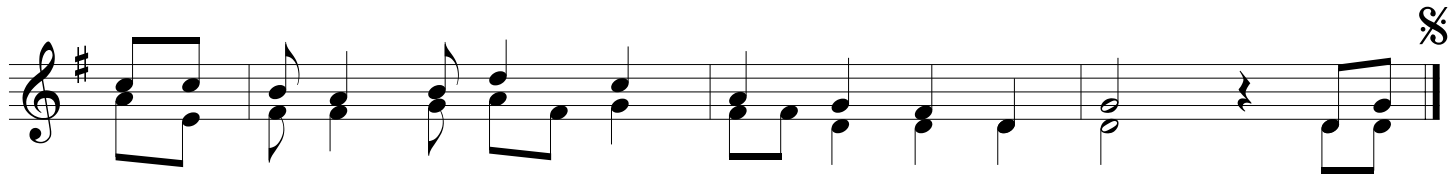
8
ni po ke e le o nyu mba ni mwa ko ee Bwa na

The third system of music starts at measure 8. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: ni po ke e le o nyu mba ni mwa ko ee Bwa na.

©



1.U si ni fi che u so wa ko ni si je ni ka fa
 2.U ni ja li e u pe—— si ne e ma ya ko kwa
 3.U ni ju li she nji a i pi ni e nde kwa ma a
 4.U ni sa me he kwa a ji li ya ji na la ko tu



na ne na wa le wa shu ka o shi mo ni R. Na ja
 ma a na ni na ku a mi ni a we we
 na ni me ku i nu li a ro ho ya ngu
 ku fu mi mi mwe nye za mbi na ma o vu

Tuingie nyumbani mwa Bwana

M.Jean-Claude Kashushu

H. Oscar M. Batumike

R.Tu i ngi e nyu mba ni mwa Bw na tu ki

i mba tu ki che za nyi mbo za fu ra ha

1. Wa ba ba na wa ma ma njoo ni nyu mba ni mwa Bwa na
2. Wa ku bwa na wa do go
3. Ma pa dri na ma fre ra

wa ka ka na wa da da Njoo ni nyu mba ni mwa Bwa na
wa ze e na wa to to
bi ki ra na she ma si

©
Goma le 01 Nov. 2018

Tuingie nyumbani mwake

M. Martinez Mwissa
H. Oscar M. Batumike

R. Tu i ngi e nyu mba ni mwa ke Bwa na kwa fu ra ha

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (indicated by two sharps) and 4/4 time. The melody is written in a simple, rhythmic style with quarter and eighth notes. The lyrics are written below the notes.

ku bwa pi a kwa ki che ko njoo ni tu i ngi e

The second system of music continues the melody from the first system. It also consists of two staves in treble and bass clefs, in D major and 4/4 time. The melody concludes with a final chord. The lyrics are written below the notes.

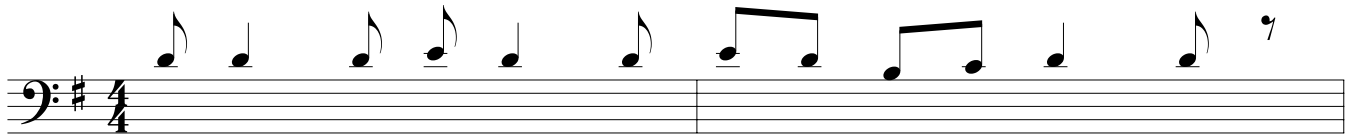
7

1. Kwa ma pe ndo ya ke 'ka tu li nda wi ki nzi ma sa sa ni
 2. Tu i a che myo yo ye tu wa zi kwa ma ne no ya u zi
 3. Tu zi fu nge si mu ze tu wo te na tu fwa te ma fu ndi

saa ya kui ngi a nyu mba ni mwa ke ku mwa bu du
 ma i li ya ge u ze mwe ne ndo we tu le o
 sho ya li yo a nda li wa le o kwa waa na we

Unatuita nyumbani mwako

M. Floribert Mugisha
H. Oscar M. Batumike



U na tu i ta nyu mba ni mwa ko Bwa na

3

U na tu i ta nyu mba ni mwa ko Bwa na ku i jo nge a a lta re ya ko

7

tu pa te ku si ki li za ma ne no ya u zi ma we tu

11

Solistes puis tous

1. Nyu mba ni mwa ko ee Bwa na mu na fu ra ha na sha ngwe

2. Nyumbani mwako ee Bwana muna amani na raha
3. Nyumbani mwako ee Bwana muna undugu wa kweli
4. Nyumbani mwako ee Bwana muna uzima milele

©

Venez dans la maison du Seigneur

M. Jonathan Okito
H. Oscar M. Batumike

Solistes puis tous

Sib Fa Ré Solm Ré m Do Fa Sib Fa Sib

R.Venez dans la maison du Seigneur les coeurs ouverts à lui ve à lui.

Fa 7 Sib

Acclamez de joie battez les mains louons notre Seigneur.

Fa 7 Sib

Acclamez de joie battez les mains venons le Roi des rois.

Si \flat Mi \flat Fa 7 Si \flat Si \flat

Solistes puis tous

1. De tous les ho ri zons nous ve nons a do rer le Roi de Roi R. Ve
 2. O peu ples, O na tions de par tout a van cez vers lui O lui
 3. Que l'u ni vers en tier chante et loue l'a mi tié de Dieu Que Dieu
 4. Pous sons de cris de joie, lou ons Dieu, qui nous a con vié pous vié
 5. Lou ange à no tre Dieu tout puis sant dans les siècles A men lou men

Bwana utuhurumie

M. Josué Lumesa
H. Oscar M. Batumike

1&3.Bwa na u tu hu ru mi e u tu hu ru
2.Kri stu u tu hu ru mi e u tu hu ru

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are written below the treble clef staff.

4
mi e u tu hu ru mi e
mi e u tu hu ru mi e

The second system of the musical score continues from the first system. It is marked with a '4' at the beginning of the treble clef staff. The lyrics are written below the treble clef staff.

Bwana utuhurumie

M. Jean-Paul Sadiki
H. Oscar M. Batumike

Solistes puis tous

Bwa — na u tu hu ru mi e Bwa — na u tu hu ru mi e

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line consists of two phrases: 'Bwa — na u tu hu ru mi e' and 'Bwa — na u tu hu ru mi e'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

Solistes puis tous

Kri stu u tu huru mi e Kri stu u tu hu ru mi — e

The second system of the musical score continues the piece. It begins with a measure rest marked with the number '5'. The vocal line consists of two phrases: 'Kri stu u tu huru mi e' and 'Kri stu u tu hu ru mi — e'. The piano accompaniment continues to support the vocal line with a consistent rhythmic pattern.

Bwana utuhurumie

M. Martinez Mwissa
H. Oscar M. Batumike

1&3. Bwa na u tu hu ru mi e Bwa na u tu hu ru mi e Bwa na

Bwa na tu hu ru mi e Bwa na tu hu ru mi

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines. The lyrics are written below the staves, with the first line starting with a 1&3 measure rest.

3

u tu hu ru mi e tu hu ru mi e

e tu hu ru mi e tu hu ru mi e

The second system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system. The lyrics are written below the staves, with a 3-measure rest at the beginning of the first line.

2. Kristu utuhurumie...

©

Bwana utuhurumie

M. Prince Lumesa
H. Oscar M. Batumike

1. Bwa na u tu hu ru mi e Bwa na u tu hu ru mi e
2. Kri stu u tu hu ru mi e Kri stu u tu hu ru mi e

The musical score is written in 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) starts with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with eighth notes and quarter notes, ending with a half note G4. The lyrics are aligned with the notes: '1. Bwa na u tu hu ru mi e' and '2. Kri stu u tu hu ru mi e' for the first phrase, and 'Bwa na u tu hu ru mi e' and 'Kri stu u tu hu ru mi e' for the second phrase.

Bwana utuhurumie

M. Prince Lumesa
H. Oscar M. Batumike

1&3. Bwa na u tu hu ru mi e u tu hu ru mi e
2. Kri stu u tu hu ru mi e u tu hu ru mi e

The first system of the musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble staff and a bass staff. The treble staff contains the vocal melody with lyrics underneath. The bass staff contains a piano accompaniment. The lyrics are: 1&3. Bwa na u tu hu ru mi e u tu hu ru mi e; 2. Kri stu u tu hu ru mi e u tu hu ru mi e.

Bwa na u tu hu ru mi e Bwa na
Kri stu u tu hu ru mi e Kri stu

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves: a treble staff and a bass staff. The lyrics are: Bwa na u tu hu ru mi e Bwa na; Kri stu u tu hu ru mi e Kri stu.

Bwana utuhurumie

Robert Gédéon GBADO

1.3. Bwa na u tu hu ru mi e (Bwa na) u tu hu ru mi e Bwa na u

The first system of the musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are placed below the treble staff.

tu hu ru mi e u tu hu ru mi e u tu hu ru mi e

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves (treble and bass clef) in the same key signature and time signature. The lyrics are placed below the treble staff.

2. Kristu utuhurumie...

©
OMB-CDPCL Goma

Seigneur prends pitié

M. Jonathan Okito
H. Oscar M. Batumike

Sei gneur Sei gneur prends pi tié de nous Sei gneur Sei gneur prends

The first system of the musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble staff and a bass staff. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are placed below the treble staff.

4
pi tié de nous Sei gneur Sei gneur prends pi tié de nous prends pi tié de nous

The second system of the musical score continues the melody from the first system. It is marked with a '4' at the beginning of the treble staff. The lyrics are placed below the treble staff. The piece concludes with a double bar line.

Seigneur prends pitié de nous
O Christ prends pitié de nous
Seigneur prends pitié de nous

©

Gloire à Dieu

M. Jonathan Okito
H. Oscar M. Batumike

Musical score for the first system of "Gloire à Dieu". The score is written for two staves (treble and bass clef) in 4/4 time. The key signature is B-flat major (two flats). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "R. Gloire à Dieu gloire à Dieu au plus haut des cieux". The notes are: R. (Mi), Gloire (Si), à (Do), Dieu (Ré), gloire (Mi), à (Fa), Dieu (Sol), au (La), plus (Si), haut (Do), des (Ré), cieux (Mi). The notes are: gloire (Mi), à (Fa), Dieu (Sol), gloire (Mi), à (Fa), Dieu (Sol), au (La), plus (Si), haut (Do), des (Ré), cieux (Mi).

Mi_b Si_b Do₁ La_b

R. Gloire à Dieu gloire à Dieu au plus haut des cieux

gloire à Dieu gloire à Dieu au plus haut des cieux

Musical score for the second system of "Gloire à Dieu". The score is written for two staves (treble and bass clef) in 4/4 time. The key signature is B-flat major (two flats). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "et paix sur la terre aux hommes qu'il aime". The notes are: et (Mi), paix (Si), sur (Do), la (Ré), terre (Mi), aux (Fa), hom (Sol), mes (La), qu'il (Si), ai (Do), me (Mi). The notes are: et (Mi), paix (Si), sur (Do), la (Ré), terre (Mi), aux (Fa), hom (Sol), mes (La), qu'il (Si), ai (Do), me (Mi).

Mi_b La_b Si_b 7 Mi_b

et paix sur la terre aux hommes qu'il aime

6

Mi \flat Si \flat Fam

1. Nous te lou ons nous te bé nis sons nous t'a
 2. Sei gneur Dieu Roi du ciel Dieu le Père tout puis
 3. Toi qui en lèves le pé ché du mo nde prends pi
 4. Car toi seul es saint, toi seul Sei gneur toi seul

Si \flat Solm 7 Dom Si \flat

do rons nous te glo ri fions nous te ren dons
 sant Sei gneur fils u ni que Jé sus Christ Sei
 tié; re çois nos pri è res toi qui es
 le très haut Jé sus Christ a vec l'Es prit

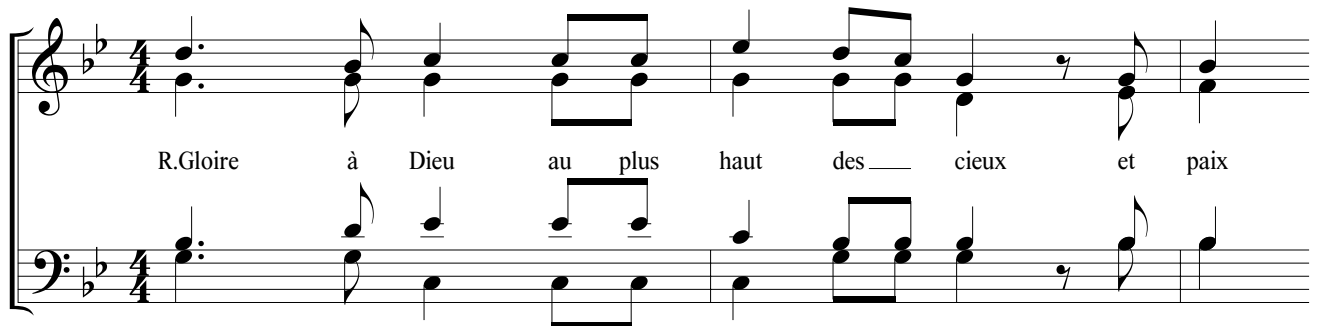
La \flat Fam Dom Solm Si \flat Mi \flat

grâ ce pour ton im men se gloi re
 gneur Dieu a gneau de Dieu le fils du Père
 sis à la droi te du Père prends pi tié de nous
 Saint dans la gloi re de Dieu le Père

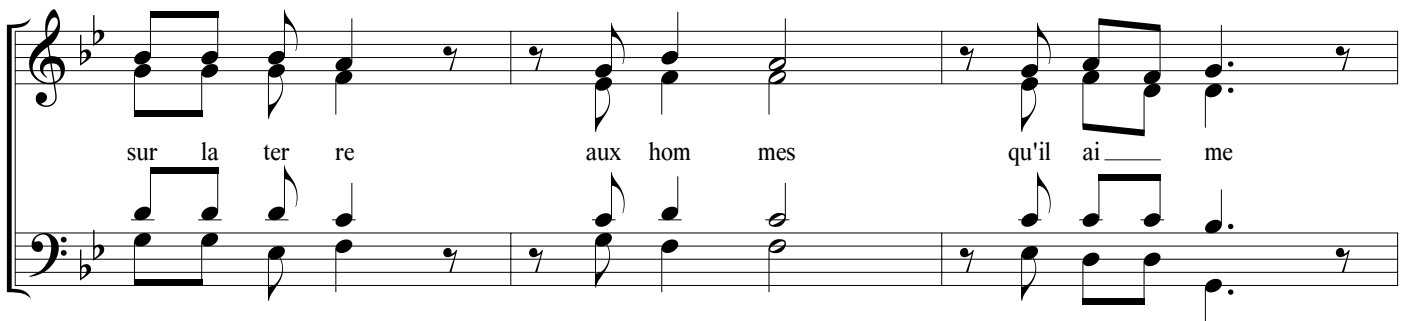
Gloire à Dieu au plus haut des cieux

M. Prince Lumesa
H. Oscar M. Batumike

Solistes puis tous



R.Gloire à Dieu au plus haut des cieux et paix



sur la terre aux hommes qu'il aime



Nous te louons nous te bé niss ons nous t'a do
Seig neur Dieu Roi du ciel Dieu le père tout puis sant
Le fils du Père toi qui en lè ves le pé ché du monde re çois no
Toi qui es as sis à la droite du Père prends pi tié
Jé sus christ a vec le Saint Es prit dans la

Note: On peut combiner les "couplets", les chanter un a un, deux a deux ou trois a trois.

©

Fait à Entebbe le 16 Novembre 2018

rons nous te glo ri fions pour ton im men se gloi re
 Sei gneur fils u ni que Jé sus Christ Sei gneur Dieu a gneau de Dieu
 du mon de prends pi tié prends pi tié de nous
 tre pri è re re çois no tre pri è re
 de nous toi qui es saint toi seul es Sei gneur toi seul es le très haut
 gloi re de Dieu le Père A men A men

Sifa kwa Mungu

M. Donatien Habamungu
H. Oscar M. Batumike

Si fa kwa Mu ngu juu mbi ngu ni na a ma ni ni a ma ni du ni
na a ma ni ni a ma ni du ni

The first system of the musical score is written in 4/4 time. It features a treble clef and a bass clef. The melody is primarily composed of eighth and quarter notes, with some rests. The lyrics are written below the notes, with some words appearing on two lines. A repeat sign is present at the beginning of the system.

a ni kwa wa tu a na o wa pe nda (si fa) R. Si nda
a ni ni

1. a ma ni kwa wa tu a na o wa pe nda Si nda
2. a ma ni kwa wa tu a na o wa pe nda Si nda

The second system of the musical score continues the melody. It includes two first endings, labeled '1.' and '2.', which lead to different conclusions of the phrase. The lyrics are written below the notes, with some words appearing on two lines. The system ends with a double bar line and repeat dots.

8

1. Tu na ku si fu tu na ku he shi mu tu na ku a bu du tu na ku tu ku
 2. Bwa na Mu ngu m fa lme wa mbi gu Mu ngu ba ba mwe nye zi ye su kri
 3. Mwa na wa ba ba u na ye o ndo wa za mbi ya du ni a u tu hu ru mi
 4. U na ye ka a ku u me kwa Ba ba u tu hu ru mi e u tu hu ru mi
 5. We we pe kee ya ko mkuu Ye su Kri su pa mo ja na Ro ho mta ka ti

12

za tu na ku shu ku ru kwa a ji li ya u tu ku fu wa ko mkuu si fa R. Si
 stu mwa na wa pe ke e kwa na mu ngu mwa na ko ndo o wa Mu ngu
 e uo ndo wa ye za mbi za du ni a u po kee o mbi le tu
 e kwa ma a na we we pe ke ya ko mta ka ti fu Bwa na Mu ngu
 fu ka ti ka u tu ku fu wa Mu ngu Ba ba A men

Amri za Bwana

M. Jean-Claude Kashushu
H. Oscar M. Batumike

A mri za Bwana za furai shamo yo

The first system of music is in 4/4 time, featuring a treble and bass clef. The melody is written in a simple, accessible style with a key signature of one flat (Bb). The lyrics are placed below the notes.

6

ni ka mi li fu ya tu li za ro ho
ni i ma ra ya mle te a mji nga he ki ma
ni za ha ki zi na fu ra hi sha mo yo
ni sa fi li na ti a ma cho mwa nga za
ni sa fi ya du mu ha ta mi le le
ni kwe li zo te ni za ha ki ka mi li

The second system of music continues the melody from the first system. It includes a measure rest for the first measure, marked with a '6' above the staff. The lyrics are aligned with the notes.

1. She ri a ya Bwa na
ma a gi zo ya Bwa na
2. A mri za Bwa na
A gi zo la Bwa na
3. I ba da kwa Bwa na
Hu ku mu za Bwa na

Bwana ndiye ananitegemeza

Ona Zab. 54

M. Christophe B. Matata
H. Oscar M. Batumike

1. Ee Mu ngu kwa ji na la___ ko u ni o ko we Bwa na___
na kwa u we zo wa ko m kuu u ni o ne e hu ru ma
2. Kwa ma a na wa ge ni we ngi wa na ni sha mbu li a___
Wa ti sha o wa na ta fu ta wa pa te na fsi ya___ ngu
3. Ta za ma Bwa na Mu ngu wa ngu a na ni sa i di a___
Ni ta m to le a za bi hu kwa pe ndo la ke kwa ngu

4
R. Bwa na ndi ye a na___ ye i te ge me___ za na fsi ya___ ngu

6
ee Bwa na ni ta li shu ku ru ji na la ko mi le le

©
Fait à Bunia le 24 Septembre 2018
Holy Family Choir

Bwana ndiye mchungaji wangu

Ona Zaburi 22/23

M. Jonathan Okito
H. Oscar M. Batumike

Bwa na ndi ye mchu nga ji wa — ngu mi mi si ko se wi ki tu oh —

The first system of the musical score is written in 4/4 time. It features a treble and bass clef. The melody is primarily composed of eighth and quarter notes, with some rests. A repeat sign with a first ending bracket is placed above the first measure. The lyrics are written below the notes, with a long horizontal line under 'wa' and 'oh' to indicate a sustained note.

Bwa na ndi ye mchu nga ji wa — ngu mi mi si ko se wi ki tu Bwa ki tu

The second system of the musical score continues from the first. It is marked with a '5' at the beginning. The melody includes a first ending bracket with two options: '1.' and '2.'. The lyrics are written below the notes, with a long horizontal line under 'wa' and 'tu' to indicate a sustained note.

1. A ni pu mzi sha ka ti ka ma li sho ma bi chi a ni pe le ka
 2. A ni o ngo za ka ti ka nji a i li yo sa wa kwa a ji li____
 3. Na ni ki pi ta ka ti ka bo____ nde la gi za si ya o go pi
 4. U me ta ndi ka me za mbe le ya ngu ma cho ni pa ma a du i

kwe__ nyi ma ji ma tu li vu a ni pa ti a ngu vu R. Bwa
 ya si__ fa__ ya__ ji na si fa ya ji na la ke
 ma ba__ ya__ kwa ni we we u ko pa mo ja na mi
 za__ ngu mi mi na ku pa ka ki chwa cha ngu ma fu ta

Bwana ni karibu na wale wanaomwita

T. Ona Zab.144
M. Gédéon Gbado
25e Dim TOA

R.Bwa na ni ka ri bu na wo te wa na o mwi ta Bwa ta

1. Ki la si ku na ta ka ku ku si fu ee Bwa na
2. Bwa na Mu ngu ni mku bwa wa ku si fi wa sa na
3. Bwa na Mu ngu ni mwe nye hu ru ma na mpo le

na ku tu ku za ji na la ko da i ma R. Bwa
wa la u ku bwa wa ke ha uvu mbu li ka ne
mvu mi li vu na mwe nye u we ma mwi ngi

©
OMB-CDPCL Goma

Bwana, unayo maneno ya uzima

Ona Zaburi 18, 8-10

M. Robert Gbado

R.Ee Bwa na we we u na yo ma ne no ya u zi ma Ee ma

1. She ri a ya Bwa na ni ka mi li fu ya tu nza ro ho ma fu ndi sho
2. A mri za ke Bwa na ni za ha ki za fu ra hi sha mo yo; a gi
3. I ba da kwa Bwa na ni sa fi ya dumu mi le le hu ku mu za

ya Bwa na ni i ma ra ya mle te a m ji nga he ki ma R. Ee
zo la Bwa na ni sa fi la ya ti ya ma cho mwa nga za
Bwa na ni kwe li zo te ni za ha ki ka mi li

©
OMB-CDPCL Goma

Wewe unayo maneno

Zaburi 18

Mus: Joseph Gato
H. Oscar M. Batumike

R.E e Bwa na we we u na yo ma ne no

1. 2.
ya u zi ma wa mi le le E e le le

1. Sheria ya Bwana ni kamilifu
yatuliza roho
Mafundisho ya Bwana ni imara
yamletea mjinga elimu

2 Amri za Bwana ni za haki
zafurahisha moyo
Agizo la Bwana ni safi
latia macho mwangaza

3. Ibada kwa Bwana ni safi
yadumu hata milele
hukumu za Bwana ni kweli
zote za haki kamili

4. Zatamanika kuliko zahabu
kuliko wingi wa zahabu safi
ni tamu kuliko asali
kuliko mavuno ya uki

©

Heri, heri

M. Jonathan Okito
H. Oscar M. Batumike

The musical score is written in G major (one flat) and 6/8 time. It consists of three systems of staves. The first system (measures 1-3) has lyrics: R.He ri he ri hu o ndi o mwa. The second system (measures 4-6) has lyrics: nzo wa u fal me wa Mu ngu. The third system (measure 8) contains a single melodic line with a semicolon at the end.

1. Heri walio maskini moyoni
kwani ufalme wa mbingu ni wao

2. Heri walio na kiu na njaa ya utakatifu
kwani wtashiba

Je remets mon esprit

Psaume 30
Vendredi Saint

M. Gracius Baraka
H. Oscar M. Batumike

O père en tes mains (o Père) je re mets mon es prit (o Père)

O père en tes mains je re mets mon es prit

9

En toi, Seigneur, j'ai mon refuge ;
garde-moi d'être humilié pour toujours.
En tes mains je remets mon esprit ;
tu me rachètes, Seigneur, Dieu de vérité.

Je suis la risée de mes adversaires
et même de mes voisins,
je fais peur à mes amis
s'ils me voient dans la rue, ils me fuient.

On m'ignore comme un mort oublié,
comme une chose qu'on jette.
J'entends les calomnies de la foule ;
ils s'accordent pour m'ôter la vie.

©

Moi, je suis sûr de toi, Seigneur,
je dis : « Tu es mon Dieu ! »
Mes jours sont dans ta main : délivre-moi
des mains hostiles qui s'acharnent.

Sur ton serviteur, que s'illumine ta face ;
sauve-moi par ton amour.
Soyez forts, prenez courage,
vous tous qui espérez le Seigneur

Le Seigneur est Roi

Selon le Psaume 92

Mus. Eric Kambale Isidore
H. Oscar Mutabazi Batumike

Le Sei gneur est roi Il _____ rè gne dans la gloi re

(est roi, Il _____ rè gne)

The first system of the musical score is written in G major and 6/8 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the notes.

5
Le Sei gneur est roi Il _____ rè gne dans la gloi re

(est roi Il _____ rè gne)

The second system of the musical score continues the melody and accompaniment from the first system. It is marked with a '5' at the beginning of the treble staff. The lyrics and their placement are consistent with the first system.

9

The third system of the musical score consists of two staves with block chords. It is marked with a '9' at the beginning of the treble staff. This system appears to be a continuation of the accompaniment without a vocal line.

Le Seigneur est roi ;
il s'est vêtu de magnificence,
le Seigneur a revêtu sa force.

Et la terre tient bon, inébranlable ;
dès l'origine ton trône tient bon,
depuis toujours, tu es.

Tes volontés sont vraiment immuables :
la sainteté emplit ta maison,
Seigneur, pour la suite des temps.

©

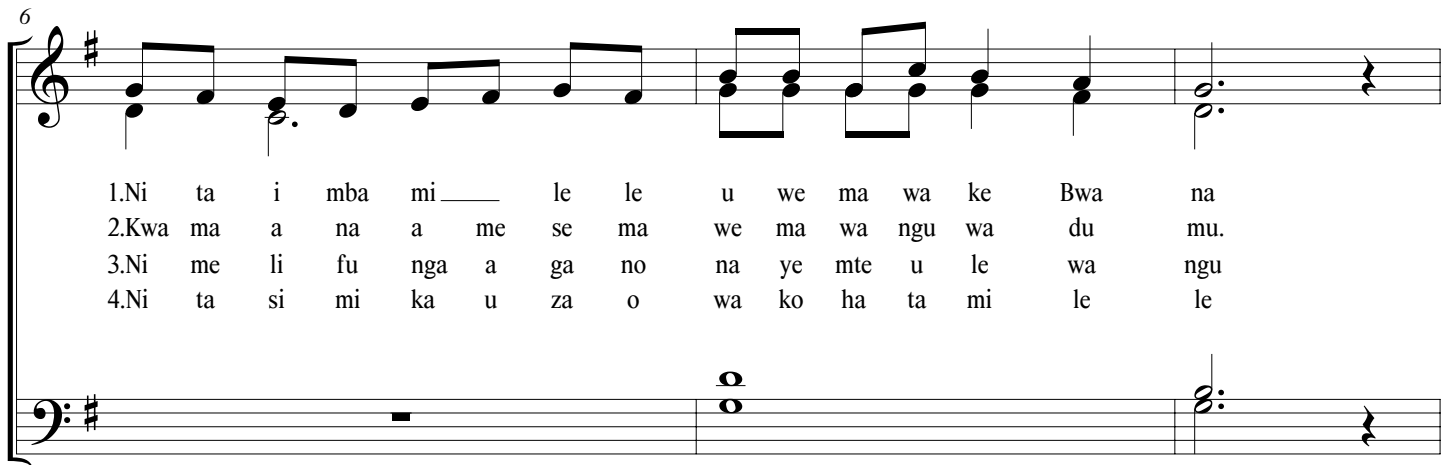
Nitaimba milele

T. Ona Zaburi 88/89
M. Jean-Claude Kashushu
Harm. Oscar M. batumike

Musical notation for the first system of the hymn. It consists of a treble clef staff and a bass clef staff, both in 4/4 time and key of D major. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: R. Ni ta i mba mi le le we ma wa ke Bwa na

Musical notation for the second system of the hymn. It consists of a treble clef staff and a bass clef staff, both in 4/4 time and key of D major. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: ni ta i mba mi le le we ma wa ke Bwa _____ na

6



1. Ni ta i mba mi le le u we ma wa ke Bwa na
 2. Kwa ma a na a me se ma we ma wa ngu wa du mu.
 3. Ni me li fu nga a ga no na ye mte u le wa ngu
 4. Ni ta si mi ka u za o wa ko ha ta mi le le

9



ni ta wa ju li sha wa tu wo te ua mi ni fu wa ke
 Ku to ka mbi ngu ni a ti mi za ua mi ni fu wa ke
 ni li vyo mua pi a Da u di m cha gu li wa wa ngu
 ni ta i ma ri sha u fa lme wa ko vi za zi vyo te

Onjeni muone

M. Jonathan Okito
H. Oscar M. Batumike

Solistes puis tous

O nje ni mu o ne ji nsi Bwa na yu mwe ma

The first system of music is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of two staves. The melody is primarily composed of eighth and quarter notes, with some chords. The lyrics are written below the treble staff.

5
kwa ka ra mu ya ke pa si po ma li po a na tu ga wi ya mwi li

The second system of music starts at measure 5. It continues with the same musical style as the first system. The lyrics are written below the treble staff.

12
wa ke da mu ya ke njoo ni tum po ke e mwi li e

1. 2.

The third system of music starts at measure 12. It includes a first ending (1.) and a second ending (2.). The lyrics are written below the treble staff.

©

17

1.O nje ni mwi li wa ke Kri stu o nje ni
 2.O nje ni da mu ya ke Kri stu o nje ni
 3.A na ye ku la mwi li wa ke Kri _____ stu
 4.A na ye ku nywa da mu ya ke Kri _____ stu
 He ri kwa wa tu we nyi ku ja me za ni

21

cha ku la cha u zi ma we tu ka ma te ni mu le
 ki nywa ji cha wo ko vu we tu ka ma te ni mu nywe
 a ta pa ta u zi ma te le mpa ka mi le le
 a ta pa ta wo ko vu te le mpa ka mi le le
 ku cha ngi a mwi li na da mu ya ___ Bwa na Ye su

Opesi ngai kokumisa yo

Psaume 21, 26

M. Robert Gédéon
H. Oscar M. Batumike

E Mo ko nzi o pe si ngai ko ku mi sa

yo o ka ti ya li ngo mba e ne ne!

6
1. Na ko ko ki sa ma la ko ma yo
2. Ba o mbo ba ko li ya mpe ko to nda
3. Mo ki li mo bi mba mo ka ni sa yo

8
o ntei ya ba ye ba ko ba nga yo
ba ko lu ka yo mpe ko ku mi sa yo
ma bo ta ma nso ba ko ku mi sa yo

©
Goma, le 26 Dec 2018

Psaume 92

Christ-Roi

Martinez Mwissa
H. Oscar M. Batumike

Musical score for the first system of 'Psaume 92'. It features a vocal line and a piano accompaniment in 4/4 time, with a key signature of one flat (Bb). The lyrics are: 'Jé sus Christ Sei gneur tu rè gnes dans la gloi re'.

Musical score for the second system of 'Psaume 92'. It features a piano accompaniment in 4/4 time, with a key signature of one flat (Bb). The system starts with a measure number '4' above the treble clef. The accompaniment consists of chords in both the treble and bass staves.

1. Le seigneur est roi, il s'est vêtu de magnificence; le Seigneur a revêtu sa force

2. Et la terre tremble bon i-né bran-la -ble, dès l'origine ton trône tient bon

3. Tes volontés, sont vraiment im - mu-a- ble La sainteté emplit ta maison Seigneur pour la suite de temps

©

Que ton visage s'illumine

Ps 118

M. Mireille Nzigire
H. Oscar M. Batumike

Musical score for the hymn 'Que ton visage s'illumine'. The score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The lyrics are: 'Pour ton ser vi teur que ton vi sa ge s'il lu mi ne Sei gneur'. The melody is primarily composed of quarter and eighth notes, with some rests and a final cadence.

A single musical staff starting with a treble clef and a key signature of one sharp (F#). The measure number '6' is written above the staff. The staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note.

(Ps 118 (119), 66.71, 75.91, 125.130)

R/ Pour ton serviteur,
que ton visage s'illumine, Seigneur ! (Ps 118, 135a)

Apprends-moi à bien saisir, à bien juger :
je me fie à tes volontés.
C'est pour mon bien que j'ai souffert,
ainsi, ai-je appris tes commandements.

Seigneur, je le sais, tes décisions sont justes ;
tu es fidèle quand tu m'éprouves.
Jusqu'à ce jour, le monde tient par tes décisions :
toute chose est ta servante.

Je suis ton serviteur, éclaire-moi :
je connaîtrai tes exigences.
Déchiffrer ta parole illumine
et les simples comprennent.

©

Sisi taifa lake

Zab. 99

M. Robert Gbado

Si si ta i fa la ke na ko ndo o wa zi zi la ke

4

1. Msha ngi lie ni Bwa na e nyi n chi zo te mtu mi kie ni
2. Ju e ni ya kwa mba Bwa na ndi ye Mu ngu ye ye mwe nye
3. Kwa ma a na Bwa na Mu ngu di ye mwe ma we ma wa ke

Bwa na kwa fu ra ha i ngi e ni mbe le ya ke kwa ku i mba
we a me tu u mba si si ni ko ndo o wa zi zi la ke
ndi o wa mi le le ua mi ni fu wa ke ki zazi kwa ki za zi

©
OMB-CDPCL GOMA

Unafumbua mkono

M. Robert Gédéon

E e Bwa na we we u na fu mbu a m ko no wa ko na u na tu shi bi sha

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

5

The second system of the musical score continues the melody and accompaniment from the first system. It starts with a measure number '5' above the treble clef staff. The notation follows the same 4/4 time and key signature as the first system.

1. Bwa na ni mwe nye hu ru ma na mpo__ le mvu mi li vu na mwi ngi wa we ma
2. Bwa na ni mwe ma pi a mwe nye hu ru ma ju u ya vi za zi vya ke vyo te
3. Ma cho ya wa tu wo te ya mtu ma i ni a wa pa cha ku la wa ka tiwa ke
4. Bwa na ni ka ri bu na o wa mwi ta o wo te wa mwi ta o kwa ua mini fu

Aleluya, neno lako ee Bwana

M. Jean-Claude Kashushu
H. Oscar M. Batumike

A le lu ya a le lu ya a le lu ya a le lu

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'A le lu ya a le lu ya a le lu ya a le lu'. The piano accompaniment consists of chords and moving lines in both hands.

ya a le lu ya a le lu ya a le lu ya

The second system continues the musical piece. The vocal line has the lyrics 'ya a le lu ya a le lu ya a le lu ya'. The piano accompaniment continues with similar harmonic and melodic patterns.

1 Ne no la ko ee Bwa na ni u kwe li

The third system starts at measure 6. The vocal line has the lyrics '1 Ne no la ko ee Bwa na ni u kwe li'. The piano accompaniment continues with chords and moving lines.

u tu fa nye si si ku wa wa ta ka ti fu kwe li

The fourth system starts at measure 9. The vocal line has the lyrics 'u tu fa nye si si ku wa wa ta ka ti fu kwe li'. The piano accompaniment continues with chords and moving lines.

©

Alleluia, Roho ya Bwana

M. Jean-Claude Kashushu
H. Oscar M. Batumike

A le lu ya a le lu ia A le lu ya a le

lu ya a le lu ya a le lu ya a le ya

Ro ho ya Bwa na ni ju u ya ngu a me ni tu ma ni hu

bi ri ha ba ri nje ma a le lu ya A le

©

Alleluya

M. Ingabire Innocent
H. Emmanuel Nizeyimana
& Oscar Mutabazi Batumike

R.A le lu ya a le lu ya

The first system of music is in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'R.A le lu ya a le lu ya'.

5
1.Ye zu mwa na w'I na na ya tsi nze u ru pfu ya zu

The second system of music starts at measure 5. It continues with two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are '1.Ye zu mwa na w'I na na ya tsi nze u ru pfu ya zu'.

11
tse nta bwo a gi pfa. Tu ne ze rwe tu ri ri mb'a le lu ya

The third system of music starts at measure 11. It continues with two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'tse nta bwo a gi pfa. Tu ne ze rwe tu ri ri mb'a le lu ya'.

©

Aleluya, heri wenye kusikia

M. Floribert Mugisha
H. Oscar M. Batumike

A le lu ya a le lu ya a le a le lu ya (a le lu

The first system of the musical score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The lyrics are placed below the treble staff.

4 a le lu ya a le lu ya
a le lu ya a le lu ya
ya a le lu ya a le lu ya

The second system of the musical score continues the melody and accompaniment. It begins with a measure rest marked with the number '4'. The lyrics are placed below the treble staff. A slur with the number '2' is placed over the first two notes of the treble staff in the first measure of this system.

7

1. He ri we nyi ku si ki a ne no la
2. Ndi mi mka te wa u zi ma u li o

Bwa na wa na u zi ma wa mi le le
shu ka to ka mbi ngu ni a le lu ya

Alleluya

M. Jean-Paul Sadiki
H. Oscar M. Batumike

A le lu ya a le lu ya a le lu ya a le lu ya

The first system of the musical score is written in G major (one sharp) and 6/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with a supporting bass line. The lyrics 'A le lu ya a le lu ya a le lu ya a le lu ya' are placed between the two staves, aligned with the notes.

1. Na we mto to u ta i twa na bii wa a li ye ju u kwa ni

The second system of the musical score continues the melody and bass line. It begins with a measure rest marked with the number '5'. The lyrics '1. Na we mto to u ta i twa na bii wa a li ye ju u kwa ni' are placed between the staves.

u ta ta ngu li a Bwa na u te nge ne ze nji a za ke a le lu ya

The third system of the musical score continues the melody and bass line. The lyrics 'u ta ta ngu li a Bwa na u te nge ne ze nji a za ke a le lu ya' are placed between the staves.

Alléluia solennel

M. Eric Kambale Isidore
H. Oscar Mutabazi Batumike

Solistes puis tous

Lento

Al lé lu ia al lé lu ia al lé lu ia al lé lu ia

5

Bé ni soit ce lui qui vient au nom du Sei gneur

9

Bé ni soit le rè gne qui vient ce lui de Da vid no tre Pè re

©
Chorale des messagers
Paroisse de l'Emmanuel
Diocèse de Goma

Alleluia, béni soit le Seigneur

39ème Dim T.O.B

M. Moïse Byamungu
H. Oscar M. Batumike

La Mi7 Fa#m Mi Sim Mi La

Al lé lu ia Al lé lu ia al lé lu ia

Detailed description: This system contains the first five measures of the Alleluia. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The lyrics are 'Al lé lu ia Al lé lu ia al lé lu ia'. Chords are indicated above the staff: La, Mi7, Fa#m, Mi, Sim, Mi, La. The melody is primarily in the treble clef, with a bass line in the bass clef.

6 La Fa#m Mi La Mi Sim

Bé ni soit le Sei gneur no tre Dieu sur ceux qui ha

Detailed description: This system contains measures 6 through 10. The lyrics are 'Bé ni soit le Sei gneur no tre Dieu sur ceux qui ha'. Chords are indicated above the staff: La, Fa#m, Mi, La, Mi, Sim. The melody continues in the treble clef, with a bass line in the bass clef.

10 Fa#m Mi7 La Fa#m Mi 7 La

bi tent les té nè bres Il a fait res plen dir la lu miè re

Detailed description: This system contains measures 11 through 15. The lyrics are 'bi tent les té nè bres Il a fait res plen dir la lu miè re'. Chords are indicated above the staff: Fa#m, Mi7, La, Fa#m, Mi, 7, La. The melody continues in the treble clef, with a bass line in the bass clef.

©

Bwana wa shamba

M. Christophe Matata
H. Oscar M. Batumike

R. Bwana a a ji ri wa tu sha mba ni mwa ke wa le wa a lfa ji ri

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes. The lyrics are written below the notes.

7
na wa le wa mcha na pi a wa ji o ni wa li pwa sa wa sa wa

The second system continues the melody from the first system. It starts with a measure rest for 7 measures. The lyrics are written below the notes.

13
wa mwi sho a ta ku wa wa kwa nza
Vi vyo hi vyo (wa kwa nza wa kwa nza)

The third system continues the melody. It starts with a measure rest for 13 measures. The lyrics are written below the notes.

18
na wa kwa nza na ye a ta ku wa wa mwi
na wa kwa nza na ye)

The fourth system continues the melody. It starts with a measure rest for 18 measures. The lyrics are written below the notes.

©

24

1. Bwa na ni mwe nyi ma pe ndo a sa me he za mbi ze tu
 2. Ye ye ni Bwa na wa sha mba a a ji ri a ta ka vyo
 3. Tu m tu mi ki e Bwa na bi la ku ja li wa ka ti

28 *Solistes pui tous*

si si wo te sa wa sa wa
 Bwa na ndi ye mwe nye ha ki
 kwa ni tu ta li pwa na ye

Jitieni nira yangu

M. Christophe Matata B.
H. Oscar M. Batumike



1. Njoo ni kwa ngu ni nyi mu na o su mbu ka na ku e le me wa



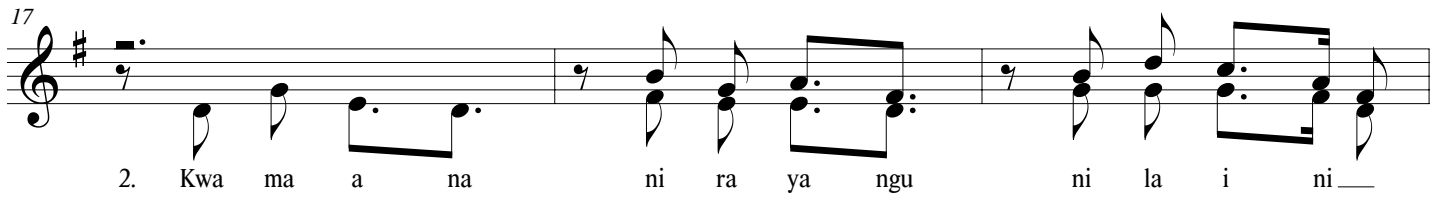
na — mi zi go mi mi Bwa na ni ta wa pu mzi sha

8
R. Ji ti e ni ni ra ya ngu mji fu nze wo te kwa ngu mi mi ni mu po le

13
na mnye nye ke vu na nyi mu ta pa ta ra ha nda ni mwe nu

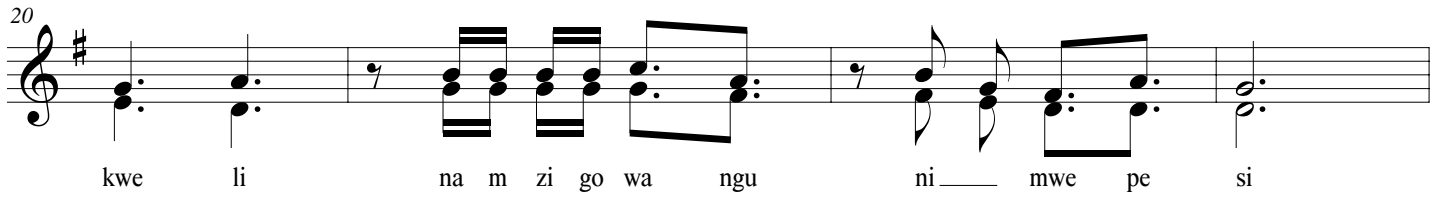
©

17



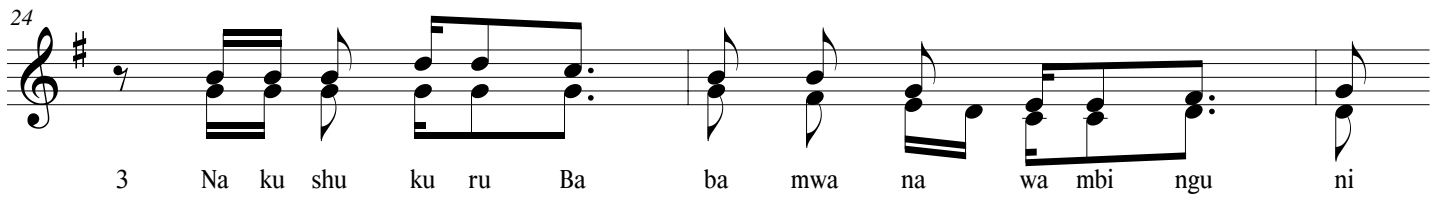
2. Kwa ma a na ni ra ya ngu ni la i ni

20



kwe li na m zi go wa ngu ni mwe pe si

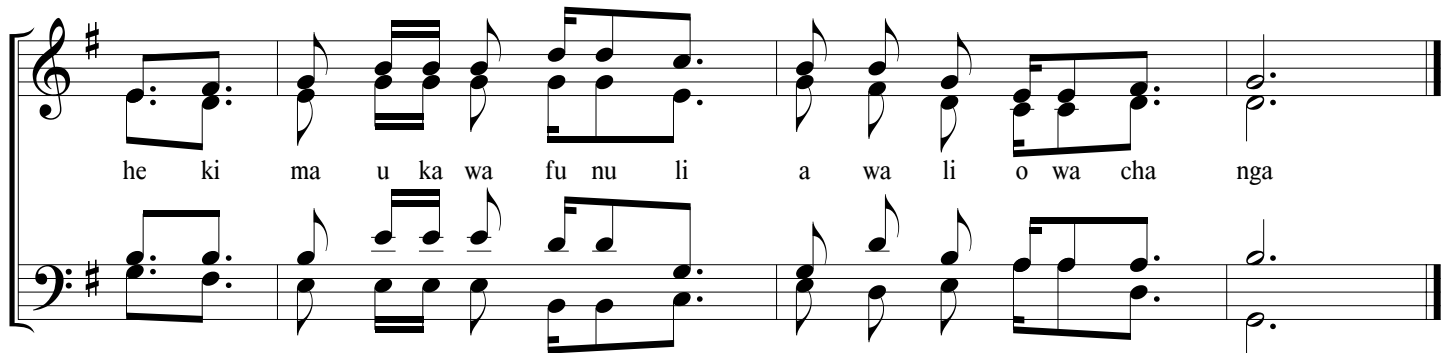
24



3 Na ku shu ku ru Ba ba mwa na wa mbi ngu ni



(ma mbo ha ya) u li wa fi cha we nye a ki li pi a



he ki ma u ka wa fu nu li a wa li o wa cha nga

Nani anaweza kututenga

Mus. Enoch Baraka
Arr. Samy Wetelwamba
H. Oscar M: Batumike

R.Na ni a na we za ku tu te nga na ma pe ndo

The first system of music is in 4/4 time. The vocal line starts with a half note 'R.Na', followed by quarter notes 'ni', 'a', 'na', 'we', 'za', 'ku', 'tu', 'te', 'nga', 'na', 'ma', and 'pe'. The piano accompaniment features a steady bass line with chords and rhythmic patterns.

na ma pe ndo ya Mu ngu je ki tu ga ni ki na we za? ku

The second system continues the melody. The vocal line has quarter notes 'na', 'ma', 'pe', 'ndo', 'ya', 'Mu', 'ngu', 'je', 'ki', 'tu', 'ga', 'ni', 'ki', 'na', 'we', 'za?', and 'ku'. The piano accompaniment includes a key signature change to one sharp (F#) in the bass line.

chi njwa, ha ta ma go njwa ha vi we — zi ku tu te nga na ye

The third system concludes the piece. The vocal line has quarter notes 'chi', 'njwa,', 'ha', 'ta', 'ma', 'go', 'njwa', 'ha', 'vi', 'we', a whole note '—', 'zi', 'ku', 'tu', 'te', 'nga', 'na', and 'ye'. The piano accompaniment continues with chords and a final cadence.

©
Goma, le 01/12/2018

1. Ma pe ndo ya ko e e Bwa na ni ma ku bwa sa na ha

17 ku na a we za ye ku he sa bu me ma ya ke

2. Ka ti ka shi da wa ni li nda ka ti ka ma gu mu wa ni li nda ma go

22

njwa ya ki ja wa ni po nya ni na po ku ko se ya wa ni sa me he

3.Tu pe Bwa — na a ma ni ya ko ma pe ndo ya ko hu ru ma ya ko ni

29

ku — bwa sa na tu pe nee ma ya ko tu pe nda — ne

Twende wapi Bwana

Yoane 6,68

M. Jonathan Okito
H. Oscar M. Batumike

Sib Solm

1.Na nyi vi le vi le mki ta ka kwe nda
2.Je si mi mi mwe nye we ni li ye wa
3.Ja po hi yo mmo ja ka ti ye nu ni

Rém Dom Fa 7 Sib

ne nde ni o ndo ke ni, ne nde ni
cha gu a nyi nyi ku mi na wa wi li
she ta ni. Ndiy' a ta ka ye ni to wa

5 Sib Fa 7 Dom

Bwa na Bwa na twe nde wa pi Bwa na we we u na yo ma ne no ya u

Sib Rém Solm Sib Dom Ré Solm Sib

zi ma Bwa na Bwa na Bwa na Bwa na twe nde wa pi Bwa na. Na si

Fa Do 7 Fa 7 Sib

twa sa di ki na tu me ju wa ka ma ndi we Mta ka ti fu wa Mu ngu

©

Ufalme wa mbinguni

Ona Mateo 13, 44
M.Matata B. Christophe
H. Oscar M. Batumike

Mi Fa#m Si

R. U fal me wa mbi ngu ni u me fa na na

T.B: Oh u me fa na na

4 Mi Sol#m Si7 Mi Do#m Fa#m Si La

na ha zi na u me fa na na na mfa nya

8 Si 7 Mi La Si La Si Mi

bya sha ra u me fa na na na wa vu.

Mi Do#m Fa#m Sol# Do#m La Si

1. Ha zi na i li— fi chwa sha mba ni, na ye mtu a li ye i o na
 2. A li ye ta fu ta lu lu, ka o na mo ja ye nye tha ma ni ku bwa
 3. Na o wa vuu li o tu pwa ma ji ni u ka zi ku sa nya sa ma ki
 4. Ndi vyo u ta ka vyo ku wa mwi— sho. Ma la i ka wa ta to ke a

Sol# La Si Mi La Si Mi

17

a ka e nda 'ka u za vya ke vyo te a ka li nu nu a sha mba li le
 a ka e nda 'ka u za vya ke vyo te a ka i nu nu a lu lu hi yo
 u li po ja a u ka ti wa pwa ni wa ka tu pwa sa ma ki wa bo vu
 ku wa te nga wa ba ya na wa nyo fu na ku tu pa wa ba ya mo to ni

Christ Roi des rois

Robert Gédéon GBADO

Christ Roi des rois

The first system of the musical score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Christ Roi des rois' are placed below the treble staff.

3
1. 2.
prends pi tié de nous e xau ce no tre pri è re

The second system of the musical score continues the melody and accompaniment. It features a first ending (1.) and a second ending (2.). The lyrics 'prends pi tié de nous e xau ce no tre pri è re' are placed below the treble staff.

©
OMB-CDPCL Goma

Ecoute-nous

M. Jean-Paul Sadiki
H. Oscar M. Batumike

The musical score is written for two staves, Treble and Bass clef, in a key signature of one sharp (F#) and a 6/8 time signature. The melody is primarily composed of eighth and quarter notes, with some rests. The lyrics are: "E cou te nous Sei gneur Jé sus e xau ce nos pri è res". The score concludes with a double bar line.

E cou te nous Sei gneur Jé sus e xau ce nos pri è res

Ecoute nos prières

M. Jonathan Okito
H. Oscar M. Batumike

E cou te é cou te Sei gneur é cou te nous Sei gneur é

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is a homophonic setting of the lyrics. The lyrics are: "E cou te é cou te Sei gneur é cou te nous Sei gneur é".

7
cou te nos pri è res é cou te é cou te Sei gneur é

The second system of the musical score starts at measure 7. It continues with two staves in the same key and time signature. The lyrics are: "cou te nos pri è res é cou te é cou te Sei gneur é".

13
cou te nous Sei gneur e xau ce nos pri è res

The third system of the musical score starts at measure 13. It continues with two staves in the same key and time signature. The lyrics are: "cou te nous Sei gneur e xau ce nos pri è res". The system concludes with a double bar line.

©

Ee Bwana usikie maombi

M. Benjamin Nzande
H. Oscar M. Batumike

The image shows a musical score for the song 'Ee Bwana usikie maombi'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff. The score is as follows:

E e Bwa na u si ki e ma o mbi ye tu

©
Bunia le 19/12/2018

Entends nos voix

M. Jean-Paul Sadiki
H. Oscar M. Batumike

En tends nos — voix Sei gneur Jé sus e xau ce nos pri è res

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'En', followed by a quarter note 'tends', a quarter note 'nos', a quarter note 'voix', a quarter rest, a quarter note 'Sei', a quarter note 'gneur', a quarter note 'Jé', a quarter note 'sus', a quarter rest, a quarter note 'e', a quarter note 'xau', a quarter note 'ce', a quarter note 'nos', a quarter note 'pri', a quarter note 'è', and a quarter note 'res'. The piano accompaniment consists of chords and single notes in both hands.

5
En tends nos — voix Sei gneur Jé sus e xau ce nos pri è res

The second system of the musical score continues the piece. It begins with a measure number '5' above the treble clef. The notation and lyrics are identical to the first system, showing the continuation of the vocal line and piano accompaniment.

Oyankirire emirenge yirhu

M.Jean-Claude Kashushu

Har. Oscar M. Batumike

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: E mi re nge y'a ba na ba we — o yi ya nki ri re (La rha)

Second system of the musical score, starting with a measure number '4' above the treble clef. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: o yi yum vi ri ze — La rha o rhu fe lu ko go

©

Pokea baba

M. Merveilles Bahati Koko
H. Oscar Mutabazi Batumike

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a simple, homophonic style. The lyrics are: Po ke a ba ba ma o mbi ya wa na.

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. The music continues from the first system. The lyrics are: o wa na o ku li li a.

Seigneur nous te supplions

Mus. Jacques Maombi
H.Oscar M. Batumike

Sei gneur nous te sup pli ons é cou te nos pri è res

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily composed of chords and simple rhythmic patterns. The lyrics are: "Sei gneur nous te sup pli ons é cou te nos pri è res".

Sei gneur nous cri ons vers toi é cou te nos pri è res

The second system of the musical score continues the melody from the first system. It also consists of two staves: a treble clef staff and a bass clef staff. The lyrics are: "Sei gneur nous cri ons vers toi é cou te nos pri è res".

©
Chorale des anges
Paroisse de l'Emmanuel
Diocèse de Goma

Seigneur écoute-nous

M. Dieudonné Kasidika
H. Oscar M. Batumike

The musical score is written for voice and piano. It features a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in the bass clef. The lyrics are: "Seigneur écoute nous Seigneur exauce nous Seigneur". The score includes a first ending (1.) and a second ending (2.).

Seigneur écoute nous Seigneur exauce nous Seigneur

Seigneur écoute nous Seigneur

©
Chorale Ste. Cécile
Paroisse St.Esprit\Goma
Le 02/12/2018

Seigneur écoute-nous

M. Merveilles Bahati Koko
H. Oscar Mutabazi Batumike

Seigneur écoute-nous Seigneur écoute-nous

The first system of the musical score is written in 3/2 time and B-flat major. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: "Seigneur écoute-nous Seigneur écoute-nous".

Seigneur entends les cris de détresse de tes enfants

The second system of the musical score continues the melody and accompaniment. It begins with a measure rest marked with a '4' above the staff. The lyrics are: "Seigneur entends les cris de détresse de tes enfants".

Seigneur nous te supplions

M. Moïse Byamungu
H. Oscar M Batumike

Sei gneur nous te sup pli ons é cou te les cris de

The first system of music is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: "Sei gneur nous te sup pli ons é cou te les cris de".

tes en fants nous cri ons vers — toi e xau — ce nous

The second system of music continues the piece in the same 4/4 time and key signature. It also consists of two staves. The lyrics are: "tes en fants nous cri ons vers — toi e xau — ce nous".

Thata utuumphiritse

M. Justin Luanda
H. Oscar M. Batumike

Thata utuumphiritse (Thata)

Thata

Detailed description: This is the first system of a musical score in 4/4 time with a key signature of one sharp (F#). The music is written for voice and piano. The vocal line begins with a whole rest, followed by a series of eighth notes: U, tu, u, mpfi, ri, tse, (Tha, ta). The piano accompaniment starts with a half note 'Tha' in the bass clef, followed by eighth notes: ta, U, tu, u, mpfi, ri, tse, (Tha, ta). The piano part features a steady eighth-note accompaniment in the right hand.

3
a ngi ri ra ma he mo me tu

Detailed description: This is the second system of the musical score. It begins with a measure rest marked with a '3' above the staff. The vocal line continues with eighth notes: a, ngi, ri, ra, ma, he, mo, me, tu. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand. The system concludes with a double bar line.

©
Bunia, le 19/12/2018

Tunakuomba ee Bwana

M. Jean-Paul Sadiki
H. Oscar M. Batumike

Musical score for the hymn "Tunakuomba ee Bwana". The score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble clef staff and a bass clef staff. The lyrics are written below the treble staff.

Tu na ku o mba ee Bwa na u ya si ki li ze ma o mbi ye tu

Tunakuomba

M. Okito Jonathan
H. Oscar Mutabazi

Musical score for the first system of 'Tunakuomba'. The score is written in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The lyrics are: Tu na ku o mba Bwa na Mu ngu wa hu ru. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment.

Musical score for the second system of 'Tunakuomba'. The score is written in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The lyrics are: ma u si ki li ze sa la ze tu. The melody continues in the treble staff, with the bass staff providing a harmonic accompaniment.

Twakuomba Bwana

Mus. Jonathan Okito
H. Oscar M. Batumike

Twakuomba Bwana Mungu wahuruma
e e e Bwana

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, rhythmic style. The lyrics are placed below the notes. The first line of lyrics is 'Twa ku o mba Bwa na Mu ngu wa hu ru ma' and the second line is 'e e e Bwa na'. There are three eighth notes with dots above them in the second line, corresponding to the 'e e e' in the lyrics.

u po ke e e e Bwa na sa la za wa a na wa ko
u po ke e

The second system of the musical score also consists of two staves in the same key signature and time signature. The melody continues from the first system. The lyrics are 'u po ke e e e Bwa na sa la za wa a na wa ko' on the top staff and 'u po ke e' on the bottom staff. The bottom staff ends with a double bar line.

Upokee maombi yetu

M. Opio André Maombi
H. Oscar Mutabazi Batuike

The musical score is written for a piano accompaniment. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody in the treble staff consists of a series of chords and single notes, with lyrics placed below it. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are: U po ke ee Bwa na ma o mbi ye tu.

U po ke ee Bwa na ma o mbi ye tu

Utusikilize Emmanueli

M. Justin Luanda
H. oscar M. Batumike

U tu si ki li ze E ma nu e li — (Mu ngu na si) u si ki e sa la ze tu

The image shows a musical score for the hymn 'Utusikilize Emmanueli'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff. The score includes a repeat sign at the end of the first line.

Uyasikilize maombi

Mus. Jean-Paul Sadiki
H. Oscar M. Batumike

The musical score is written for two staves, Treble and Bass clef, in a 4/4 time signature with a key signature of two sharps (F# and C#). The melody is primarily composed of eighth and quarter notes, with some rests. The lyrics are written below the notes.

U ya si ki li ze ma o mbi ye tu e e e — e Bwa na

©

Yumviriza amahuno

Upokee maombi

M. Jean-Claude Kashushu
Harm. Oscar M. Batumike

Yum vi ri z'a ma hu no g'a ba na ba
U po ke e ma o mbi ya waa na wa

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'Yum vi ri z'a ma hu no g'a ba na ba' on the top line and 'U po ke e ma o mbi ya waa na wa' on the bottom line.

we La rha o rhu yum ve
ko Ba bau tu si ki e

O rhu yum ve ee La rha
u tu si ki e ee Ba ba

The second system of the musical score continues the piece. It features two staves. The top staff has lyrics: 'we La rha o rhu yum ve' on the top line and 'ko Ba bau tu si ki e' on the bottom line. The bottom staff has lyrics: 'O rhu yum ve ee La rha' on the top line and 'u tu si ki e ee Ba ba' on the bottom line. The music includes a vocal line and piano accompaniment.

Mabonza ma biso

H. DEADE Robert Gedeon

Sopranе puis tous

1. Ma bo nza ma bi so ya mba le lo e e O

Eh Yah we — ya mba Eh Yah weh — ya mba

ya mba — ya mba e ya mba — ya mba

ya mba — ya mba Ta ta e ma bo nza ma ba

E Ya hwe ya mba eh Yah we ya mba

©
OMB-CDPCL Goma

10

eh Yah weh _____ ya mba ma bo nza

e na ya mba _____ ya mba Ta ta ma bo nza

e Ya hwe ya mba ma bo nza

14

2. Mi te ma mya bi so ya mba le lo e e

O ya mba

- 3. Ba ta ta ba bi so _____
- 4. Ba ma ma ba bi so _____
- 5. Ba ya ya ba bi so _____
- 6. Cho ra le na bi so _____
- 7. Pa rois se na bi so _____

Mali yetu na uzima wetu

Harmonie 2018

M.Oscar Mutabazi Batumike

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in Kinyarwanda. Chord labels are placed above the vocal lines.

System 1: Chords: Ré, Sim, Mim, Fa#m, Sim. Lyrics: R.Ma li ye tu na u zi ma we tu tu li pe wa

System 2: Chords: La, Fa#m, Sim, Mi, Sim, Ré. Lyrics: bu re ku to ka kwa ko za wa di tu na zo ku

System 3: Chords: Sol, La, Mim, Fa#m, La 7, Ré. Lyrics: to le a zi ku pe nde ze e e Mu ngu

©

9

Ré La Mim Sim La Mim

1. U li tu u mba kwa mfa no wa ko u na tu li nda ka ti
 2. U na tu ja za ba ra ka ya ko vyo te tu na vyo vya to
 3. U tu pe mo yo wa ku shu ku ru na ku to le a sa da

12

Mim La Sol La 7 Ré

ka yo te PO KE A MA TU NDA YA KA ZI ZE TU
 ka kwa ko
 ka kwa ko

Matoleo yetu

M. Jean-Claude Kashushu
Harm. Oscar M. Batumike

First system of musical notation in 4/4 time, key of D major. It features a treble and bass staff with piano accompaniment and a vocal line. The lyrics are: R. Ma to le o ye tu tu na yo ku to le a.

Second system of musical notation, starting with a measure rest of 3 measures. It includes first and second endings. The lyrics are: Ba ba u ya po ke e R. Ma to e.

Third system of musical notation, starting with a measure rest of 2 measures. It contains four alternative lines of lyrics for the vocal line.

1. Twa to le a fe za tu li zo ta ya ri sha
2. Twa to le a ma za o ya ma sha mba ze tu
3. Twa to le a mu ka te na di va i Ba ba
4. Twa to le a ki la cho cho te kwa ko Ba ba

Fourth system of musical notation, starting with a measure rest of 8 measures. It concludes with a double bar line and repeat sign. The lyrics are: ni za wa di kwa ka zi ze tu u zi po ke e R. Ma to.

©

Muje tumtolee

M. Eric Kalumbi
H. Oscar M. Batumike

Solistes puis tous

La Mi Fa#m Mi La

1. Mu je tu mto le e Mu ngu sa da ka
2. A na tu ba ri ki ki la wa ka ti
3. U zi ma na ma li ye tu ni ya ke
4. Tu we wa tu we nye mo yo mka ri mu

Mi Fa#m Sim7 Mi 7 La Mi 7 La

4

1. 2.

kwa fu ra ha (ra ha) na ma pe ndo Mu na ma pe ndo
ma mbo ye tu (ye tu) ya na sta wi a ya na sta wi
Mu ngu Ba ba (Ba ba) mwe nye e zi u mwe nye e zi
kwa wa ndu gu (ndu gu) na ji ra ni tu na ji ra ni

La Fa#m Mi La Fa#m Mi

R. To we ni sa da ka kwa Bwa na to e ni sa da ka kwa Bwa na

©
Fait à Goma le 11 Mai 2018
Pour la Chorale Christ Roi de l'Univers
Paroisse Notre Dama d'Afrique
Diocèse de Goma

La 7 Ré Mi La Fa#m Ré

Mu ngu ba ba ye tu a li tu ba ri ki na si tu mto le e kwa

14 Mi La 7 Ré Mi La

u ka ri mu Mu ngu ba ba ye tu a li tu ba ri ki tu mto le

17 Sim Fa#m Mi Ré Sim Fa#m Mi 7 La

e Mu ngu we tu sa da ka tu mto le e Mu ngu we tu sa da ka

Mukitoa, toeni kwa imani

M. Yves Fabrice Harera
H. Oscar M. Batumike

R. Mu ki to wa, to e ni sa da ka kwa i ma ni kwa ni

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a repeat sign and a fermata over the first measure. The lyrics are: R. Mu ki to wa, to e ni sa da ka kwa i ma ni kwa ni.

3 vyo te tu na vyo vya to ka kwa ke Mu ngu tu pe le ke vyo ye tu li vyo

The second system of music continues the piece. It starts with a measure rest followed by a triplet of eighth notes. The lyrics are: vyo te tu na vyo vya to ka kwa ke Mu ngu tu pe le ke vyo ye tu li vyo.

6 pe wa na ye na si tu ta ba ri ki wa Mu ki ki wa

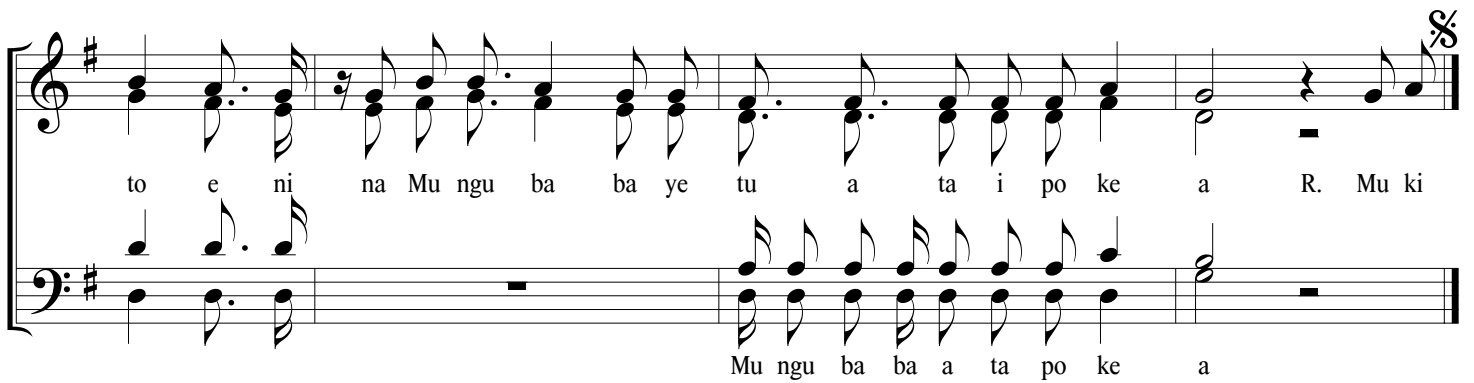
1. 2.

The third system of music includes a first and second ending. The lyrics are: pe wa na ye na si tu ta ba ri ki wa Mu ki ki wa. The first ending leads back to the beginning of the piece, and the second ending concludes the phrase.

10



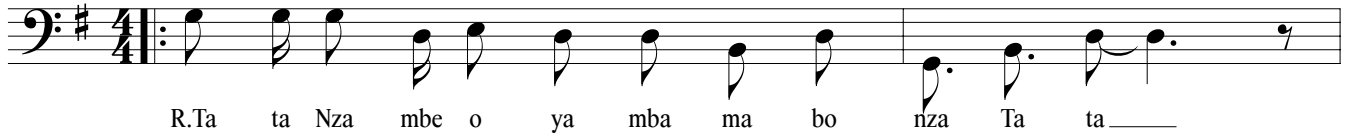
1 Ma cha che ya fa i da _____ ye nu to we ni se he mu ya msha ha ra _____ we nu
 2. Ka di ri mu li vyo ja _____ li wa ka zi ni na sha mba ni _____ mwe nu
 3. Ma vu no ku to ka sha _____ mba ni ma fu go ku to ka nyu _____ mba ni
 4. Mi pa ngo pi a shi da _____ ze nu ma ta ta ma i sha ni _____ mwe nu



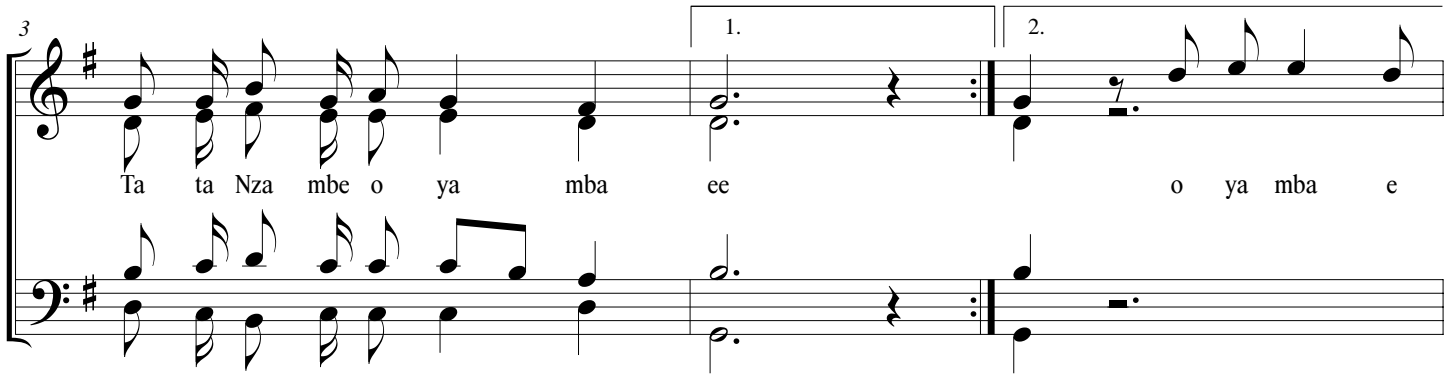
to e ni na Mu ngu ba ba ye tu a ta i po ke a R. Mu ki
 Mu ngu ba ba a ta po ke a

Tata Nzambe oyamba mabonza

Repro: Robert Gédéon
H. Oscar M. Batumike



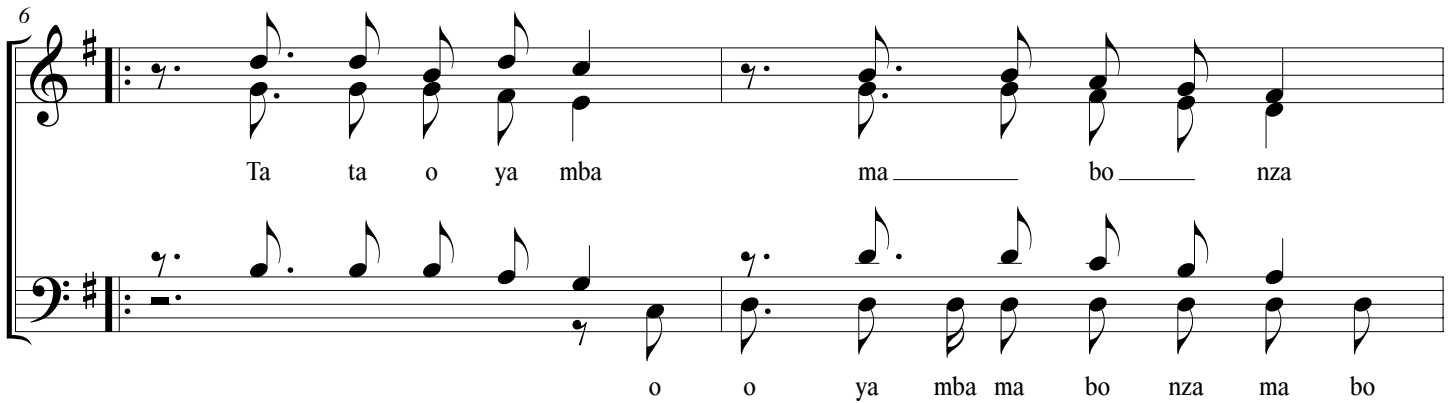
R.Ta ta Nza mbe o ya mba ma bo nza Ta ta___



3

1. 2.

Ta ta Nza mbe o ya mba ee o ya mba e



6

Ta ta o ya mba ma___ bo___ nza

o o ya mba ma bo nza ma bo

8

to bo nze li yo Nza — mbe o ya mba o ya mba ee mba

nza

1. 2.

Solistes puis tous

1. Nga nga to bo nze li yo ko ma pa na vi no — ya mba ee nga ee
 2. To yei ko bo nze la yo mi te ma mya bi so — ya mba ee to ee
 3. To yei ko bo nze la yo mi sa la mya bi so — ya mba ee to ee
 4. To yei ko bo nze la yo ma lu li ma bi so — ya mba ee to ee
 5. To yei ko bo nze la yo li ki ndo lya bi so — ya mba ee to ee

1. 2.

Twatolea kwako ee Bwana

M. Jean-Paul Sadiki
H. Oscar M. Batumike

R. Twa to le a kwa ko ee Bwa na sa da ka i ku pe nde ze R. Twa to ze

1. Za wa di ze tu Ba ba ni a la ma ya ma pe ndo Sa da ka R. Twa to
ye tu Ba ba ni a la ma ya u mo ja

2. Mavuno yetu baba ni baraka toka kwako
Mafugo yrtu baba ni baraka toka kwako

3. Nyumbani kwetu baba tumejazwa wema wako
kazini mwetu baba tumeona neema zako

4. Mukate huu baba ugeuke mwili wako
Divai hii baba igeuke damu yako

©

Akira amaturu

Musique: Ingabire innocent
Har. Emmanuel Nizeyimana
& Oscar Mutabazi Batumike

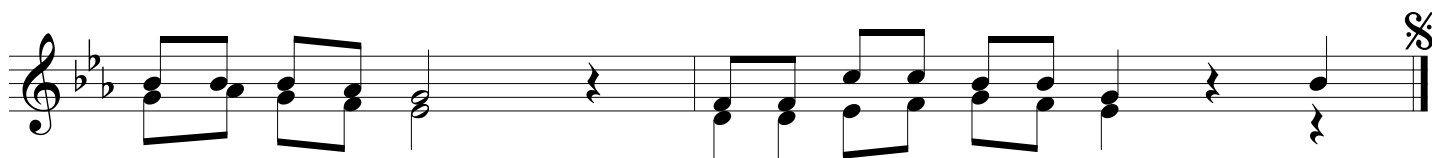


R.A ki ra 'ma tu ro ya ba____ na ba____ we

ba huj' i mi ti ma ngo ba gu si ngi ze R. A ba gu si ngi ze



1. Ni wo we mu ge nga wa byo____ se n'u mu
2. I byi____ za byo se du tu____ nje ni____
3. Twa____ cu mu ye ku wa tu re mye a____
4. I ca tu____ zi ndu ye twe____ se nu____



re myi wa____ cu tu____ ra gu se____ nga R. A
wo we we nyi ne tu____ bi ke____ sha
ra du ku____ nda a du h'u mu cu ngu zi
ku gu fu____ ra i ki za du tu____ nze

©
Fait à Bukavu le 25/04/2018

Avançons ensemble

Pour les offrandes

M. Justin Luanda
H. Oscar M. Batumike

R.A van çons (en sem ble) a van çons (en sem ble) dans la
a van çons a van çons dans
en sem ble en sem ble dans la

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a sharp sign, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a half note chord of A4 and B4, and then a series of quarter notes: C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff begins with a bass clef, a sharp sign, and a 4/4 time signature. The bass line starts with a quarter rest, followed by a half note chord of G3 and F#3, and then a series of quarter notes: E3, D3, C3, B2, A2, G2, F#2, E2. The lyrics are placed below the notes.

3
joie de par ta ger les dons de Dieu. A Dieu
les dons, les dons de Dieu Dieu

The second system of the musical score continues in the same 4/4 time and key signature. It also consists of two staves. The treble staff starts with a treble clef, a sharp sign, and a 4/4 time signature. The melody begins with a quarter note G4, followed by a half note chord of A4 and B4, and then a series of quarter notes: C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff begins with a bass clef, a sharp sign, and a 4/4 time signature. The bass line starts with a quarter note G3, followed by a half note chord of A3 and B3, and then a series of quarter notes: C4, B3, A3, G3, F#3, E3, D3, C3. The lyrics are placed below the notes. The system concludes with a first ending (1.) and a second ending (2.), both marked with repeat signs.

©
Fait à Bunia le 18/12/2018

Solistes puis tous

1. Il nous com ble de ses bien faits ve nons don ner
 2. No tre souf fle et no tre vie vien nent de Dieu,
 3. Nos ri ches ses et nos tré sors sont de si gnes
 4. Les of fran des que nous don nons sont un ap pui

1. nos of fra ndes. Il nous fran des R. A
 Il nous ai me No tre Sei gneur
 de son a mour Nos ri a mour
 dans l'E gli se Les of gli se

Bwana pokea matoleo

M. Jean-Claude Kashushu
H. Oscar M. Batumike

R. Bwa na po ke a ma to le o ya waa na wa ko

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The lyrics are placed below the treble staff.

3 wa na yo ku to le a — (ee Bwa na)

1. 2.

8

The second system continues the musical score. It begins with a measure marked with a '3' above the treble staff, indicating a triplet. The lyrics 'wa na yo ku to le a' are aligned with the notes. Following this, there is a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The lyrics '(ee Bwa na)' are placed below the second ending. The system concludes with a double bar line and a fermata, with the number '8' written below the bass staff.

6

1. Ma vu no ya sha mba ni ba ba u i po ke e
 2. Mi pa ngo ye tu yo te ba ba u i po ke e
 3. M ka te na di va i Ba ba u vi po ke e

ma _____ fu go ya nyu mba ni ba ba u i po ke e
 na _____ ni a ze tu zo te ba ba u zi po ke e
 u _____ vi ge u ze ku wa mwi li na da mu ya ko

Mabonza

H. Oscar M. Batumike

A na ni a nde nge nini o sa li bo ngo

R. Ma bo nza ba nde ko

5 ee Sa fi ra o ko si Mo ko nzi Nza mbe e Ta ta na bi so e Ta ta na bi so

9 1. To ko bo nze la yo ma pa ma vi no to ko bo nze la yo mo ko nzi nza mbe ma bo nza

MABONZA

R. Mabonza bandeko

Anania, ndenge nini osali bongo?

E Safira, okosi Mokonzo nzambe, Tata na biso

1. Tokobonzela yo mapa na vino, tokobonzela yo Mokonzi nzambe mabonza
2. Tokobonzela yo mabota ma biso, tokobonzela yo Mokonzi nzambe mabonza
3. Tokobonzela yo mboka na biso, tokobonzela yo Mokonzi nzambe mabonza
4. Tokobonzela yo mpasi na biso, tokobonzela yo Mokonzi nzambe mabonza

©

Muda watimia kwa kutoa

M. Martinez Mwiswa
H. Oscar M. Batumike

1.Ndu gu mpe nzi mu da wa ti mi a kwa ku to wa za wa di kwa Mu ngu
2.Kwa ne e ma tu me pa ta ngu vu ya ku a mka vi ta nda ni mwe tu
3.A li u mba ki la mo ja we tu kwa ma pe ndo ka tu pa u zi ma

kwa ni vyo te vi me to ka kwa ke. Kwa ma pe ndo to e ni sa da ka kwa ke
na ki i sha tu me fi ka ha pa kwa ma pe ndo pi a kwa u li nzi wa ke
ndi yo maa na so te tu na pa shwa ku to le a sa da ka na mo yo wo te

12

R.Twe nde twe nde twe nde tu ka to we na ye Baba a ta tu ba ri ki _____

©

Nikupe nini Bwana

M. Donatien Habiragi Malugire
Harm. Oscar Mutabazi Batumike

R. Ni ku pe ni ni Bwa na kwa ku ku pe nde za
po ke a sa da ka ya ngu mi ko no ni mwa ko
ma tu nda ya ka zi za ngu Ba ba po ke a

5

B.F

- | | |
|-------------------------------|-----------------------|
| 1. Ba ba po ke a mka te huu | tu na o ku to le a |
| Ba ba po ke a di va i | tu na yo ku to le a |
| 2. M ka te huu u ge u ke | ku wa mwi li wa Ye su |
| Di va i hii i ge u ke | ku wa da mu ya Ye su |
| 3. Mwi li na da mu ya Kri stu | vi na tu u nga ni sha |
| si si wa a na wa Mu ngu | da i ma na mi le le |

Nitakupa nini Bwana

M. Jonathan Okito
H. Oscar M. Batumike

Musical score for the first system of the hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: R. Ni ta ku pa ni ta ku pa ni ta ku pa ni ni Bwa na ni ta ku pa.

Musical score for the second system of the hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: ni ta ku pa ni ta ku pa ni ni kwa ku ku pe nde za nde za. The system concludes with a first ending (1.) and a second ending (2.), both marked with repeat signs.

1. Po ke a ki do go ni tu cho ki pa ta u ki ta ka se u ki ba ri ki ee Bwa na Po
 ke a ma za o ya ma sha mba ye tu u ya ta ka se u ya ba ri ki ee
 2. Mu ka te tu na o to le a na mo yo u u ta ka se u u ba ri ki ee Bwa na di
 va i tu na yo to le a na mo yo u i ta ka se u i ba ri ki ee
 3. Sa da ka ya le o tu na yo to le a u i ta ka se u i ba ri ki ee Bwa na i
 le te ba ra ka na ne e ma za ko u i ta ka se u i ba ri ki ee

Bwa na ma fu go ye tu na pe sa tu me le ta i ku pe nde ze kwa
 ma e nde le o ya ka ni sa le tu i ku pe nde ze
 Bwa na mu ka te huu u ge ku ke mwi li wa ke Mwo ko zi Ye su di su
 va i hii i ge u ke da mu ya ke Mwo ko zi Ye su
 Bwa na ka zi ni mwe tu tu o ne mko no wa ko ka ti ka yo te tu
 o nje me ma ya wa pe ndwa wa Mu ngu mi le le A men

Reçois nos présents

M. Dieume Ngashani
H. Oscar M. Batumike

R. Nous ve nons t'of frir nos pré sents nous ve nons t'of frir nos pré sents

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line consists of two phrases: "R. Nous ve nons t'of frir nos pré sents" and "nous ve nons t'of frir nos pré sents". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal parts.

5 SA puis SATB

fiers et re con nais sants pour ton im mense a mour

The second system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line consists of the phrase "fiers et re con nais sants pour ton im mense a mour". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal parts.

8 SA puis SATB

Re çois les Sei gneur bé nis les Sei gneur gneur;

1. 2.

The third system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line consists of the phrase "Re çois les Sei gneur bé nis les Sei gneur gneur;". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal parts. The system includes two endings, labeled 1. and 2., which provide different conclusions to the phrase.

13

qu'ils de vien nent le corps du Christ
 qu'ils de vien nent le sang du Christ

16 Solistes puis tous

1. Bien heu reux ce lui qui don ne son of fran de dans l'a mour de Dieu
 2. Que ce pain qui nous ras sem ble nous u nis se pour l'é ter ni té
 3. Que ce vin de rai sins vien ne nous don ner la joie des fils de Dieu
 4. Te nons nous la main dans la main pour ba tir un mon de plein de joie

Sadaka yangu na yenu

M. Jonathan Okito
H. Oscar M. Batumike

Solistes puis tous



1. Sa da ka ya ngu na ye nu oh i mpe nde ze Mu ngu Ba



4 ba oh R. U ta ka se ba ba u ba ri ki ba ba



1. sa da ka ye tu i ku pe nde ze 2. i ku pe nde ze

©
Fait à Goma le 10 Novembre 2018

11

2. Sa da ka ya mka te na di va i i ku pe nde ze e e Ba ba e e ba ba u i ba ri__ ki

17

3. Twa le ta fe za ze tu__ mi ko ni ni mwa__ ko ku ku to le a__

20

na shu kra ni__ zi ku pe nde ze__ e e Ba ba e e e Ba ba

24

4. Ma za o ya ma sha mba ba ba po ke a__ e e Ba ba po ke a po ke a shu kra ni ze tu

29

4. Sa da ka ye tu ba ba po ke__ ya mu ka te na di va i po ke__

29

Ba ba po ke__ ya Ba ba po ke__

34

a na fe za ze tu Ba ba po ke a ma za o ya ma sha mba po ke

38

a po ke a ba ba po ke a

38

a po ke a e e e e Ba ba po ke a

e e e e e e Ba ba

Wakati wa kutoa

M. Chubaka Moïse
H. Oscar M. Batumike

R. Wa ka ti wa ku to a u me fi ka twe nde tu ka to e sa da ka ye tu

5

tu si we na cho yo mbe le ya Bwa na twe nde tu ka mu to le e

10

1. Vyo te tu li vyo na vyo ni Mu ngu ndi ye a me tu pa ti a
2. Ma li yo te tu na yo ni Mu ngu ndi ye a me tu pa ti a
3. Pi ga vi ge le ge le pi ga ma ko fi pi ga na ki na nda
4. Twe nde na fe za ze tu za mi fu ko ni tu ka mu to le e

14

twe nde na sa da ka ze tu tu ka mu to le e
twe nde na sa da ka ze tu tu ka mu to le e
pi ge ni pi a fi li mbi kwa fu ra ha ku bwa
pi a na vi ngi ne vyo te tu ka mu pe Bwa na

©
Fait à Bunia le 22 Septembre 2018
Pour la Chorale Sainte Ursule\Paroisse de l'Emmanuel
Diocèse de Goma RDC

Mosantu

M. Jonathan Okito
H. Oscar M. Batumike

Solistes puis tous

Musical score for the first system of 'Mosantu'. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Mo sa ntu yo Mo sa ntu e i ye i ye i

Musical score for the second system of 'Mosantu'. It continues the melody and accompaniment from the first system. The lyrics are: ye i ye mo sa ntu sa ntu Mo ko nzi Nza mbe wa mo

Musical score for the third system of 'Mosantu'. It begins with a measure number '6' and includes two first endings. The lyrics are: lo ngo e i ye i ye i ye i ye mo sa ntu Mo sa ntu

©
Fait à Goma le 30 Août 2018

1.Li ko lo na nse e to ndi na nke mbo na nke mbo ya yo e to ndi na nke
na o yo a ko ya na ko mbo ko mbo ya Mo ko nzi o ko mbo ya Mo

mboya yo li lo lo na nse e to ndi na nke mbo ya yo
ko nzi nke mbo na o yo a ko ya na ko mbo ya Mo ko nzi

Ho zan na oh ho zan na ho za na ho za na o li ko lo Ho

Ho za na ho

23
za na oh ho za na ho za na o li ko lo 2 Nke mbo ko lo
za na ho za na ho za na

1. 2.

Mtakatifu Bwana

Mus. Merveilles Bahati Koko
H. Oscar Mutabazi Batumike

1.

Mta ka ti fu Bwa na Mu ngu

The first system of music is in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Mta ka ti fu Bwa na Mu ngu'. The piano accompaniment consists of chords and moving lines in both hands.

4

2.

1. Mbi ngu na du ni a zi me jaa si fa ya ko Bwa na

The second system continues the piece, starting at measure 4. It includes a first ending bracket labeled '2.' above the vocal line. The lyrics are '1. Mbi ngu na du ni a zi me jaa si fa ya ko Bwa na'. The piano accompaniment continues with similar harmonic support.

6

Ho za na ju u

The third system starts at measure 6. The lyrics are 'Ho za na ju u'. The musical notation continues with the vocal line and piano accompaniment.

©

8

3 3 3 3

2.Ma la i ka ku le mbi ngu ni wa na i mba kwa nyi mbo za sha ngwe

10

3.Mba ri ki wa a na ye ku ja kwa ji na la Bwa na

Mtakatifu Bwana

Mus. Merveilles Koko Bahati
H. Oscar Mutabazi Batumike

Mta ka ti fu Bwa na Mu ngu wa u li mwe ngu

mta ka ti fu Bwa na Mta ka ti fu Bwa na Mu ngu wa u li mwe ngu

14

1Mbi ngu na du ni a zi me jaa u tu ku fu wa ko (u tu ku fu wa ko)

©

20

R.Ho za na ho za na ju u mbi ngu ni — ho za na ho za na juu mbi ngu ni (*ho za na*)

28

Ho za na ho za na ju u mbi ngu ni — ho za na ho za na juu mbi ngu ni

36

2.Mba ri ki wa yu le a na ye ku ja kwa ji na la — Bwa na la Bwa na

Mtakatifu, mtakatifu

Misa St. Boniface

Mus. Serge Nyembo
H.Oscar M. Batumike

Solistes puis tous

Mta ka ti fu mta ka ti fu mta ka ti fu

5

1. Bwa na Mu ngu wa u li mwe ngu mbi ngu na du
2. Mba ri ki wa a na ye ku ja a na ye ku

ni a zi me ja a na si fa ya ko, Ho za na
ja kwa ji na la Bwa na Mu ngu Ho za na

©
Fait à Bunia le 21/12/2018
Chorale St. Boniface
Paroisse St. Jean
Diocèse de Lubumbashi

The first system of the musical score consists of two staves, treble and bass clef, in the key of D major (indicated by two sharps). The melody is primarily composed of eighth notes, with several triplet markings (indicated by a '3' above the notes). The lyrics are: "Ho za na ho za na ho za na ho za na ho za na ho za na". The bass line provides a simple accompaniment with some triplet markings.

The second system of the musical score continues the melody and accompaniment. It features a first ending (marked '1.') and a second ending (marked '2.'). The lyrics for this system are: "ho za na ho za na ju u mbi ngu ni" followed by a line of music. The second ending concludes with the lyrics "ho za na". The score includes various musical notations such as slurs, accents, and repeat signs.

Sanctus P.L.

M. Prince Lumesa
H. Oscar M. Batumike

Musical score for the first system of 'Sanctus P.L.'. The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Sanctus sanctus sanctus Dominus Deus sabaoth.

Musical score for the second system of 'Sanctus P.L.'. The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: pleni sunt caeli et terra gloria tua.

©
Goma, le 1/11/18

First system of the musical score. It consists of a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a fermata over a whole note, followed by a repeat sign. The lyrics are: R. Ho san na ho san na ho san — na ho. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of the musical score, starting at measure 11. It features a vocal line and piano accompaniment. The key signature remains three sharps. The vocal line has a first ending (1.) and a second ending (2.). The lyrics are: san na in ex cel — sis sis. The system concludes with the word 'Fine'.

Third system of the musical score, starting at measure 14. It includes a vocal line and piano accompaniment. The key signature is three sharps. The lyrics are: Be ne dic tus qui ve nit in no mi ne Do mi ni R. Ho. The system ends with a fermata over a whole note.

Sanctus

M. Merveilles Koko Bahati
H. Oscar M. Batumike

Musical notation for the first system of 'Sanctus'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Sanc tus sanc tus sanc tus Do mi nus.

Musical notation for the second system of 'Sanctus'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Sanc tus sanc tus De us sa ba oth.

Musical notation for the third system of 'Sanctus'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: ple ni sunt cae li et ter — ra glo ri a tu a glo ri a.

©

14

Ho san na ho san na Ho

san na in ex cel sis in ex cel sis

Fine

19

in no mi ne do mi ni

Be ne dic tus qui ve nit

Agneau de Dieu

M. Jean-Paul Sadiki
H. Oscar M. Batumike

1&2.A gneau de Dieu qui en lève le péché du monde
3.A gneau de Dieu qui en lève le péché du monde

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily composed of eighth and quarter notes, with some rests. The lyrics are printed below the treble staff, with two versions: '1&2.A' and '3.A'. The lyrics are: 'gneau de Dieu qui en lève le péché du monde'.

5
prends pitié de nous — O Seigneur prends pitié de nous — O Seigneur
donne nous la paix — O Seigneur donne nous la paix — O Seigneur

The second system of the musical score continues from the first, starting at measure 5. It also consists of two staves: a treble clef staff and a bass clef staff. The melody continues with eighth and quarter notes. The lyrics are: 'prends pitié de nous — O Seigneur prends pitié de nous — O Seigneur' and 'donne nous la paix — O Seigneur donne nous la paix — O Seigneur'.

Agneau de Dieu

M. Martinez Mwissa
H. Oscar M. Batumike

1.2:A
3.A

gneau de Dieu qui en lè ves
gneau de Dieu qui en lè ves

2

Detailed description: This is the first system of a musical score for 'Agneau de Dieu'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 6/8. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. There are two first endings: '1.2:A' and '3.A'. A fermata is placed over the final note of the first ending. A second ending bracket with a '2' above it spans the first two measures of the second ending. The lyrics are: 'gneau de Dieu qui en lè ves' and 'gneau de Dieu qui en lè ves'.

4

le pé ché du mon de prends pi tié de nous
le pé ché du mon de de don ne nous de la paix

2

Detailed description: This is the second system of the musical score. It continues from the first system with two staves. The lyrics are: 'le pé ché du mon de prends pi tié de nous' and 'le pé ché du mon de de don ne nous de la paix'. A fermata is placed over the final note of the first ending. A second ending bracket with a '2' above it spans the first two measures of the second ending. The lyrics are: 'le pé ché du mon de de prends pi tié de nous' and 'le pé ché du mon de de don ne nous de la paix'.

Agneau de Dieu

M. Jean-Paul Sadiki
H. Oscar M. Batumike

A gneau de Dieu qui en lève le péché du monde

The first system of the musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a series of chords and eighth notes. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

5
prends pitié de nous Seigneur Seigneur prends pitié de nous Seigneur Agneau
donne nous la paix Seigneur Seigneur donne nous la paix Sei— gneur

The second system of the musical score continues the piece. It starts with a measure number '5' above the first measure. The vocal line features a melodic line with some accidentals (sharps) and a final phrase with two first and second endings. The piano accompaniment continues with chords and moving lines. The first ending leads back to the beginning of the phrase, while the second ending concludes the phrase.

Agnus Dei

M. Jean-Paul Sadiki
H. Oscar M. Batumike

qui tol lis pec ca ta mu ndi

là3.A gnus De i

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest for two measures, followed by a series of chords and eighth notes. The bass staff starts with a rhythmic pattern of eighth and sixteenth notes. The lyrics 'qui tol lis pec ca ta mu ndi' are written below the treble staff, and 'là3.A gnus De i' is written below the bass staff.

1&2.mi se re re no bis mi se re re no bis
3.don na no bis pa cem don na no bis pa cem

The second system of the musical score continues in 2/4 time with a key signature of one sharp. It also consists of two staves. The treble staff features a melodic line with eighth notes and rests, with lyrics '1&2.mi se re re no bis mi se re re no bis' and '3.don na no bis pa cem don na no bis pa cem' written below. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The system is marked with a '8' at the beginning of the treble staff.

Agnus Dei

M. Jean-Paul Sadiki
H. Oscar M. Batumike

A musical score for the first system of 'Agnus Dei'. It features a treble and bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are: A gnus de i qui tol lis pec ca ta mun di. The melody is primarily composed of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth and quarter notes.

A gnus de i qui tol lis pec ca ta mun di

Musical score for the second system of 'Agnus Dei'. It continues from the first system. The lyrics are: mi se re re no bis mi se re re no bis. The melody and bass line follow a similar pattern to the first system, with eighth and quarter notes.

mi se re re no bis mi se re re no bis

Musical score for the third system of 'Agnus Dei'. It continues from the second system. The lyrics are: Don na no bi pa cem. The melody and bass line continue with eighth and quarter notes. A fermata is placed over the word 'bi'.

Don na no bi pa cem

Musical score for the fourth system of 'Agnus Dei'. It continues from the third system. The lyrics are: don na no bis pa cem don na no bis pa cem. The melody and bass line continue with eighth and quarter notes. A fermata is placed over the word 'bis'.

don na no bis pa cem don na no bis pa cem

©

Mwana Kondoo

M. Christophe Matata B
H. Oscar M. Batumike

lâ3.E - mwa na ko ndoo wa Mu ngu u o ndo wa ye za mbi ya du nia a

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

1. 2.
1&2 hu ru ma e mwa na ko ndoo u tu hu ru mi e e ru mi e
a ma ni ee mwa na ko ndoo u tu pe a ma ni a a ma ni

The second system of the musical score continues in the same 4/4 time and key signature. It features a first ending (1.) and a second ending (2.) for the treble staff. The lyrics are written below the treble staff, with some words aligned with the first ending and others with the second ending. The bass staff continues with its accompaniment.

Mwana kondoo

M. Gracius Baraka
H. Oscar M. Batumike

1. Mwa na ko ndoo _____ wa Mu ngu ba ba _____ u o ndo wa
 3. Mwa na ko ndoo _____ wa Mu ngu ba ba _____ u o ndo wa

Mwa na ko ndoo *wa Mu ngu ba ba*
Mwa na ko ndoo *wa Mu ngu ba ba*

ye za _____ mbi ya du ni a _____ tu hu ru mi e
 ye za _____ mbi ya du ni a _____ tu pe a ma ni

tu hu ru mi e
tu pe a ma ni

tu hu ru mi e tu hu ru mi e mwa na ko ndoo wa Mu ngu
 tu pe a ma ni tu pe a ma ni mwa na ko ndoo wa Mu ngu

tu hu ru mi e tu hu ru mi e mwa na ko ndoo wa Mu ngu
tu pe a ma ni tu pe a ma ni mwa na ko ndoo wa Mu ngu

©
Fait à Kinshasa le 5/12/2018

Mwana kondoo

M. Martinez Mwissa
H. Oscar M. Batumike

Mwa na ko ndoo wa Mu ngu u na ye o ndo wa

The first system of the musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the vocal melody with lyrics underneath. The bass staff contains the piano accompaniment. The lyrics for this system are: "Mwa na ko ndoo wa Mu ngu u na ye o ndo wa".

4
za mbi ya du ni a u tu hu ru mi e

The second system of the musical score continues from the first. It is marked with a '4' at the beginning of the treble staff. The lyrics for this system are: "za mbi ya du ni a u tu hu ru mi e". The notation includes a long horizontal line under the final 'e' in the lyrics, indicating a sustained note.

Mwana kondoo

M. MArtinez Mwissa
H. Oscar M. Batumike

lã3.Mwa na ko ndoo wa Mu ngu mwa na ko ndo

Mwa na ko ndo o wa Mu ngu u na ye o ndo wa za mbi za du ni
o ko ndoo wa Mu ngu

1&2.a u tu hu ru mi e u tu hu ru mi e u tu hu ru mi e
3.a u tu tu pe a ma ni u tu pe a ma ni

Mwana kondoo

M. Merveilles Bahati Koko
H.Oscar Mutabazi Batumike

lâ3.Mwa na ko ndo o wa ke Mu ngu u

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes: 'lâ3.Mwa'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

o ndo wa e za mbi ya du ni a

The second system continues the melody. The vocal line has a similar rhythmic pattern. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

1&2.u tu hu ru mi e u tu hu ru mi e
3.u tu hu pe a ma ni u tu hu pe a ma ni

The third system introduces a call-and-response or variation in the vocal line. The piano accompaniment continues with the same rhythmic and harmonic structure.

u tu hu ru a mi e
u tu hu pe a ma ni

The fourth system concludes the piece. The vocal line ends with a final phrase, and the piano accompaniment concludes with a final chord and a double bar line.

©

Mwana kondoo

M. Moïse Byamungu
H. Oscar M. Batumike

Mwa na ko ndo o wa Mu ngu u o ndo wa ye

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are: Mwa na ko ndo o wa Mu ngu u o ndo wa ye.

4
za mbi ya du ni a u tu hu ru mi e

The second system of the musical score continues from the first. It is marked with a '4' at the beginning of the treble clef staff. The lyrics are: za mbi ya du ni a u tu hu ru mi e.

1.2: Mwana kondoo wa Mungu uondowaye zambi ya dunia utuhurumie
3: Mwana kondoo wa Mungu uondowaye zambi ya dunia utupe amani

Mwana kondoo

M. Prince Lumesa
H. Oscar M. Batumike

1&2.Mwa na ko ndo o wa Mu ngu u o ndo wa e za
3.Mwa ma ko ndo o wa Mu ngu u o ndo wa ye za

The first system of music is in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line has three parts: a first and second part (1&2) and a third part (3). The lyrics are: 1&2.Mwa na ko ndo o wa Mu ngu u o ndo wa e za; 3.Mwa ma ko ndo o wa Mu ngu u o ndo wa ye za.

4
mbi za du ni a u tu hu ru mi e mwa na wa Ba
mbi ya du ni a u tu pe a ma ni mwa na wa Ba

The second system of music starts at measure 4. The vocal line continues with two parts: mbi za du ni a u tu hu ru mi e mwa na wa Ba and mbi ya du ni a u tu pe a ma ni mwa na wa Ba. The piano accompaniment provides harmonic support.

8
ba u tu hu tu mi e mwa na wa Ba ba
ba u tu pe a ma ni mwa na wa Ba ba

The third system of music starts at measure 8. The vocal line continues with two parts: ba u tu hu tu mi e mwa na wa Ba ba and ba u tu pe a ma ni mwa na wa Ba ba. The piano accompaniment continues with chords and melodic lines.

Béni sois-tu

M. Patrick Bakwanamaha
H.Oscar Mutabazi Batumike

Solistes puis tous

R. Bé ni sois tu O Sei gneur pour ton pain

5

bé ni sois tu O Sei gneur pour ce vin

©
Entebbe le 15 Nov. 2018

9

1. Qu'ils de vien nent ton corps et ton sang O Sei gneur ce
 2. Qu'il te plai se de les ac cueil lir pour le bien de
 3. Don ne moi un coeur re con nais sant pour tout ce dont

12

pain de fro ment O Sei gneur ce vin de rai sins
 tou te l'E glise, pour le bien de tous de tes en fants
 tu m'as com blé, pour ce que je suis au jou d'hui

Biso banso toyambi

T&M. Toyembani
H. Robert Gedeon

Bi so ba nso to ya _____ mbi Bi so ba nso to ya _____ mbi

The first system of the musical score is written in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Bi so ba nso to ya _____ mbi' repeated twice.

1. Na ya mbi Ta ta wa bo ka si bo nso A
za li si bi so na ngu ya na _____ ye _____

The second system of the musical score continues the melody and accompaniment. It includes a first ending (1.) and a second ending (2.). The lyrics are '1. Na ya mbi Ta ta wa bo ka si bo nso A' and 'za li si bi so na ngu ya na _____ ye _____'.

2. Nayambi Mobikisi Yezu Kristu
Mokonzi wa biso ayei o nse

3. Ye ngondo Maria aboti ye
Azui zemi mpo ya elimo Santu

4. Alandi maboko o kuruse
Awei akiti o limbe

5. Nayambi asekwi na nkembo
Abuti o mboka Tata Nzambe

6. Nayambi elimo Santu
Nayambi Eklezya Katolika

7. Lisanga lya bana ba Nzambe banso
Alimbisi biso masumu manso

8. Nayambi mpe nsekwa ya bato banso
Bomoi bwa lobiko seko, Amen

©
OMB-CDPCL Goma

Bwana, sema neno moja

M. Jonathan Okito
H. Oscar M. Batumike

La Fa#m Ré Fa#m

R.Bwa na se ma ne no mo ja na

Mi 7 La Mi7 La

ro ho ya ngu i ta po na Bwa po na

La Sim Fa#m Mi

1. Ka ra mu ya Bwa na ni ta ya ri sa sa
2. Twe nde na fu ra ha ya wa na wa Mu ngu
3. He ri kwa o wa le wa na o po ke a
4. Cha ku la cha ro ho tu na cho po ke a

Sim Ré Mi 7 La

ka ri bu ni me za ni kwa Bwa na
tu me i twa ku cha ngi a wo te
mwi li wa twa ke pi a da mu ya ke
ki tu ja ze ma pe ndo ka mi li

La Ré Mi La

tu le ni
tu nywe ni
mi le le
kwa kwe li

mwi li wa Bwa na we tu Ye su
da mu ya Bwa na we tu Ye su
pa mo ja na na we tu Ye su
tu i shi wo te ka ma ndu du

12 Fa#m Ré Mi La

tu pa te u zi ma wa mi le le R. Bwa
tu pa te wo ko vu kwa mi le le
ku u me ni kwa Mu ngu mbi ngu ni
tu pe nda ne a li vyo tu pe nda

Chakula kitamu

Auteur inconnu
H.Oscar M. Batumike

1. Cha ku la ki ta mu e (tu le)
2. Mu ka te na di va i (si si)

The first system of the musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are written below the treble staff.

3
1. cha ku la ki ta mu e mu e
twa pe wa ha tu u ze u ze

The second system of the musical score continues from the first. It is marked with a '3' at the beginning, indicating a third measure. It features two first endings, labeled '1.' and '2.', which are repeated sections of the melody. The lyrics are written below the treble staff.

©
Fait à Entebbe le 14 Novembre 2018

R. Oh a ksa nti kwa Mu ngu Mu fa _____ lme a na ni i ta _____ ah ah
hi li ni li ku bwa _____ ah ah

ah me za _____ ni pa ta ka ti fu u u u ne no
ah kwa ke Mu ngu ni sha ngwe ku bwa ah ah ah _____

Mapendo yako Yesu

M. Josué Lumesa
H. Oscar M. Batumike

1. Ee Bwa na Ye su ma pe ndo ya ko i na
2. U li vaa mwi li kwaa ji li ye tu na ku
3. Na le o hi i tu na shi ri ki ka ma

4
pi ta u ku bwa wa ma wi mbi na hu ru ma ya ko ni ka
be ba ma o vu ya du ni a i li tu o ko ke tu pa
vi le u li vyo tu fu ndi sha. Tu na me ga mka te na ku

8
ma ba ha ri ba ha ri ku bwa i si yo ku wa na mwi sho
te u zi ma na tu sta hi li ku i twa waa na wa Mu ngu
nywa di va i tu na po i twa ku she re ke a ka ra mu

©
Fait à Goma le 06 Octobre 2018

12

R. Jo nge e ni kwa ke ni nyi mu na o ha mu ya ma pe ndo

15

kwa ni ye ye ni Bwa na wa ma pe ndo a ta wa ja za ma pe ndo ya kwe li

Ee Yesu nakuhitaji

M. Jonathan Okito
H. Oscar M. batumike

R.Ee Ye su na kui ta ji ro ho ni mwa ngu u ni o ko we

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The melody is written in a simple, homophonic style with eighth and quarter notes. The lyrics are written below the notes.

3 ee Ye su ka ri bu ma i sha ni mwa ngu u ka e na mi

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat and a 3/4 time signature. The melody continues from the first system. The lyrics are written below the notes.

5 ee Bwa na wa ngu e we Mu ngu wa ngu wa ngu

1. 2.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat and a 3/4 time signature. The melody continues from the second system. The lyrics are written below the notes. The system ends with a double bar line and two first/second endings.

1 Ni na po ku la mwi li wa ko na ku i nya da mu ya ko
ja zwa na fu ra ha ku bwa ka bi sa mo yo ni mwa ngu

2. Ka ti ka we ma wa ko u me ni i ta me za ni pa ko
ku ni a nda li a me ma mbe le ya a du i za ngu

3. Na shi ba kwa cha ku la cha u zi ma u li cho a nda a
nywa ji u li cho ni pa ki na ni bu ru di sha mo yo

10

ee Bwa na wa ngu e we Mu ngu wa ngu wa ngu R.

1. na
na
ki

Fiat voluntas tua

Mus. Patrick Bakwanamaha
H. Oscar Mutabazi Batumike

Musical score for the first system of "Fiat voluntas tua". The score is in 4/4 time and G major. It features a vocal line and a piano accompaniment. The lyrics are: "Fi at fi at fi at fi at vo lun tas tu a".

Musical score for the second system of "Fiat voluntas tua". The score is in 4/4 time and G major. It features a piano accompaniment. The system starts at measure 6.

Musical score for the third system of "Fiat voluntas tua". The score is in 4/4 time and G major. It features a piano accompaniment. The system starts at measure 10.

Huu ni mwili wangu

Mus. Jonathan Okito
H. Oscar M. Batumike

Musical score for the first system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Hu u ni mwi li wa ngu hu u ni mwi li wa hi i ni da mu ya ngu hi i ni da mu ya.

Musical score for the second system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: ngu ka ma te ni mu le ngu ka ma te ni mu nywe. The system includes first and second endings, indicated by '1.' and '2.' above the staff.

6

1. Ye su kwa ka ra mu ya mwi sho a li u twa a m ka te
 2. Kii sha a ka twa a ki ko mbe mi ko no ni a ki se ma
 3. Tu na po ga wa nya m ka te na ku cha ngi a di va i

8

a ka shu ku ru a ka u ba ri ki a ka wa pa wa fwa si
 ku nywe ni wo te hi i da mu ya ngu mu ka pa te u zi ma
 tu na ti mi za ma ne no ya ke Bwa na Ye su a ta ka ye

a ki se ma a ki se ma
 wa mi le le wa mi le le
 tu pe nda ne tu pe nda ne

Kwa furaha, tujongee

M. Serge Mawesse
H. Oscar M. Batumike

First system of musical notation. It consists of a treble clef staff and a bass clef staff, both in 4/4 time and key of D major. The treble staff begins with a repeat sign. The lyrics are: R.Kwa mo yo wa fu ra ha tu jo ngee kwa ni me — za ya ke

Second system of musical notation, starting at measure 4. It consists of a treble clef staff and a bass clef staff, both in 4/4 time and key of D major. The lyrics are: bwa na — ni ta ya ri. A me tu a nda li a

Third system of musical notation, starting at measure 7. It consists of a treble clef staff and a bass clef staff, both in 4/4 time and key of D major. The lyrics are: cha ku la bo ra ki li cho mwi li na da mu ya ke

©
Fait à Dungu Mardi le 23/10/2018

10

1. Mwi li wa ke Kri stu ni cha ku la cha
 2. Da mu ya ke Kri stu ni ki nya ji cha
 3. He ri kwa wa na o she re ke a me

13

u zi ma twe nde tu ka le na fu ra ha
 wo ko vu twe nde tu ka nywe na fu ra ha
 za ya ke wa na u zi ma wa mi le le

4. Bwa na ye su ni ku ba li ka ma mi mi ni mza i fu la ki ni we we

17

ni u zi ma. U ni ja ze ngu vu za ko R.

ni u zi ma. U ni ja ze ngu vu za ko R.

Mezani pake Bwana

M. Jacques Maombi
H. Oscar M. Batumike

Sol Ré Do Mim Sim

§ Solistes puis tous

1. Me za ni pa ke Bwa na _____ tu na pa ta u zi ma _____
 2. Tu na po ku la mwi li _____ na ku nywa da mu ya ke _____
 3. Mwi li na da mu ya ke _____ mwo ko zi Ye su Kri stu _____
 4. Ka ra mu ya ke Bwa na _____ tu na yo shee re ke a _____

Mim Lam7 Ré Do Sol

5

u zi ma wa mi le le _____ wa kri stu tu jo nge e _____
 tu na ta nga za ki fo _____ na u fu fu ko wa ke _____
 vi na tu i ma ri sha _____ na ku tu u nga ni sha _____
 i le te ka ti ye tu _____ u ra fi ki wa kwe li _____

©

9 Sol Ré Do Mim Sim

Njoo ni njoo ni kwa Bwa na (njo o) njoo ni a na tua li ka

13 Mim Ré 7 Do Sol

njoo ni njoo ni kwa Bwa na njoo ni tu ka shi bi shwe

Mimi ni chakula

Mus. Jean-Claude Kashushu
M.Oscar Mutabazi Batumike

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The lyrics are: R.Mi mi ni cha ku la cha u zi ma wa mi le le.

Musical notation for the second system, starting with a measure rest marked '3'. The lyrics are: a ta ka ye ni la mi mi a ta ku wa na u zi ma wa.

Musical notation for the third system, starting with a measure rest marked '5'. The lyrics are: mi le le a ta ku wa na u zi ma wa mi le le.

©

8

1.Ka ri bu ni wo te kwa ka ra mu ya ke Bwa na
 2.Mwi li wa ke Ye su ni cha ku la cha u zi ma
 3.Ye ni u fu fu ko na u zi ma wa mi le le
 4.Ka ra mu tu na yo ku la ka ti ka u mo ja

10

njoo ni tu le njoo ni tu nywe si si wo te tu shi bi shwe
 da mu ya ke ni ki nywa ji cha wo ko vu kwa du ni a
 he ri wa le wa na o she re ke a ka ra mu ya ke
 i tu fa nye ma ra fi ki wa Ye su mi le le yo te

Prenez et mangez

M. Gracius Baraka
H. Oscar M. Batumike

Sol *Ré* *Si* *Mim*

1. Pre nez et man gez, ce ci est mon corps pre nez et bu
2. Ce re pas nou veau qui nous est don nê vient nous ras sem
3. Vous les in vi tês au ban quet de Dieu so yez les té

Lam *Ré* *Mim* *Ré* 7 *Sol*

vez ce ci est mon sang pour l'u ni té du monde en tier
bler dans l'a mour de Dieu qui nous con vie à son fes tin
moins de ce grand a mour en par ta geant les dons de Dieu

©
Goma, le 10/12/2018

7

Sol *Ré7* *Mim* *Sim* *Ré7*

R. Peu ple de Dieu ap pro chez à la ta ble ma ngez mon

10

Ré *Sim* *Ré7* *Sol*

corps et bu vez mon sang vous n'au rez plus ja mais faim

Tazama maisha yako

M. Fr. Basile Wa Rutsuba
H. Oscar M. Batumike

1. Ta za me ni me za ya Bwa na a na tu a li ka
2. Ha ya si me me ni, ne nde ni Bwa naa tu a li ka
3. Kwa ni ni we we u na ku wa m tu mwa wa dha mbi
4. He bu u ta za me we nza ko ji nsi wa na kwe nda

5

me za ya Bwa na ni ta ya ri kwa we nyi mo yo sa fi
tu shi ri ki wo te pa mo ja ka ra mu ya ke Bwa na
a cha dha mbi u te nde me ma u pa te ku o ko ka
kwa he shi ma na kwa u po le na kwa u nye nye ke vu

9

R. A nga li a ma i sha ya ko a nga li a ma te ndo ya ko
a nga li a u ka ri mu wa ko a nga li a mwe ne ndo wa ko

13

a nga li a i ma ni ya kou jo nge e kwa ke
a nga li a i ma ni ya kou jo nge e kwa ke

Tous les enfants du monde

Cri de petit chanteur

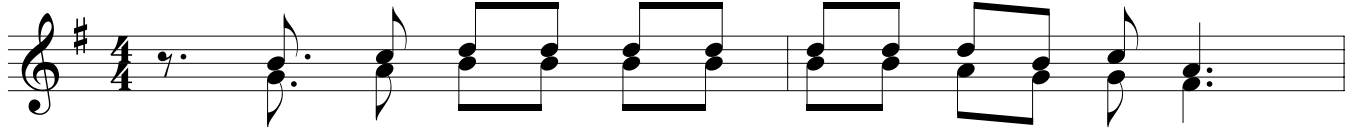
M. Moise Byamungu
H. Oscar M. Batumike

Musical score for the first system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Tous les enfants du monde chanteront la paix de Dieu (paix de Dieu)".

Musical score for the second system of the song. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Tous les enfants du monde chanteront la paix de Dieu". A measure rest is indicated above the word "de".

Tumealikwa mezani

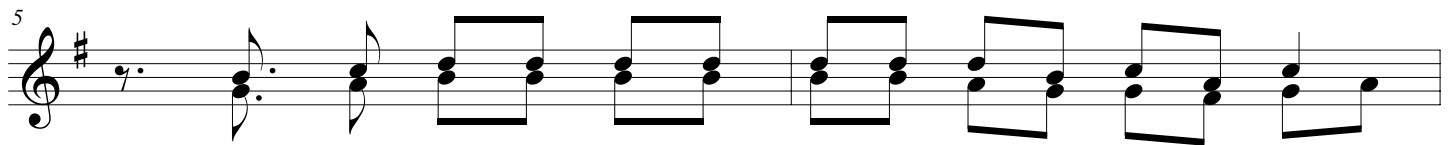
Auteur inconnu
H. Oscar Mutabazi B.



1. Tu me a li kwa me za ni mbe le ya ko
2. A na ye ku la mwi li wa Bwa na Ye su
3. A na ye ku nywa da mu ya Bwa na Ye su

3

ku po ke a mwi li na da mu ya ko
a ta pa ta u zi ma da wa mi le le
a ta pa ta wo ko vu kwa mi le le



Tu me a li kwa me za ni mbe le ya ko _____
a na ye ku la da mu ya Bwa na Ye au _____
a na ye ku nywa da mu ya Bwa na Ye su _____

©
Fait à Goma le 05 Mars 2018

7

Réf: Mwi li wa ko

ku po ke a mwi li na da mu ya ko mwi li wa ko cha
 a ta pa ta u zi ma wa mi le le da mu ya ko ki
 a ta pa ta wo ko vu kwa mi le le

10

1. 2.

da mu ya

10

ku la cha u zi ma nywa ji cha wo ko vu wa mi le le
 wa mi le le

Tunapokea Bwana wetu Yesu

Auteur inconnu
H. Oscar M. batumike

R. Tu na po ke a Bwa na we tu Ye su ka ti ka

1. ko mu nyo ta ka ti fu
2. nyo ta ka ti fu

6
1 Ye su mwe nye we a li se ma tu le ni
(a li se ma)

1. cha ku la cha u zi ma
2. na u zi ma ee Bwa na
3. tu le ni cha ku la cha u zi ma)

2. Yesu mwenyewe alisema twaeni kinywaji cha wokovu
3. Heri kwa wale waitwao kwa karamu yake bwana Yesu

©

Ukaristia ni chakula kweli

M. Floribert Mugisha
H. Oscar M. Batumike

R.U ka ri sti a ni cha ku la kwe li cha u zi ma

5 ee m ka te wa mbi ngu u tu shi bi she ro ho ze tu

e we m ka te u tu li she ro ho ze tu

ee m ka te wa mbi ngu u tu shi bi she ro ho ze tu

e we m ka te u tu li she ro ho ze tu

9

1.E nyi wa a mi ni wa pe nzi njo o ni kwa ke
2.Ye su m ko mbo zi a na tu a li ka wo te
3.Ye su m ko mbo zi a na tu a li ka wo te
4.He ri kwa o wa le wa na o fi ka me za ni

14


1. a na tu a li ka tu so ge e me za ya ke ya ke
ku ga wa nya mwi li pi a da mu ya ke tu ku fu tu ku fu
ku i shi ma pe ndo pi a u ka ri mu wa kwe li wa kwe li
mwa ke Bwa na Ye su kwa ni wa ta i shi mi le le mi le le

2. ya ke ya ke
tu ku fu tu ku fu
wa kwe li wa kwe li
mi le le mi le le

©

Approchons de la table


M. Odilon Balundi C
H. Oscar M. Batumike



R.Ve nez, ap pro chons de la ta ble de no tre Sei gneur



4
car le Sei gneur nous in vite au ban quet ve nez vouz se rez ras sa siés



8
1.Ce lui qui man ge le corps du Sei gneur Je sus
2.Ce lui qui boit de ce sang du Sei gneur Jé sus
3.Res tons u nis en Jé sus Christ no tre sau veur



vi vra pour des siècles et des sièc cles
vi vra pour des siècles et des sièc les
par ce doux re pas quil nous don ne

©

Mchezeeni Bwana

M. Floribert Mugisha Sebagenza
Harm. Oscar Mutabazi Batumike

Mche ze e ni Bwa na kwa ni ndi ye mwe ma

Mche ze e ni Bwa na m che ze e ni Bwa na kwa ni ndi ye mwe ma

Che ze e ni Bwa na m che ze e ni Bwa na kwa ni ndi ye mwe ma

Mche zee ni Bwa na mche ni Bwa na kwa ni ndi ye mwe ma

msi fu ni Bwa na a me te nda ma ku bwa bwa

msi fu ni Bwa na m si fi e ni Bwa na a me te nda ma ku bwa bwa

msi fu ni Bwa na mu si fi e ni Bwa na a me te nda ma ku bwa che zee ni Bwa na bwa

msi fu ni Bwa na m si fi e ni Bwa na a me te nda ma ku bwa bwa

10

1. E nyi ma ta i fa msi fu ni Bwa na kwa ni we ma wa ke ni wa mi le
A li i fa nya mbi ngu kwa he shi ma

2. A li i we ka n chi juu ya ma ji
a li i fa nya mi a nga mi ku bwa

3. Ju a li ta wa le m cha na
Mwe zi u ta wa le u si ku

4. Ka pi ga wa za li wa wa Mi sri
A ka o ndo sha wa I sra e li

le wa mi le le wa mi le le wo te tu m shu ku ru
(kwe li wa mi le le wa mi le le) wa mi le le

Merci Seigneur

Mus. Patrick Bakwanamaha
H.Oscar Mutabazi Batumike

Solistes puis tous

R. Mer ci Sei gneur — mer ci — pour ton a mour —

The first system of music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a repeat sign and a fermata. The melody is simple and homophonic, with lyrics underneath. The bass line provides a steady accompaniment.

et pour ta — vie — mer ci Sei gneur — mer ci —

The second system continues the melody and accompaniment. It starts with a measure rest of 4 measures. The lyrics continue with 'et pour ta vie' and 'mer ci Sei gneur mer ci'.

tu es si — grand je te dis mer ci — mer dis mer ci —

The third system includes a first and second ending. The first ending leads back to the beginning of the first system, and the second ending concludes the piece. The lyrics are 'tu es si grand je te dis mer ci mer dis mer ci'.

©
Fait à Entebbe le 14 Novembre 2018

10

1. Pour la vie que tu nous don nes ô mer ci pour la paix que tu nous don nes mer ci
 2. Pour la joie que tu nous don nes ô mer ci pour l'a mour que tu nous don nes mer ci
 3. Des bien faits, tu nous a com blés ô mer ci des grâ ces tu nous a com blés mer ci

là tu es mer veil leux Jé sus tu es

16

mer veil leux à ja mais tu es à ja mais R. Mer

Namshukuru Mungu

T&M.Gbado Gédéon
H: O.M.B.

1. R. Mi mi na mshuku ru Mungu mi mi na mtu ku za Bwa na (tu mwimbi e) Bwa na

2.

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are written below the treble staff. The first line of music ends with a double bar line and a repeat sign, followed by two first endings (1. and 2.).

6. 1. E nyi vi u mbe vya Bwa na mu je tu mpi gi e sha ngwe
A me fa nya ma a ja bu ji na la ke li tu ku zwe

The second system of the musical score continues from the first system, starting at measure 6. It also consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are written below the treble staff. The system ends with a double bar line and a repeat sign.

2. Ameumba vema mbi ngu, akaumba na dunia
Ameweka n-chi kavu, hakusahau bahari

3. Ameumba pia jua liangazie m-chana
mwezi pia nazo nyota ziangazie usiku

4. Nao wanyama wa mwitu, na samaki baharini
Milima pia mabonde ndege, wanyama wa fugo

5. Akaumba binadamu atawale hayo yote
Njooi tumwimbie Bwana ametenda maajabu

Mungu ni mwema

T. Ona Zaburi 136
M. Jonathan Okito
H. Oscar M. batumike

1. Mu ngu ni mwe ma a s ta hi li si _____ fa _____ mshu ku
 2. Ye ye a li fa nya ma mbo ya a ja _____ bu _____ a li
 3. Ye ye a li fa nya mi a nga mi ku _____ bwa _____ a li
 4. A li o ndo sha wa na wa I sra e _____ li _____ kwa m
 5. Kii sha ka wa vu sha ba ha ri nye ku _____ ndu _____ ka za

6

ru ni kwa ni ye ye ndi ye mwe _____ ma _____ Mu ngu ni mwe ma a s
 fa nya mbi ngu na nchi kwa he ki _____ ma _____ a li i we ka n chi
 fa nya ju a li wa ke m cha _____ na _____ mwe zi na zo nyo ta zi
 ko no wa ngu vu a li o nyo _____ sha _____ a li i pa su a ba
 mi sha Fa ra o na je shi la _____ ke _____ ka o ngo za ta i fa

11

ta hi li si _____ fa _____ we ma wa ke ni wa mi le le _____
 ju u ya ma _____ ji _____ we ma wa ke ni wa mi le le _____
 wa ke u si _____ ku _____ we ma wa ke ni wa mi le le _____
 ha ri nye ku _____ ndu _____ we ma wa ke ni wa mi le le _____
 la ke ja ngwa _____ ni _____ we ma wa ke ni wa mi le le _____

©

R: Ak sa nte a sa nte Bwa na — a sa nte a sa nte a sa nte —

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music is written in a simple, rhythmic style with eighth and quarter notes. The lyrics are placed between the two staves.

26 bwa na twa se ma a sa nte — kwa we ma wa ko

The second system of the musical score continues from the first. It features two staves in treble and bass clefs, both in D major. The lyrics are placed between the staves.

33 oh a sa nte Bwa — na kwa we ma wa ko oh a

The third system of the musical score continues. It features two staves in treble and bass clefs, both in D major. The lyrics are placed between the staves.

38 sa nte Bwa — na a sa nte Bwa na kwa we ma wa — ko —

The fourth system of the musical score concludes the piece. It features two staves in treble and bass clefs, both in D major. The lyrics are placed between the staves.

Nitaimba milele

M.Jean-Claude Kashushu
H. Oscar M. Batumike

Musical score for the first system of 'Nitaimba milele'. The score is in 4/4 time and F# major. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: R. Ni ta i mba mi le le we ma wa Bwa na kwa me ma yo te. Chord labels above the staff are Mi, Si, and Mi.

Musical score for the second system of 'Nitaimba milele'. The score is in 4/4 time and F# major. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: a na yo ni te nde a a si fi we mi le le. Chord labels above the staff are Fa#m, Mi, Si, Mi, Si7, and Mi.

7

Mi La Si Sol#m

1. Tu i mbe tu che ze tu mshu ku ru Bwa na kwa me ma a na yo
 2. Ka u mba du nia na pi a vi li vyo mo kii sha mwa na da mu
 3. Na si si tu te nde me ma kwa ye yo te ka ma vi le Mu ngu

10

Si7 Mi Si Sol#m Si 7 Mi

tu ja li a tu ta ku si fu je Bwa na kwa me ma ya ko
 a ka u mbwa tu na shu ku ru kwa yo te a li yo fa nya
 a te nda vyo kwa wa le wo te wa na o mtu ma i ni a

Nitamshukuru Bwana Mungu

M. Gracius Baraka
H. Oscar M. Batumike

§

Ni ta mshu — ku ru bwa na Mu ngu wa ngu — kwa me ma

yo te a me ni te nde a ni ta mwi — mbi a nyi mbo na za

bu ri — mi le le ha ta — mi le le (o o o) ni ta mshu na

1. 2.

©
Chorale N.D. du Mont Carmel
Archidiocèse de Bukavu
Fait à Goma le 14/12/2018

Solistes puis tous

10

1. Bwa na ni mwe ma sa na mwe nye hu ru ma bi la mwi sho
 ye yea li u mba mbi ngu na vi tu vyo te du ni a ni
 2. Ka te nga ni sha ma ji ya li yo ju u pi a chi ni
 Du ni a i ka to a mi me a, a i na mba li mba li
 3. A ka i te nga ni sha mya nga mi ku u a si fi we
 ju wa li je m cha na na mwe zi u je kwa u si ku
 4. A li u mba wa nya ma waa i na yo ye du ni a ni
 Du ni a i ka to a mi me a yo te mba li mba li

1. a si fi we mi le le le
 2. le R. Ni ta mshu

Nitamwimbia Bwana

Mus. Christophe Matata B.
Harm. Oscar M. Batumike

R.Ni ta mwi mbi a Bwa na ni ye ye Mu ngu wa ngu ni ta mshu ku ru

The first system of music is in 4/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: R.Ni ta mwi mbi a Bwa na ni ye ye Mu ngu wa ngu ni ta mshu ku ru.

Bwa na kwa me ma ya ke yo te Bwa na kwe li Bwa na

yo te me ma yo te

The second system of music continues the melody and accompaniment. The lyrics are: Bwa na kwa me ma ya ke yo te Bwa na kwe li Bwa na, and yo te me ma yo te.

ni mwe ma Bwa na kwe li Bwa na a sa nte

The third system of music concludes the piece. The lyrics are: ni mwe ma Bwa na kwe li Bwa na a sa nte.

©
Chorale Emmaüs
Paroisse Bienheureuse Anuarite
Goma le 13 Avril 2018

10

1. Kwa fu ra ha tui mbi e Mu ngu kwa ki na nda tu mche ze e le o
 2. Tu mshu ku ru kwa me ma yo te na maa ja bu ya ke kwe tu si si
 3. Bwa na ndi ye tu li zo le tu nga o pi a te ge me o le tu

T.kwa fu ra ha tui mbi e Mu ngu kwa ki na nda mche ze e le o
Tu mshu ku ru kwa me ma yo te na ma kuu ya ke kwe tu si si
Bwa na ndi ye tu li zo le tu nga o na te ge me o le tu

kwa ni _____ ye ye ndi ye mu u mba we _ tu (*te na*) ye ye ndi ye mwo ko zi wa du ni a R. Ni
 wo te _____ Tu na si fu ma ku u ya _ ke (*kwe tu*) tu ki i mba kwa mo yo wa fu ra ha
 si si _____ Tu me ja a ne e ma za _ ke (*zo te*) na ku pe wa u zi ma wa mi le le

Rendons grâce au Seigneur

M. Donatien Habiragi
H. OScar M. Batumike

R. Ren dons grâce au Sei gneur Chan tons
lou ons

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are: "R. Ren dons grâce au Sei gneur Chan tons lou ons".

4
1. 2.
chan tons chan tons pour le Sei gneur le Sei gneur
lou ons lou ons lou ons le Sei gneur
(pour Dieu chan tons chan tons)

The second system of the musical score continues from the first. It is marked with a '4' at the beginning. It features two first endings, labeled '1.' and '2.'. The lyrics are: "chan tons lou ons chan tons lou ons pour le Sei gneur le Sei gneur le Sei gneur". Below the lyrics, there is a line of text: "(pour Dieu chan tons chan tons)".

8



1. Ren dons grâce au Sei_____gneur (car il est bon) il a fait
 2. Dès le sein ma ter_____nel (tu me gar des) tu me gar
 3. C'est le temps de chan_____ter (ta lou an ge) pour les oeuv
 4. Tu me don nes la_____vie (é ter nel le) pour re gner



de mer_____veilles dans no tre vie pro clam mons ses bien faits.
 des se_____lon ta pro mes se lais se moi te chan ter
 res de_____Dieu dans le mon de que son nom sois bé ni
 a vec_____toi dans les siè cles par mi tous les an ges

Tucheze, tufurahi

M. Jean-Clause Kashushu
H. Oscar M. Batumike

1. Tu che ze tu che ze tu fu ra hi tu fu ra i kwa ku she re ke a
2. Tu i mbe tu i mbe kwa sa u ti tu shu ku ru Mu ngu ba ba ye tu

4

mya ka ku mi na na ne ta ngu ku u ndwa kwa kwa ya ye tu ya mta ka ti
kwa ma pe ndo a na yo kwe tu wa na we bi la mi pa ka si fa na sha

7

— fu Mi cha e li pa ro kia mwe nyi He ri — A nua ri te Tu A nu ri te
— ngwe zi mfi ki e kwa nyi mbo na mi che zo — mba li mba li mba li mba li

©

R. Ni ta i mba mi le le si fa za ke mwe ye zi Mu ngu Ba ba u si fi we mi le le

So te tu i mbe tu i mbe a le lu ya Mta ka ti fu Mi ka e li

19

tu i mbe a le lu ya tu i mbe a le lu ya

U tu o mbe ye kwa Mu ngu

23

3. Mta ka ti fu Mi ka e li u tu o mbe e kwa Mu ngu tu
 shi nde vi sha wi shi tu fa nye ka zi ya Bwa na tu ta
 nga ze ne no nje ma wa tu wa mwa mi ni Mu ngu

Tuimbe wote.

Mus. Jacques Maombi
H. Oscar M. Batumike

Ré La Sol La Sol La 7 Ré

Tui mbe wo te tu mshu ku ru Mu ngu kwa me ma yo te a me tu te nde a

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the staves.

Ré Sol Mim Ré

5

1. Ta ngu u to to mpa ka le o hi i Bwa na a na tu li nda
2. Kwa mko no wa ke Mu ngu mta ka ti fu tu me ja li wa me ma
3. Si fa zi mru di li e Mu ngu Ba ba Mwa na na Mu gu Ro ho

Detailed description: This system contains the third staff of music. It starts with a measure rest labeled '5'. The melody continues in the treble clef. The lyrics are written below the staff.

Ré Sol Mim La 7 Ré

9

Tu mshu ku ru kwa ma pe ndo ya ke ya si yo na mi pa ka
na wo ko vu u me o ne ka na kwa wa na wa ke wo te
mta ka ti fu ta ngu sa sa ha ta mi le le na mi le le

Detailed description: This system contains the fourth staff of music. It starts with a measure rest labeled '9'. The melody continues in the treble clef. The lyrics are written below the staff.

Tumshukuru Mungu wetu

M. Moïse Byamungu
H. Oscar M. Batumike

1. Tu mshu ku ru Mu ngu we tu — kwa me ma yo te
2. Yee ni mu u mba wa vyo ye — ni ye ye mwa mba
3. Vi tu vyo te tuli vyo na vyo — ni ye ye Bwa na

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and B-flat major. The melody is written in a simple, homophonic style with chords. The lyrics are provided below the staves.

4

a me — tu te nde a kwe li a sta hi li si fa
wa ma — i sha ye tu Bwa na a si fi we kwe li
a me — tu ja li ya kwe li a sta hi li si fa

The second system of the musical score continues from the first. It also consists of two staves in treble and bass clefs, 4/4 time, and B-flat major. The melody and accompaniment are consistent with the first system. The lyrics are provided below the staves.

©

R. Fu ra ha na sha ngwe kwa Mu ngu we tu

11

1. Bwa na u si fi we kwe li R. Fu we kwe li

2.

Losako Mama mbote

M. Robert Gbado
H. OMB

R. Lo sa ko Ma ma mbo te ma ma e Nzambe a za li__ na yo
Ngo ndo lo sa

5

R. Lo sa ko Ma ma mbo te ma ma e Nzambe a za li__ na yo
ko ngo ndo lo sa ko__ ee mbo te
Lo sa ko Ma ma mbo te

9

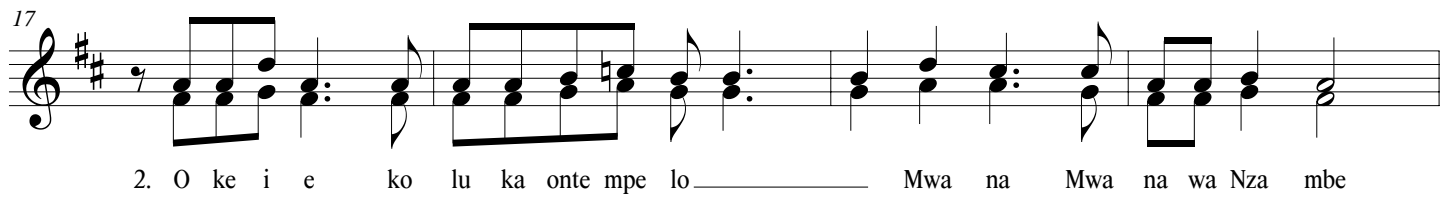
1 Lo sa ko na yo Ma ma ee Ngo ndo pe to Nzambe a za li__ na yo

13

na yo nde to zwi Ye zu mo si ko li wa mo lo ngo mo bi mba

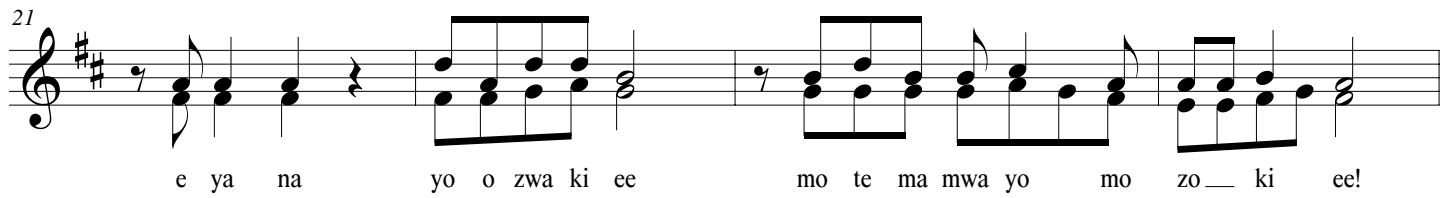
©
OMB-CDPCL Goma

17



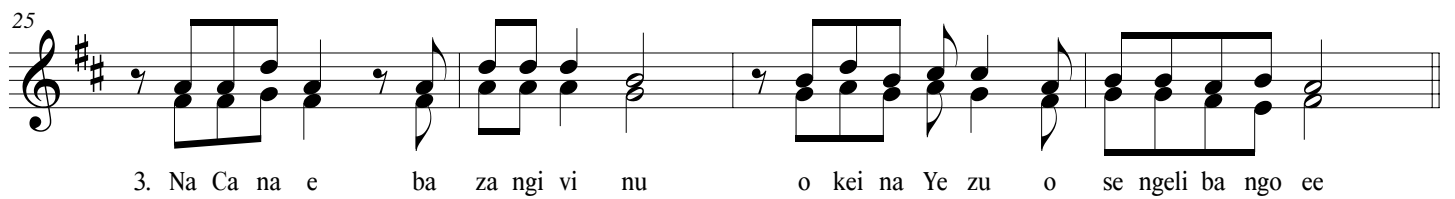
2. O ke i e ko lu ka onte mpe lo _____ Mwa na Mwa na wa Nza mbe

21



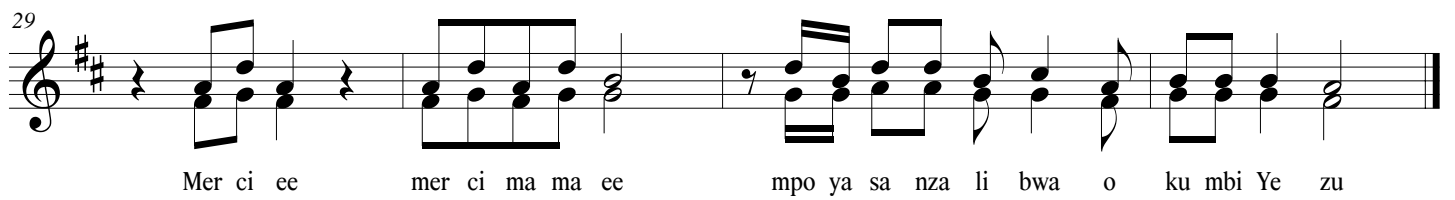
e ya na yo o zwa ki ee mo te ma mwa yo mo zo__ ki ee!

25



3. Na Ca na e ba za ngi vi nu o kei na Ye zu o se ngeli ba ngo ee

29



Mer ci ee mer ci ma ma ee mpo ya sa nza li bwa o ku mbi Ye zu

Mama e mama Maria

Robert G. Gbado

Musical score for the first system of "Mama e mama Maria". The score is in 4/4 time, key of D major, and consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: (Ma ma ee) Ma ma ee Ma ma ma ri a Ma ma Ma ri a. The score includes a repeat sign with a first ending symbol (a double bar line with a diagonal slash) and a fermata over the final note of the first ending.

Musical score for the second system of "Mama e mama Maria". The score is in 4/4 time, key of D major, and consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: Nza mbe mei a po ni yo (ma ma ee) Ma ma yo. The score includes a first ending (1.) and a second ending (2.) with repeat signs and fermatas.

©
OMB-CDPCL Goma

1. A bo ta mi — Ngo ndo mo sa ntu a bo
 2. Le lo ma ma a buti o li ko lo kun' o
 3. Za la mo ke nge li mpemo lo be li kun' o

9

1. A ntu R. Ma ma
 2. Le lo
 Za lo (ma ma e)

Maria utuombee

M. Jonathan Okito
H. Oscar M. Batumike

La Fa#m Mi Ré La Ré Fa#m Mim

R.Ma ri a e e ma ma u li u mbwa bi la za mbi ee

5 Ré Mi 7-----5----- Fa#m Mi La

u tu o mbe e si si we nye ku ku ki mbi li a
Ma ma u tu o mbe e si si we

©

Mi Fa#m Mi 7-----5

u tu o mbe e si si we

1. Bi ki ra Ma ri a u tu o mbe e si si we

11 Fa#m Mi La Ré Mi La

1. 2.

nye ku ku ki mbi li a ma ma wa ne e ma a

1. Bikira maria : utuombee sisi wenye kukukimbilia
Mama wa neema: utuombee sisi wenye kukukimbilia
2. Malkia wa mbingu: utuombee sisi wenye kukukimbilia
Mama bila doa: utuombee sisi wenye kukukimbilia
3. Nyota y'asubui: utuombee sisi wenye kukukimbilia
Sanduku laagano: utuombee sisi wenye kukukimbilia
4. Mama wa amani: utuombee sisi wenye kukukimbilia
Kimbilio letu: utuombee sisi wenye kukukimbilia

Sepela Maria

Robert Gbado

Musical score for the first system of 'Sepela Maria'. It features a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is written in a simple, rhythmic style. The lyrics are: R. Se pe la Ma ri a Mwa na wa bo li ngo bwa Nza mbe.

Musical score for the second system of 'Sepela Maria'. It features a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is written in a simple, rhythmic style. The lyrics are: se pe la Ma ri a o li ko lo (se pe la) o li ko lo. The system includes a first ending (1.) and a second ending (2.).

©
OMB-CDPCL Goma

7

1. O mo ko lo mo na Ma ria a ke i mba ngu o mbo ka yo
2. Ta ngo a yo ki lo sa ko la Ma ri a mwa na a ni

ko ko me Yu de a a yi nge li o nda ko e pai ya Za ka
nga ni o li bu mu nya ye a be ni si yo e ya mbo ya ba si

ri a a pe si lo sa ko na E li za be ti
ba nso a be ni si mpe mwa na wa yo (se pe la)

Toyemba nkembo ya mama

Assomption de la Vierge Marie

M. Robert Gédéon Gbado

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a treble and a bass staff. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The lyrics are: "To ye mba nke mbo ya ma ma ee to mbwa ya Ma ri a mpe nke mbo su ka te".

The second system of the musical score continues the melody and accompaniment from the first system. It includes three numbered vocal lines: "1. To___ mbwa ya ma ma ma ri a ke mbo su ka te___ kin' o li ko lo", "2. Yo ma ma wa mo bi ki___ si o bo ta mi pe twa o zongi se pe twa", and "3. O ti ki mo kili na lo ku mu mam o to mbwa mi___ kin' o li ko lo". The system ends with a double bar line and a repeat sign.

©
OMB-CDPCL Goma

Je chanterai ta gloire

M. Merveilles Bahati Koko
H. Oscar M. Batumike

Je cha nte rai ta gloire ô Sei gneur
Jus qu'à la fin des temps

The first system of the musical score is written in G major and 6/8 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The lyrics are placed below the notes.

4
car tu m'as gué ri de mes bles su res

The second system of the musical score continues the melody and accompaniment. It starts with a measure number '4' above the treble staff. The treble staff features a series of chords and eighth notes. The bass staff continues with eighth notes and chords. The lyrics are placed below the notes.

7

1. Ap prends nous à te ser vir don ne nous un coeur pur
 2. Don ne nous ta vé ri té don ne nous un coeur grand
 3. Que ta loi soit dans nos coeurs et ta paix dans nos vies.

9

don ne nous un coeur de chair Sei gneur rem plis nos coeurs
 viens ger mer en no tre coeur Sei gneur rem plis nos coeurs
 Fais de nous tes ser vi teurs Sei gneur rem plis nos coeurs

12

de ton a mour fais de nous des en fants de lu mière
 de ta pa role fais de nous tes té mois cha que jour
 de ta bon té fais de nous des se meurs de l'a mour.

Nakosakola misala mya Nzambe

T. Selon le Psaume 70

M. Robert G. Gbado

4e Dim TOC

1. R.Na lo sa ko la mi sa la mi ne ne mya Nza mbe mya Nza mbe

2.

1. Na ko lu ka li sa li si e pa i ya Mo ko nzi nde na mo ni so ni te___ bi

2. Za la lo pa ngo mpe e si ka ya ko bo mba nga i Nza mbe se yo li ba nga mpe e

3. E li kya na nga i se yo___ Mo ko nzi ee Nza mbe ut' o bo mwa na na ko li kya

4. Na___ ko sa ko la se bo se mbo bwa yo___ ut' o bo mwa na o pe si nga

8

ki sa ngai Mo ko nzi mpo ya bo se mbo bwa yo yo ka lo sa mbo la nga___ i

bo mba me li na ngai Nza mbe wa nga biki sa nga o ma bo ko ma ba su mu ki

se na yo Mo ko nzi Yo mo ba te li na nga i ut'o li bu mu lya ma___ ma

ma___ ye___ le___ kin' o le lo na ko ku mi sa mi sa la mya yo___

©
OMB-CDPCL Goma

Pelekeni habari

M.Samy Wetelwamba Kangoma
H. Oscar Mutabazi Batumike

1. | 2.

R. Pe le ke ni na ta nga ze ni ha ba ri nje ma ya wo ko vu mi mi ni a ne
 ni ko pa mo ja na nyi mpa ka mwi_ sho wa du_____

6

1. | 2.

nde ni msi o go pe mi mi ni po pa mo ja na nyi si ku zo_ te ne te

1. Wa fu nze ni ku ya chu ngu za ya le yo_ te mi mi
 2. Yu le a na ye ni a mi ni na ku ba ti zwa a ta
 3. Ki la a si ye mu a mi ni a ta hu ku miwa si ku

©
Fait à Entebbe le 22 Octobre 2018

19

ni li yo wa fu ndi sha ni nyi R: Pe le
o ko le wa na ye si ku ya mwi sho
hi yo ya mwi sho mbe le ya ke Bwa na

23

Basse

4.Sa sa e we ndu gu chu ngu za mwe ne ndo wa ko u we mfa no bo ra kwa wa le wa si

29

o a mi ni ma ne no na ma te ndo ya ko ya pa ta ne na ne no la Mu ngu

35

Ténor

Sa sa e we ndu gu chu ngu za mwe ne ndo wa ko u we mfa no bo ra kwa wa le wa si o a mi

42

ni ma ne no na ma te ndo ya ko ya pa ta ne na ne no la Mu ngu

Niko pamoja nanyi

M. Jean-Paul Sadiki
H. Oscar M. Batumike

R.Ta za ma mi mi ni po pa mo ja na nyi

3 ta ngu sa sa ha ta mi le le

5
1.E nyi wa tu wo te i mbe ni kwa fu raha
2.Kwa ni Bwa na Mu ngu ni mku u sa na
3.Mpi gi e ni Mu ngu ke le le za sha ngwe

7
mpi gi e ni Mu ngu ke le le za sha ngwe
ye ye ndi ye mfa lme wa du ni a yo te
mwi mbie ni kwa ze ze na vi na nda vye nu

©

Tunarudi kwetu

M. Jonathan Okito
H. Oscar M. Batumike

R. Tu na ru di kwe tu ba ra ka na a ma ni

The first system of music is in 4/4 time, key of B-flat major. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: R. Tu na ru di kwe tu ba ra ka na a ma ni.

na fu ra ha ya — Kri stu ya ja a mo yo ni Twe nde ni

The second system of music continues the melody and accompaniment. It features a treble and bass staff. The lyrics are: na fu ra ha ya — Kri stu ya ja a mo yo ni Twe nde ni.

ku ta nga za ma ne no ya Ye su nyu mba ni kwe tu

The third system of music concludes the piece. It features a treble and bass staff. The lyrics are: ku ta nga za ma ne no ya Ye su nyu mba ni kwe tu.

©

10

1. Tu me pe wa ba ra ka tu ta shu hu di a

12

ba ra ka hi yo ka po po te

2. Tumepata amani: Tutashuhudia amani hiyo popote
3. Tumeona furaha: Tutashuhudia furaha hiyo popote
4. Tumeishi mapendo: Tutashuhudia mapendo hayo popote
5. Tumeshika maneno: Tutashuhudia maneno hayo popote
6. Tumepewa utume: Tutashuhudia utume huo popote

Kesheni, kesheni

2018

M. Oscar M. Batumike

R. Ke she ni ke she ni e nyi wa pe nzi wa ngu (kwa ni -)

ha m ju i wa ka ti na saa i le ni ta ru di

1. Ka ma mwi zi a ja vyo ni ta fi ka te na ku

10 wa twa a wa le wa li o shi nda she ta ni

2. Watu wenye akili watangoja siku hiyo kama wale mabinti wenye akili
3. Wale watu wabaya watatupwa mbali ya wanyofu na kuteseka inje gizani
4. Wateule wa Mungu wataishi katika furaha wakimwimbia na kumwabudu

©

Kila mmoja atayarishe njia

M. Floribert Mugisha
H. Oscar M. Batumike

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music, each with a vocal line and a piano accompaniment line. The first system begins with a repeat sign. The lyrics are: 'nji a ya Bwa na nji' (top line) and 'R. Ki la mo ja a ta ya ri she ki ka mo ja a ta ya ri she' (bottom line). The second system continues the melody with lyrics: 'a ya Bwa na ro ho ze tu ni nji a ya Bwa na (Ye su) tu zi sa fi she'. The third system concludes with lyrics: 'kwa ku_ngo je - a (ma si ya) Ye su mwo ko zi a na ye ku ja'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

©
Fai à Goma le 11/12 2018

11 §

1. Te nge ne ze ni nji a ya Bwa na nyo she ni ma pi to ya ke
 2. Mi li ma i shu shwe na vi li ma vyo te vi ka sa wa ni shwe
 3. Shi mo na ma bo nde vi ka ja zwe kwa ku mu ngo je a Bwa na
 4. Na ma ta i fa ya du ni a ni wa o ne wo ko vu wa ke

ki la mo ja a ta ya

Njoo Masiya

M. Jonathan Okito
H. Oscar M. Batumike

R.Njo o Ma si ya njo o Ma si ya njo o Ma si ya

njo o ni kwe tu njo o Ma si ya u tu o ko we

1. Bonde ni la ma cho zi twa i shi le o
2. Kwa si ku nyi ngi sa na tu na ku ngo ja
3. Vi kwa zo mba li mba li na ma ja ri bu
4. Twa ji we ka ta ya ri ku ku po ke a

Bwa na u je mbi o u tu o ko we tu ko we
u je u tu o ko we tu ko we
vya tu so nga sa na nya ka ti mwa ni
tu ki te nge ne za ma i sha zo te

©

Bunia, le 21 Novembre 2018

Njoo, njoo Masiya

M. Jonathan Okito
H. Oscar M. Batumike

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. A repeat sign is placed above the first measure of the treble staff. The lyrics are: R.Njo o njoo o njoo o masiya njoo o Bwana u si.

Second system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: ka wi e njoo o u je u pe si twa ku ngo ja. Below the bass staff, there is a vocal line with the lyrics: (ka wi ye njoo o).

©
Fait à Bunia le 20 Novembre 2018

1. Chu ngu za mo yo wa ko ndu gu mi li ma na ma bo
 2. Fi ki ri ku hu su ma o vu ya na yo ku te nga
 3. Ta mbu a nya ka ti za mwi sho u nga ma kwa ku te
 4. Ku mbu ka ku a cha ta ma a ya ma mbo ya ta ka

11

nde ya ko sa wa ni sha Bwa na a pi te R. Njo o
 na Mu ngu re ke bi sha mwe ne ndo wa ko
 nge ne za nji a ya ke Kri stu mwo ko zi
 yo pi ta shi ka ma na na Bwa na Ye su

Sasa ni saa ya kuamka

Auteur inconnu
H. Oscar M. Batumike
Sur demande de Justin Luanda

R.Sa sa hi i ni sa a ya ku a mu ka ka ti ka u

6
si ngi zi we tu wa du ni a (sa sa hi i) a

10
1.Ma a na wo ko vu we tu u me fi ka ku li ko wa ka ti tu li po a mi ni a
2.Tu__ va e Bwa na we tu Ye su kri stu na tu si shi ke te na nji a ya she ta ni
3.U__ si ku u me e nde le a sa na na o m cha na u ko sa sa ka ri__ bu

Pour la chorale St Michel/Paroisse Saint François Xavier de NDO SHO
Diocèse de Goma

©
Fait à Bunia le 19/12 2018

Uje, uje Masiya

M. Jonathan Okito
H. Oscar M. Batumike

RU je u je u je Ma si ya

njo o njo o njo o mfa lme wa a ma ni

1. Mo yo wa ngu u na ki u kwa ko
2. Mba li na we ha ku na u zi ma
3. U je mbi o ni Bwa na u ni o ko
4. Njo o u ni she u tu mwa ko
5. Ni na ku ngo je a, u si ka wi e

là5.njoo kwa ngu njo o Ma si ya

Amezaliwa mwana Yesu

M. Justin Luanda
H.Oscar M. Batumike

R.A me za li wa mwa na Ye su tui mbe a le lu ya
(a le lu ya le o ni sha ngwe

du ni a ni) tui mbe a le lu ya No e li
E ma nu e li

6
Ye su (a me za li wa li wa na bi ki ra Ma ri a pa Be

©
Fait à Goma le 15/12/2018

1. 2.

thle he mu twi mbe tu sha ngi li e No e li) e

E ma nu e li

1 Ka za li wa Ye su mwo ko zi we tu pa
 2. A me shu ka i li a tu o ko we na
 3. Wa chu nga ji wa na m sha ngi li a na
 4. Pi a ma ju si wa le ta za wa di na

Be thle he mu i nchi ni mwa Yu da
 ki va a mwi li kwaa ji li ye tu
 ma la i ka wa na mu i mbi a
 ku mwa bu du mwo ko zi Ma si ya

17

ni No e li ni No e li

Twimbe gloria

M. Jonathan Okito
H. Oscar M. Batumike

1. Mfa lme m kuu a me la zwa pa ngo ni mwa nya ma
2. A me shu ka kwe tu i li tu pa te wo ko vu
3. Fu ra hi ni e nyi wo te mu li o ngo je a

ki to to ma ski ni ndi ye E ma nu e li
tu to ke gi za ni, tu to ke u tu mwa ni
u ji o wa Ye su mwo ko zi wa du ni a

©
Goma, le 06/11/2018

7

Glo ri a glo ri a in ex cel sis De o ka za li wa Bwa na

twi mbe glo ri a glo ri a in ex cel sis De o glo ri a glo ri a in ex

cel sis De o glo ri a in ex cel sis De o twi mbe o

Il est né le Sauveur

M. Jonathan Okito
H. Oscar M. Batumike

Plus vite

Ré Sim La Sim Mim Sol

1. Il est né le sauveur le Roi du
2. Au jour d'hui c'est Noël le Christ nous
3. Beth le hem re jouis toi. Chan te la

4 La Fa#m La 7 Ré

mon de il est né le sauveur l'Emmanuel
est né. C'est la joie sur la terre et dans les cieux
gloire de l'enfant tout petit né de Marie

Ré La7 Sim Fa#m La Mim

R. Chan tons No el No ël No ël a vec les an ges chan tons glo

Sim Fa#m La Sim La 7 Ré

ff

ri a glo ri a glo ri a in ex cel sis De o

Kitoto lala

M. Jonathan Okito
H. Oscar MBatumike

1. Ki to to la la ki to to si nzi a mwa na wa Mu ngu la la
2. Ba ba Yo se fu na ma ma Ma ri a wa na ke sha juu ya ko
3. Wa ma la i ka wa na ku zu ngu ka wa ki i mba kwa sha ngwe
4. Na si si wo te pa mo ja twa i mba tu ki ku sha ngi li a

5

u me za li wa ho ri ni mwa nya ma ka ma m tu mas ki ni
wa ku fu ni ka na ku ku ta za ma kwa ma pe ndo ma ku bwa
si fa kwa Mu ngu ju u mbi ngu ni na a ma ni du nia ni
kwa ku tu to sha ka ti ka u tu mwa wa mu o vu she ta ni

©
Goma, le 26 Novembre 2018

9

la la la ki to to la la si nzi a si nzi a mwa na

wa Mu ngu si nzi a ma la i ka i mba glo ri a be mbe le za mto

to glo ri a ki to to si nzi a ki to to la la

Mataifa, njooni tumwabudu

Noël 2018

M. Jonathan Okito
H. Oscar M. Batumike

Solistes puis tous

1. Ma ta i fa njo ni tu mwa bu du Mwo
2. A me shu ka i li tu o ko le we
3. Fu ra hi ni e nyi mu li o m ngo
4. Tu mwi mbi e tu mwi nu e tu m shu

ko zi ka za li wa, No el el
na ye tu to ke za mbi ni ni
je a ta ngu si ku nyi ngi ngi
ku ru Bwa na Ye su Kri stu stu

1. 2.

©
Fait à Bunia le 23 Novembre 2018

R. Ke nge le ya pi gwa kwa ku a li ka tu mwi mbi e mfa

9

lme we tu ngen ngen ngen ngen twe nde ni tu mwi mbi e mfa lme we tu ngen ngen

ngen ngen twe nde ni tu ka mwo ne mwo ko zi a me za li wa No el

Noeli, amezaliwa

M. Justin Luanda
H. Oscar M. Batumike

R.No e li a me za li wa Bwa na a me za li

3

wa No e li tu msha ngi li e Bwa
Kwa fu ra ha

5

na (a le lu ya a le lu ya) a me za li wa

©
Goma, le 15/12/2018

8

1.Ni na wa le te a ha ba ri ya fu ra ha
 2.Le o a me za li wa pa le Be tle he mu
 3.Wa chu ga ji wa ko ndo o wa na fu ra hi
 4.Na ma ju si wa mba li wa na mu le te a

10

ya ku za li wa kwa mwo ko zi we tu
 mji ni mwa Da u di nchi ni mwa Yu da
 na wa ma la i ka wa na mwi mbi a
 ma to le o ya o na ku mwa bu du

Ye su Ma si ya
 ka ti ka ho ri
 nyi mbo za sha ngwe
 Mwo ko zi Ye su

Shangwe ya Noeli

M. Martinez Mwissa
H. Oscar M. Batumike

Sol Ré Si Mim7 La Ré

R.Sha ngwe sha ngwe sha ngwe kwa Mu ngu mwe nye e zi kwa si ku ku u

Sim Lam Ré 7 Sol

ya ku she re ke a ku za li wa kwa ke Mwo ko zi Ye su

©
Fait à Goma le 12 Octobre 2018
Chorale Sainte Ursule
Paroisse de l'Emmanuel
Diocèse de Goma

8 Sol Lam 7 Si Mim Do Ré

1. Tu i mbe No e li Ye su a me za li wa
 2. Mu ngu ka ti ka ma pe ndo ya ke ma ku bwa
 3. Pa mo ja na wa chu nga ji tu fu ra hi ye
 4. Wa ma ju si na o wa to ka ma sha ri ki
 5. Na si si tu na o sha ngi li a No e li

Wote

Si 7 Mim Ré 7 Sol

pa ngo ni mwa nya ma Be tle he mu ka ti ka Yu de a
 a me tu tu mi a mwa na e Ye su a tu o ko we
 ku za li wa kwa ke Ye su mwo ko zi wa u li mwe ngu
 na ku fi ka pa ngo ni ku mto le a za wa di za o
 tu fu ngu e myo yo Ye su a za li we nda ni mwe tu

Sinzia mtoto Yesu

M. Floribert Mugisha
H. Oscar M. Batumike

si nzi a si nzi a si nzi a si nzi a si nzi a si nzi a

R. Si nzi a si nzi a si nzi a si nzi a no el no el

si nzi a Ye su si nzi a si nzi a E ma nu e

Ee mwa na Ye su si nzi a E ma nu e

4 si nzi a si nzi a mto to Ye su la 1. la 2.

si nzi a mto to Ye su la la la la wo te tu i mbe no

li si nzi a mto to Ye su la la

li ni No e li

7 e li Ye su Kri stu a me za li wa Be thle he mu i nchi ni mwa Yu da

kwa ni Bwa na - - - ho ri ni

©
Fait à Goma le 12/12/18
Chorale St. Damien
Paroisse de Jomba



1. Ka ri bu ni kwe tu ee mwa na wa Mu ngu u li ye ku ba li ku za li wa ka ti ye tu
 2. Si nzi a ki to to cha ma ma Ma ri a na ba ba Yo se fu u na ye tu te mbe le a
 3. Ma la i ka wo te ku le juu mbi ngu ni wa na i mba nyi mbo za No e li kwa fu ra ha

Majusi walikwenda

M. Jonathan Okito
H. Oscar M. Batumike

Ma ju si wa li kwe nda
ku to ka ma sha ri ki
za ha bu na u ba ni
na si si tu to le e

1. Ma ju si wa li kwe nda nchi wa li kwe nda
2. Ku to ka Ma sha ri ki kwa ma sha ri ki
3. Za ha bu na u ba ni tu na u ba ni
4. Na si si tu to le e si si tu to we

3

ku mto le a m to to za wa di za o
wa li fi ka ho ri ni na ku mwa bu du
ma ne ma ne u vu mba na ma nu ka to
ki la cho te tu na cho kwa mwa na Ye su

©

5

tu to e tu to e tu mto le e

na si twe nde na si twe nde

m to to to wa to wa to wa to wa to wa to wa to wa kwa

Ye su a li ye za li wa to wa to wa to wa to wa to wa e

to wa kwa mwa na Ye su a li ye za li wa

Anayempenda Baba yake

kuliko mimi

M.Jean-Claude Kashushu
H. Oscar M. Batumike

R.A na ye m pe nda ba ba a o ma ma ya ke ku

5

li ko mi mi a se ma Bwa na kwe li ha sta hi li a se ma Bwa na

11

1.A si ye ji twi ka msa la ba wa ke na ku ni fwa ta mi mi ha ni sta hi li
A na ye m pe nda mwa na wa ke ku li ko ku ni fwa ta ha ni sta hi li
2.A na ye u li nda u zi ma wa ke a ta u po te za a se ma Bwa na
a na ye po te za u zi ma wa ke kwa ji li ya ngu mi mi a ta u li nda
3.A na ye mpo ke a mge ni nyumba ni a ni po ke a mi mi a se ma Bwa na
a ni po ke a ye nyu mba ni mwa ke kwe li a na mpo ke a Mu ngu mwe nye we

Mana yanjye, wowe ugwa neza

M. Floribert Migisha
H. Oscar M. Batumike

Ma na ya njye — wow'u gwa ne za

Ma na ya njye — wo we u gwa ne za

Ma na wowe u gwa ne za cha ne —

Ma na wo wu gwa ne — za kand' u

ka gi rai ba mbe u mva i se nge sho rya njye Ma na njye

1. 2.

8

1. Nya ga sa ni wo we u gwa ne za kand' u gi rai
 zi he bu je a ba kwi ru ki ra bo se ba te ge a

2. I jwi rya njye nda gu ta ka mbi ra rwo se a ma ha nga
 ngu fu ka mi re nya ga sa ni u ri gi ha

3. Wo we we nyi ne Ma na Ma na y'u ku ri a ri ko Nya
 n'i mpu hwe za we u ti nda ku ra ka ra wo we wu ju

1. ba mbe wo we u gir' i mpu hwe we u gir' i mpu hwe
 ma twi bu mvi se nge sho rya we mvi se nge sho rya we

yo se wi re me ye a za za re me ye a za za R. Ma na
 nga nge u kor' i bi ta nga za kor' i bi ta nga za
 ga sa ni Ma na y'i mba ba zi Ma na y'i mba ba zi
 ru ku ndo n'u bu da he mu ka n'u bu da he mu ka

Ee Bwana nisamehe

M. Jonathan Okito
H. Oscar M. Batumike

Ee Bwa na e e Bwa na ee Bwa na ni sa me he kwa ni ni me ko__ sa

The first system of the musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment line. The vocal line begins with a half note 'Ee' followed by quarter notes 'Bwa na e e Bwa na ee Bwa na ni sa me he kwa ni ni me ko__ sa'. The piano accompaniment features a steady bass line and chords that support the melody.

8

1. U me vu li wa va zi la__ ko kwa__ ni ni me ko__ sa
2. Ka za rau li wa na ku pi__ gwa kwa__ ni
3. Ka vi kwa ta ji la mi i__ ba kwa__ ni
4. U me be be sha m sa la__ ba kwa__ ni
5. Ka cho mwa mku ki u ba vu__ ni kwa__ ni

The second system of the musical score starts at measure 8. It continues with the vocal line and piano accompaniment. The vocal line includes five numbered variations of the lyrics: 1. U me vu li wa va zi la__ ko kwa__ ni ni me ko__ sa; 2. Ka za rau li wa na ku pi__ gwa kwa__ ni; 3. Ka vi kwa ta ji la mi i__ ba kwa__ ni; 4. U me be be sha m sa la__ ba kwa__ ni; 5. Ka cho mwa mku ki u ba vu__ ni kwa__ ni. The piano accompaniment continues with similar harmonic support.

Damu na maji

M. Jonathan Okito
H. Oscar M. Batumike

Ré Mim Sim Ré La Sol Fa#m Sol La7 Ré

1. Da mu na ma ji ya u ba vu ni mwa ko ya ta ka sa nyo yo ze tu
 2. Kwa pe ndo la ko u me tu fi a si si wa ko se fu tu o ko ke
 3. U me tu to sha u tu mwa ni mwa za mbi u ki to a da mu ya ko
 4. U tu ta ka se tu pa te ku wa sa fi mbe le ya ko Bwa na Ye su
 5. Si fa na sha ngwe za ku sta hi li we we kwa ma pe ndo ya ko kwe tu

Ré Fa#m La Sol La Ré La Ré

R. Da mu sa fi sa na ye nye ma ji me ma da mu da mu

12 La 9 Mim Fa#m 7 Sim La 7 Ré

hi i i tu o ko we da mu ya — ko i tu o ko we

©

Hozana mwana wa Daudi

M. Jonathan Okito
H. Oscar M. Batumike

Ho za na mwa na wa Da u di Ho za —
Mba ri ki wa a na ye ku ja kwa ji —
M fa lme wa I sra e li ka pa nda juu
Wa mta ndi ki wa ma va zi nji a ni ko

1. Ho za na mwa na wa Da u di - - - -
2. Mba ri ki wa a na ye ku ja
3. M fa lme wa wa i sra e li
4. Wa mta ndi ki a ma va — zi

4

na Ho — za na Ho — za na mwa na wa Da u di Ho za na
na la — Bwa na Ho — za na mwa na wa Da u di Ho za na
ya mwa na pu nda Ho — za na mwa na wa Da u di Ho za na
te wa ki i mba Ho — za na mwa na wa Da u di Ho za na

©

7

R. Ho ho za na ho za na tu pe pe e ma

10

1. ta wi ho za na na
2. na

(ho za na)

Kwa ajili yetu

Wafilipi 2,3

M. Jean-Paul Sadiki
Harm: oscar M. Batumike

Lento

R.Kwa a ji li ye— tu Kri— stu a me ku wa mti i
1.A ki wa na ha— li ya— Mu ngu a li ji shu sha

7

mpa ka ku fa msa la ba ni ndi yo ma a na Mu ngu a li tu ku—
na ku a cha che o cha ke A— ka i twa— a— ha li ya mtu

13

za a ka mu pa ji na li pi ta lo ji na lo lo te
mwa na ku ge u ka sa wa mwa— na da mu ye yo te

©

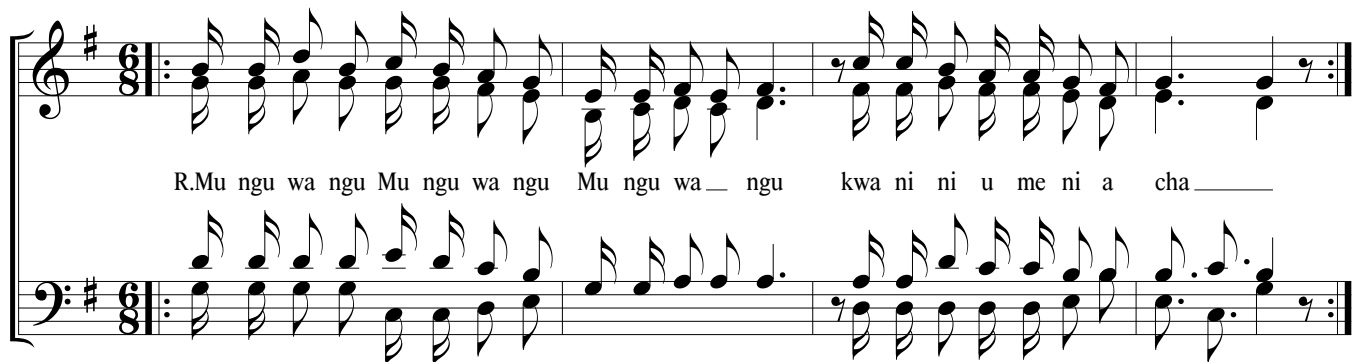
Kwa nini umeniacha

Ona Zab. 21

SIKU YA MUNGU YA MATAWI

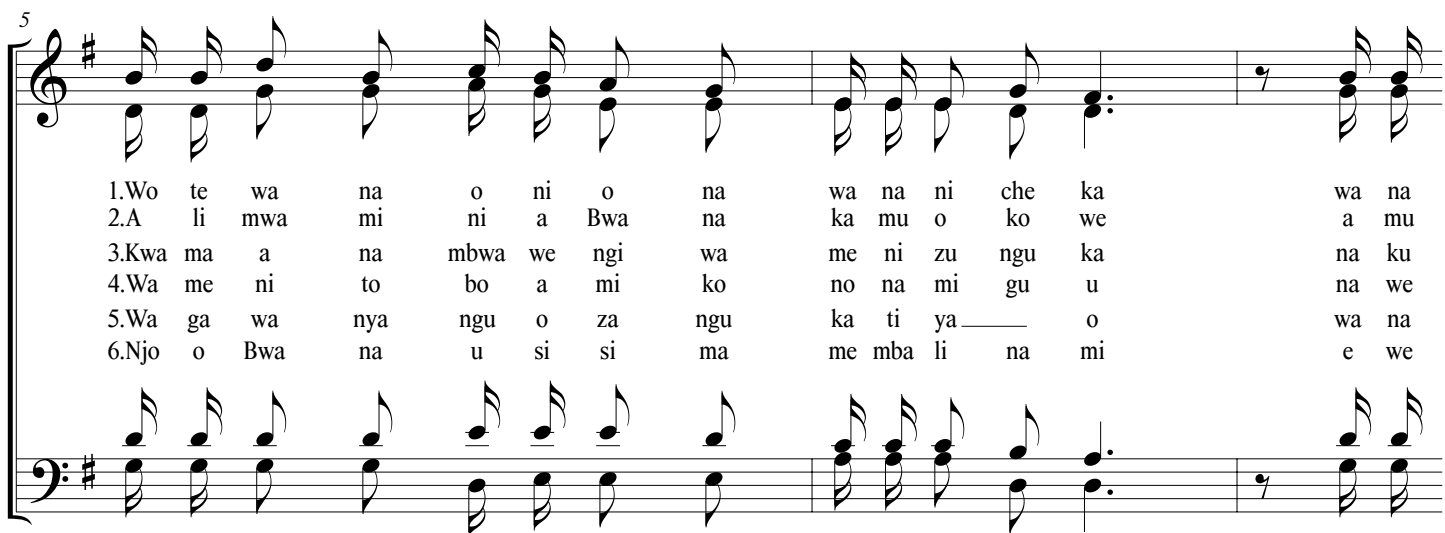
M. Jean-Claude Kashushu

Harm: Oscar M. Batumike

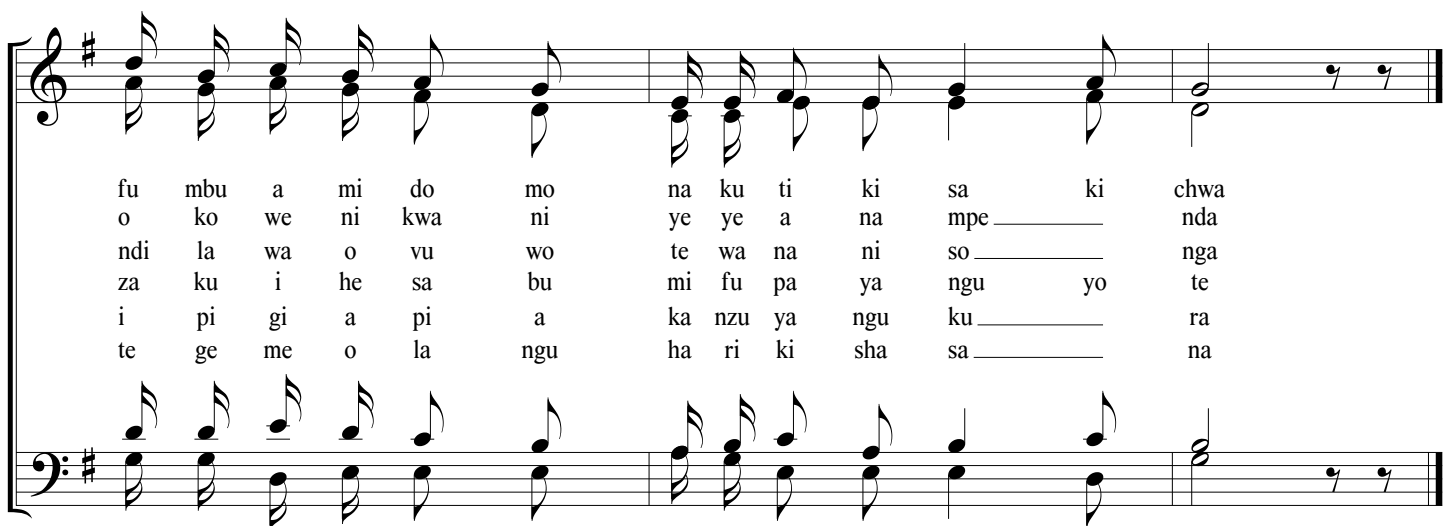


R. Mu ngu wa ngu Mu ngu wa ngu Mu ngu wa_ ngu kwa ni ni u me ni a cha ____

5



1. Wo te wa na o ni o na wa na ni che ka wa na
2. A li mwa mi ni a Bwa na ka mu o ko we a mu
3. Kwa ma a na mbwa we ngi wa me ni zu ngu ka na ku
4. Wa me ni to bo a mi ko no na mi gu u na we
5. Wa ga wa nya ngu o za ngu ka ti ya ____ o wa na
6. Njo o Bwa na u si si ma me mba li na mi e we



fu mbu a mi do mo na ku ti ki sa ki chwa
o ko we ni kwa ni ye ye a na mpe ____ nda
ndi la wa o vu wo te wa na ni so ____ nga
za ku i he sa bu mi fu pa ya ngu yo te
i pi gi a pi a ka nzu ya ngu ku ____ ra
te ge me o la ngu ha ri ki sha sa ____ na

Où es-tu mon Dieu

Texte selon le Ps. 22
Mus. Jonathan Okito
H.Oscar M. Batumike

Mim Do Ré

R. Où es-tu où es-tu mon Dieu où es-tu où es-tu ô

4 Do Mim Ré Do Si 7 Mim

mon Dieu mon Dieu mon Dieu pour quoi m'as-tu abandonné

9 Mim Ré 7 2 2 Mim Si Do

1.Mon Dieu mon Dieu j'ap pelle tout le jour et tu ne ré ponds pas.
 2.Toi seul es saint, toi qui es au coeur des hym nes d'I sra ël.
 3.Et moi je suis rai llé de par tout, re je té des hom mes;
 4.Tu m'as ti ré du sein de ma mère et m'as mis dans ses bras.

15 Do Si Mim Sol Sim Mim Do Lam

Ne de meu re pas sourd à mes pleurs Sei gneur, é cou te
 A toi Dieu s'a ban don naient nos an cê tres. Tu les sau
 et tous ceux qui me voient se mo quent de moi, ils ri ca
 A toi je fus con fié dès ma nais san ce. Tu es mon

19 Lam Si Do Lam Ré Sim Mim

moi, Dieu de ten dres se pi tié dé li vre moi _____
 vais et les dé li vrais, toi qui est le rem part _____
 nent, ho chant la têt e. Sei gneur dé li vre moi _____
 Dieu. Viens à mon ai de Sei gneur, ne sois pas loin. _____

Uchungu

Mus. Jonathan Okito
H. Oscar M. Batumike

1à4 U chu ngu u li cho ma mo yo nwa ko ma ma Ma ri a

The first system of music features a treble and bass clef with a 12/8 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 1à4 U chu ngu u li cho ma mo yo nwa ko ma ma Ma ri a.

u li po mwo na mwa na o mpe nzi ku te swa msa la ba ni
u li po mwo na mwa na o mpe nzi ku cho mwa u ba vu ni
u li po mwo na mwa na o mpe nzi a ki fa msa la ba ni
u li po mwo na mwa na o mpe nzia ki shu shwa ka bu ri ni

u li po

The second system of music continues the melody and accompaniment. The lyrics are: u li po mwo na mwa na o mpe nzi ku te swa msa la ba ni, u li po mwo na mwa na o mpe nzi ku cho mwa u ba vu ni, u li po mwo na mwa na o mpe nzi a ki fa msa la ba ni, u li po mwo na mwa na o mpe nzia ki shu shwa ka bu ri ni. The word 'u li po' is written below the bass clef line.

1à4 ka ti ka ma tu ma i ni ma ku bwa u li vu mi li a

The third system of music concludes the piece. The lyrics are: 1à4 ka ti ka ma tu ma i ni ma ku bwa u li vu mi li a.

10

R: u chu ngu yo yo u chu ngu yo yo u na cho ma mo yo we tu

U chu ngu

14

ma te so yo yo ma te so yo yo yo yo yo ma ma

ma te so

tu sa i di e tu we ze ku vu mi li a wa ka ti

tu we ze

21

ma te so ya me tu so nga u tu pa ti e u vu mi li vu

Bwana amefufuka aleluya

Mus. Jonathan Okito
H. Oscar M. batumike

Bwa na a me fu fu ka a le lu ya
TAB: (Bwa naa me fu fu ka a le lu ya)

3
Bwa na ha hu po te na ka bu ri ni kwe li a me
Bwa na ha yu po te na ka bu ri bi)

shi nda ki fo a le lu ya a le lu ya

©

9

1. A le lu ya Bwa na 'me fu fu ka a le lu ya
 2. A li te swa kwa a ji li ye tu na ku pi gwa
 3. Ee ma u ti wa pi ngu vu za ko he bu wa pi
 4. Le o hi i tu me ko mbo le wa na ku to ka

12

yu po mzi ma Bwa na Bwa na a me shi nda ki fo
 mi je le di i li si si wo te tu o ko ke
 cho mo la ko Bwa na Yesu a me fu fu ka le o
 u tu mwa ni Ye su a me tu o ko wa wo te

Bwana amefufuka

M.Floribert Mugisha
H.Oscar M. Batumike

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the notes.

System 1:
Vocal: Bwa na a me fu fu ka twi mbe wo te a le lu ya
Piano: Bwa na a me fu fu ka twi mbe wo te a le lu ya

System 2:
Vocal: Bwa na a me shi nda ki fo tu msha ngi li e Bwa na
Piano: Bwa na me fu fu ka a me fu fu ka Bwa na
Vocal: a le lu ya Bwa na me fu fu ka tu msha ngi li e Bwa na
Piano: tu msha ngi li e Bwa naa me fu fu ka a me fu fu ka Bwa na

System 3:
Vocal: twi mbe wo te kwa fu ra ha Bwa na me fu fu ka Bwa na me fu fu ka
Piano: twi mbe wo te kwa fu ra ha Bwa na me fu fu ka Bwa na me fu fu ka

The score includes first and second endings for the final phrase.

13

1. Ma ri a Ma da le na (na Sa lo me) wa ___ li e nda ka bu ri ni
 2. Ma la i ka ka se ma (msi o go pe) e ___ nyi wa na wa ke kwa ni
 3. Wa ka e nda ha ra ka (na ki che ko) ku ___ mwa mi a Pe tro kwa mba

15

(ka bu ri ni) wa ___ ka ku ta ma la i ___ wa Bwa na Ye su a me fu fu ___ ka
 (bwa na Ye su) Kri ___ stu a me ya shi nda u ti kwe li a ___ me fu fu ___ ka
 (Pe tro ka ma) Bwa ___ na Ye su Kri stu ka fu ka kwe li a me shi na ki ___ fo

Bwana yupo mzima

M. Moïse Chubaka
H. Oscar M. Batumike

R.Bwa na a me fu fu ka yu po mzi ma tu i mbe

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and B-flat major. The melody is written in a simple, rhythmic style with eighth and quarter notes. The lyrics are written below the top staff.

Pa ska ye tu na ki che ko mi do mo ni Bwa na a me shi nda ki fo

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and B-flat major. The melody continues with similar rhythmic patterns. The lyrics are written below the top staff.

7
1. Le o ni sha ngwe ku bwa kwe — tu si si kwa ni Bwa na yu po na si
2. Tu i mbe kwa vi na nda pi a vi nu bi kwa ni tu me o ko le wa
3. Kwe li a me fu fu ka Mwo ko zi Ye su ka bu ri sa sa ni wa zi
4. So te tu mwi mbi e kwa sa u ti mo ja tu fu ra hi e wo ko vu

The third system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and B-flat major. The melody continues with similar rhythmic patterns. The lyrics are written below the top staff, with four different versions of the line.

©
Fait à Entebbe le 14 Nov. 2018

Hongera mama

M. Jonathan Okito
H. Oscar M. Batumike

First system of musical notation for 'Hongera mama'. It consists of a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. A double bar line with a repeat sign is at the beginning. The lyrics are: R. Ma ma Ma ri a fu ra i mwa na wa ko ka fu fu ka ma u ti ha ya na ngu

Second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: vu mbe le ya ke. Ye yea me shi nda ki fo a me shi nda ma u ti le o

Third system of musical notation, starting with a measure rest of 7. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: ni mzi ma ho nge ra ma ma ho nge ra ho nge ra ma ma. Ki fo

Fourth system of musical notation, starting with a measure rest of 11. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: ha ki na ngu vu mbe le ya ke ho nge ra ma ma ho nge ra ho nge ra ma ma

©
Fait à Goma le 29/10/18

1. Wa li m pi ga fi mbo — na mi je le di — ha wa ku
 2. Wa li po m tu ndi ka — m sa la ba ni — wa li o
 3. A li po to a ro ho — m sa la ba ni — wa li za

17

za ni ka ma hu o ni mwa nzo wa u shi ndi ho nge ra
 na ka ma ma ne no ya Bwa na ya ta ko ma ho nge ra
 ni ka ma Ye su — a me kwi sha mi le le ho nge ra

19

ma ma — ho nge ra mwa na wa ko a me shi nda ki fo. R. Ma ma
 ma ma — ho nge ra mwa na wa ko mshi ndi wa wa shi ndi
 ma ma — ho nge ra mwa mwa wa ko ni mwo ko zi we tu

Roho Mtakatifu uje

T&M. Robert Gbado

Musical score for the first system of the hymn. It consists of two staves: a treble clef staff and a bass clef staff, both in 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: R. Ro ho mta ka ti fu u je Ro ho mta. A repeat sign with a double bar line and a fermata is placed above the first measure of the second phrase.

Musical score for the second system of the hymn. It consists of two staves: a treble clef staff and a bass clef staff, both in 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: ka ti fu u je (u je Ro ho) Ro ho mta je. The system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. A measure number '3' is written above the first measure of the system.

©
OMB-CDPCL-Goma

1. Ro ho m fa ri ji u je kwe tu
 2. Ro ho wa ma pe ndo u je kwe tu
 3. Ro ho mu u mba ji u je kwe tu
 4. Ro ho ya he ki ma u je kwe tu
 5. Ro ho mta ka sa ji u je kwe tu

Ro ho mta ka ti fu u je u tu fa ri ji R. Ro ho mta
 i li tu pe nda ne kwa ma pe ndo ya kwe li
 tu we na u mo ja tu ki a cha fi ti na
 i li tu ta mbu e ma pe nzi ya ke Mu ngu
 i li tu ta ka swe na ma o vu yo — te

Roho wa Bwana, shuka

M. Jonathan Okito
H. Oscar M. batumike

Shu ka tu ja zwe vi pa ji

R. Ro ho wa Bwa na Ro

The first system of music is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff starts with a quarter rest, followed by a series of eighth notes and chords. The lyrics 'Shu ka tu ja zwe vi pa ji' are written below the treble staff, and 'R. Ro ho wa Bwa na Ro' are written below the bass staff.

shu ka tu ja zwe vi pa ji tu a nga zi e mwa

ho

The second system of music continues the melody. It starts with a measure number '4' above the treble staff. The treble staff has lyrics 'shu ka tu ja zwe vi pa ji tu a nga zi e mwa' below it. The bass staff has the lyric 'ho' below it. The musical notation includes various rhythmic values and rests.

nga wa ko tu we ma sha hi di wa ko tu ku tu mi ki e

The third system of music continues the melody. It starts with a measure number '7' above the treble staff. The treble staff has lyrics 'nga wa ko tu we ma sha hi di wa ko tu ku tu mi ki e' below it. The bass staff continues with chords and eighth notes.

©
Fait à Dungu Mercredi 24/10/18

11

1. Ro ho wa he ki ma shu ka tu ja zwe vi pa ji vya ko

2. Ro ho wa a ki li shu ka

3. Ro ho wa sha u ri shu ka

4. Ro ho mwe nye ngu vu shu ka

5. Ro ho wa e li mu shu ka

6. Ro ho wa i ba da shu ka

7. Ro ho wa u cha ji shu ka

Ro ho mta ka ti fu shu ka shu ka kwe tu

Uje Roho muumbaji

M. Jonathan Okito
H. Oscar M. Batumike

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: R.U je Ro ho mu u mba ji u ta za me nyo

Musical notation for the second system, continuing the melody and accompaniment. The lyrics are: yo ze tu Ro ho wa Mu ngu shu ka kwe tu

Musical notation for the third system, starting with a repeat sign and a fermata. The lyrics are: 1. U tu ja ze he ki ma

- | | | | | | | | |
|----|----|------|----|-----|------|-----|----|
| 1. | U | tu | ja | ze | he | ki | ma |
| | u | tu | ja | ze | a | ki | li |
| 2. | Tu | pe | mo | yo | wa | sa | la |
| | wa | sha | u | ri | na | ngu | vu |
| 3. | U | tu | ja | ze | e | li | mu |
| | na | Roho | ya | kum | mcha | Bwa | na |

Ro ho wa Mu ngu shu ka kwe tu

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 7/8 time. The melody is primarily in the upper staff, with lyrics written below it. The accompaniment is in the lower staff, featuring chords and single notes. The system ends with a double bar line and repeat dots.

10
twa i nu a mi ko no ju u ku o mba msa a da wa ko le o

The second system begins at measure 10. It continues with two staves in the same key and time signature. The melody in the upper staff includes a sequence of eighth and sixteenth notes. The lower staff provides harmonic support with chords and moving lines. The system concludes with a double bar line and repeat dots.

Ro ho wa Mu ngu shu ka kwe tu R. U

The third system continues the piece. It features two staves in the same key and time signature. The melody in the upper staff includes a final phrase that ends with a fermata over the note 'U'. The lower staff continues with accompaniment. The system ends with a double bar line, repeat dots, and a final fermata symbol.

Moyo wa Yesu

M. Jonathan Okito
H. Oscar M. Batumike

Plus vite

Mo yo mo yo wa Ye su mo yo mo yo mtu ku fu mo yo

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes. The lyrics are written below the notes.

mo yo wa Ye su mo yo mo yo mtu ku fu mo yo wa ma pe — ndo mo yo

The second system of music continues the melody from the first system. It features the same two-staff arrangement with treble and bass clefs, two flats key signature, and 6/8 time signature. The lyrics are written below the notes.

11
mo yo mo yo wa Ye su mo yo mo yo mtu ku fu mo yo mwe ma

The third system of music begins with a double bar line and the number '11' above the staff. It continues the melody with the same two-staff arrangement. The lyrics are written below the notes.

©

17

1 Mo yo u li o to bo le wa mo _____
 2. Mo yo u li o to wa da mu mo _____
 3. Mo yo u na o zu ngu kwa na mi _____
 4. Mo yo u na o ma pe ndo ma ku _____

yo msa la ba ni kwa m ku ki _____
 yo na ma ji u li po cho mwa _____
 ba ya za mbi tu na zo te nda _____
 bwa ya wa ka yo ka ma mo to _____

Mtakatifu Yosefu, utuombe

M.Jean-Claude Kashushu
H. Oscar M. Batumike

Solistes puis tous

R.M ta ka ti fu Yo — se fu u tu o mbe e kwa — Mu ngu

Solistes puis tous

Mu me wa ma ma Ma ri a na ba ba wa Ye su Kri stu u tu o mbe e su e

Solistes puis tous

1. Tu fu ndi she ba ba Yo se fu ku pe nda na ji
 2. We we msi ma mi zi we tu 'tu o mbe e tu
 3. Si si waa na wa ko Yo se fu 'tu o mbe e ku
 4. Ja ma a ze tu za hi ta ji ku u nga na ka

1. nsi u li vyo mpe nda ma ma Ma ri a tu fu a
 ja li we na si ne e ma za ko we we ko
 ja li wa a ma ni nchi ni mwe tu si si tu
 mi vi le ja maa ya ko ta ka ti fu ja ma fu

2.

Tokosepela tokoyembela

T.M : Robert Gédéon Gbado

(Allegro)

Na esengo

To ko se pe la to ko ye mbe la to ko ye mbe la

Mo sa ntu Mar ti no Mar ti no wa Tours To ko se nge yo

le lo o yo sa mbe le la bi so na Nza mbe na Nza mbe

©
OMB-CDPCL Goma

11

1. To yei na nsa i o mi te ma mya bi so sa mbe le le bi so na Nza mbe R. To ko

2. Yo o li nga ki ko sa li sa ba bo la

3. Yo o za la ki e pis co po mo la mu

Josefu Mtakatifu

M. Jean-Paul Sadiki
H. Oscar M. Batumike

R.E we Yo se fu mta ka ti fu u li ye fa nya ka zi bo ra ya ku

5
mle a Ye su u tu o mbe e u tu o mbe e kwa Mu ngu

9
1.E we Yo se fu mwe nye u sa fi wa mo yo u tu o mbe e kwa Mu ngu
we we u li ye cha ngu li wa na ye Mu ngu

2. Wewe uliye chaguliwa naye Mungu: utuombee kwa Mungu
kwa kumpokea mama Maria Nyumbani: utuombee kwa Mungu

3. Ulikubali sauti ya malaika: utuombee kwa Mungu
Bila kusita ulisema 'ndio Bwana': utuombee kwa Mungu

4. Ee baba mlishi wake Yesu Bwana wetu: utuombee kwa Mungu
Uliyemlinda na hatari mbalimbali: utuombee kwa Mungu

©

Bwana unitume

M. Floribert Mugisha
H. Oscar M. Batumike

R.Bwa na ka ma vi le u li vyo ni i ta ni ta nga ze kwe

li ne no la ko mi mi ha pa Bwa na u ni tu me (Bwa na) Bwa na tu me

1.Ta ngu tu mbo ni mwa ma ma ya ngu
2.Mbe le ya ma gu mu si ta kua cha
3.U ni o ngo ze na Ro ho wa ko
4.U li mwe ngu wo te u sa di ki
5.Bwa na wa ngu na ku a hi di a

u li ni cha gu a ni ku tu mi ki e
ni ta so nga mbe le ni ki kua mi ni a
a ni ti e ngu vu ni si ru di nyu ma
ya kwa mba ni we we u li ye ni tu ma
ku ta nga za ne no po po te ni li po

©

Lumière de Dieu

M. Jonathan Okito
H. Oscar M. Batumike

Lu miè re de Dieu lu

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, homophonic style with dotted rhythms. The lyrics are placed below the notes.

5 miè re du mon de lu miè

The second system of music continues the melody from the first system. It begins with a measure rest marked with the number '5'. The notation and lyrics follow the same pattern as the first system.

10 re des hom mes vic toi re en Jé sus Christ

The third system of music continues the melody. It begins with a measure rest marked with the number '10'. The notation and lyrics follow the same pattern as the previous systems.

©

Unitume ee Bwana

M. Christophe B. Matata

H. Oscar M. Batumike

RU ni tu me ee Bwa na ka — zi ni sha mba ni mwa ko

The first system of the musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. A repeat sign with first and second endings is present at the beginning of the system.

u ni tu me e e Bwa na ni we mtu mi shi wa ko u ni ko

The second system of the musical score continues the melody and accompaniment. It features a first ending and a second ending, both marked with '1.' and '2.' respectively. The first ending leads back to the beginning of the system, while the second ending concludes the piece.

1. Ka ma u li vyo tu ma mi tu me wa e nde du
 2. Ka ma u li vyo tu ma A ro ni ka ti ka nchi
 3. Ka ma u li vyo mwo mba Ma ri a kwa nji a ya
 4. Ka ma u li vyo mtu ma mwa na o a shu ke du

ni a ni ku wa fa nya ma ta i fa
 ya Mi sri pa mo ja na na bii Mu sa
 ma lai ka ku wa ma ma wa m ko mbo zi
 ni a ni ku tu fi a msa la ba ni

16
 ku wa wa fwa si wa ko u ni tu me Bwa na R. U ni
 kuo ko wa I sra e li u ni tu me Bwa na
 tu pa te ku o ko ka u ni tu me Bwa na
 ku vu ta za mbi ze tu u ni tu me Bwa na

Wandugu, nilipotea

Auteur inconnu
H. Oscar M. Batumike

1. Wa ndu gu ni li po te a sa sa kwa le o hi i na ta ka ku ru di a (na ta ka)
Na ta ka a cha ma ba ya ni ka mu fwa te Ye su na ta ka ku ru di a
2. Ni li ku wa ni ki la la ro ho i ka shi tu ka na ta ka ku ru di a (ma ba ya)
Ma ba ya ni li ya te nda kwe li si na fa i da na ta ka ku ru di a

5
a e na ru di u ni hu ru mi e sho kum fwa
Ee Bwa na Na ta ka

8
ta Ye su mpa ka mwi sho ee Ye su u ni po ke e ni na ku ja

©

Sheria yako Bwana

M. Matata Christophe
H. Oscar M. Batumike

Sol Ré Mim Ré Sol Sim

1. Bwa na ndi ye fu ngu la — ngu — ni me se ma ni ta ti i ne no la
 2. Fa dhi li za ko za ni fa ri ji sa wa sa wa na a ha di ya ko kwa
 3. Ma te ndo ya ko ni ya a ja bu ndi yo maa na ro ho ya ngu ya ku pe

Ré Sol Ré Lam Mim Ré Sol

ko she ri a ya ko ni nje ma kwa ngu ku li ko za ha bu na fe za
 ngu re he ma ya ko i fi ke kwa ngu ni pa te he ri na fu ra ha
 nda ma ne no ya ko ni mwa nga kwa ngu ya na ni to wa — u ji nga

©

Sol MimDo Ré Sol Mim7 Lam

R. She ri a ya ko Bwa na ni nzu ri na i pe_nda mo yo

Si Do Sol Ré Mim Ré7 Sol Sol

13

wa ngu wa i pe nda mno she ri a ya ko R. She ri ko

1. 2.

Tusipendeleo watu

M. Christophe Matata B
Har. Oscar M. Batumike

R.Tu si pe nde le e wa _____ tu tu we na i ma ni te

The first system of music is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'R.Tu si pe nde le e wa _____ tu tu we na i ma ni te'. The piano accompaniment consists of chords and moving lines in both hands.

4
le mas ki ni wa du ni _____ a ni wa ta ji ri wa

The second system of music continues the piece. It starts with a measure rest marked with the number '4'. The vocal line has the lyrics 'le mas ki ni wa du ni _____ a ni wa ta ji ri wa'. The piano accompaniment continues with chords and moving lines.

1.
i ma _____ ni Na o wa ta ri si mbi ngu _____ ni Tu si

The third system of music concludes the piece. It begins with a first ending bracket labeled '1.'. The vocal line has the lyrics 'i ma _____ ni Na o wa ta ri si mbi ngu _____ ni Tu si'. The piano accompaniment ends with a final chord and a double bar line.

13

2.

1. Kwa ma a na ta ji ri a ki ja kwa — ko u ta
 2. Kwa ma a na ma ski ni a ki ja kwa — ko u ta
 3. Ndi yo maa na tu pe nde ji ra ni ze — tu wo te

17

m po ke a ve ma ma va zi ya ke ma zu
 m za ra u kwe li ma va zi ya ke ma ba
 bi la u ba gu zi so te ni su ra ya Mu

20

1. 2.

ri u ta mu we ka pa zu ri ma va ri
 ya wa m po ke a vi ba ya ma va ya R. Tu si
 ngu mu u mba wa u li mwe ngu so te ngu

Hymne pour les élections

M.Fr. Basile Wa Rutsuba

H. Oscar M. Batumike

ô Sei gneur no tre Dieu nous te lou ons nous te bé nis sons

5

pour ton a mour in— fi ni, tu nous as don né un

8

grand, un beau pa ys le Co ngo ys le Co ngo

©

11

don ne nous de le con duire cha que jour dans la vé ri té et la jus ti ce

16

a fin a fin qu'il soit plus beau qu'a vant nous te pri ons pour

20

nos gou ver nants, qu'ils or ga ni sent les é lec tions dans la trans pa ren ce et que

tout se dé rou le dans la paix et le res pect des per son nes

29

Nous te pri - ons pour le peu - ple con - go - lais qu'il ne per - de

32

pas d'es - poire mais — qu'il s'im - pli - que plai - ne - ment dans l'e - di -

36

fi - ca - tion d'un a - ve - nir meil - leur. Par Jé - sus le Christ no - tre Sei -

41

gneur et no - tre Dieu qui vit a - vec toi dans l'u - ni - té du

45

Saint es - prit main - te - nant et pour le siè - cle des siè - cles,

49

A - men, A - men, A - men.

YALIYOMO

Wimbo	Mtungaji	Ukurasa	Wakati wa
Agneau de Dieu JPS	Jean-Paul Sadiki	122	Mwana kondoo
Agneau de Dieu Martinez	Martinez Mwissa	123	Mwana kondoo
Agneau de Dieu Sadiki	Jean-Paul Sadiki	124	Mwana kondoo
Agnus Dei JPS	Jean-Paul Sadiki	125	Mwana kondoo
Agnus Dei JPS1	Jean-Paul Sadiki	126	Mwana kondoo
Akira amaturo	Ingabire innocent	94	Sadaka
Aleluya neno lako Bwana	Jean-Claude Kashushu	45	Mshangilio
Aleluya Roho ya Bwana	Jean-Claude Kashushu	46	Mshangilio
Aleluya Yezu muwana w'Imana	Ingabire Innocent	47	Mshangilio
Aleluya, heri wenye kusikia	Floribert Mugisha	48	Mshangilio
Aleluya, nawe mtoto utaitwa nabii	Jean-Paul Sadiki	50	Mshangilio
Alléluia Solennel	Eric Kambale Isidore	51	Mshangilio
Alléluia, béni soit le Seigneur	Moïse Byamungu	52	Mshangilio
Amezaliwa mwana Yesu	Justin Luanda	209	Noeli
Amri za Bwana	Jean-Claude Kashushu	26	Zaburi
Anayempenda Babae kuliko mimi	Jean-Claude Kashushu	227	Mateso ya Yesu
Avançons ensemble	Justin Luanda	95	Sadaka
Béni sois-tu pour ton pain	Patrick Bakwanamaha	134	Komunio
Biso banso toyambi	Toyembani	136	Komunio
Bwana amefufuka	Floribert Mugisha	242	Paska
Bwana amefufuka aleluya	Jonathan Okito	240	Paska
Bwana ndiye ananitegemeza	Christophe B. Matata	27	Zaburi
Bwana ndiye mchungaji wangu	Jonathan Okito	28	Zaburi
Bwana ni karibu na wale	Gédéon Gbado	30	Zaburi
Bwana nisamehe	Jonathan Okito	230	Mateso ya Yesu
Bwana pokea matoleo	Jean-Claude Kashushu	97	Sadaka
Bwana sema neno moja	Jonathan Okito	137	Komunio
Bwana unayo maneno ya uzima	Robert Gbado	31	Zaburi
Bwana unitume	Floribert Mugisha	260	Sakramenta
Bwana utuhurumie JPS	Jean-Paul Sadiki	15	Kuomba huruma
Bwana utuhurumie MM	Martinez Mwissa	16	Kuomba huruma
Bwana utuhurumie Pr	Prince Lumesa	17	Kuomba huruma
Bwana utuhurumie Prince L	Prince Lumesa	18	Kuomba huruma
Bwana utuhurumie R.B.	Robert Gédéon GBADO	13	Kuomba huruma
Bwana utuhurumie R.B.	Josué Lumesa	14	Kuomba huruma
Bwana wa shamba	Christophe Matata	53	Enjili
Bwana yupo mzima	Moïse Chubaka	244	Paska
Chakula kitamu	Inconnu	139	Komunio
Christ Roi des rois	Robert Gédéon GBADO	63	Maombi
Damu na maji	Jonathan Okito	231	Mateso ya Yesu
Dieu nous appelle	Moise Chubaka	4	Kuingia
Écoute-nous	Jean-Paul Sadiki	64	Maombi
Ecoute Seigneur	Jonathan Okito	65	Maombi

Ee Bwana usikie maombi	Benjamin Nzande	66	Maombi
Ee Bwana wewe unayo maneno	Joseph Gato	32	Zaburi
Ee Bwana Yesu mapendo	Josué Lumesa	141	Komunio
Ee mwana kondoo wa Mungu	Christophe Matata B	127	Mwana kondoo
Ee Yesu nakuitaji	Jonathan Okito	143	Komunio
Entends nos voix	Jean-Paul Sadiki	67	Maombi
Fiat voluntas tua	Patrick Bakwanamaha	145	Komunio
Gloire à Dieu OKJ	Jonathan Okito	20	Gloria
Gloire à Dieu P Lumesa	Prince Lumesa	22	Gloria
Gloria noeli	Jonathan Okito	211	Noeli
Heri heri	Jonathan Okito	33	Zaburi
Hodi Bwana nifungulie	Floribert Mugisha	1	kuingia
Hongera mama Maria	Jonathan Okito	245	Paska
Hozana mwana wa Daudi	Jonathan Okito	232	Mateso ya Yesu
Huu ni mwili wangu	Jonathan Okito	146	Komunio
Hymne pour les élections	Basile Wa Rutsuba	269	Nchi
Il est né le sauveur	Jonathan Okito	213	Noeli
Je remets mon esprit	Gracius Baraka	34	Zaburi
Jitieni nira yangu	Christophe Matata B.	55	Enjili
Jusqu'à la fin des temps, je chant	Merveilles Bahati Koko	193	Mwisho wa Ibada
Kesheni, kesheni	Oscar M. Batumike	201	Majilio
kila mmoja atayarisha njia	Floribert Mugisha	202	Majilio
kitoto lala	Jonathan Okito	215	Noeli
kwa ajili yetu	Jean-Paul Sadiki	234	Mateso ya Yesu
Kwa moyo wa furaha, tujongee	Serge Mawesse	148	Komunio
Le Seigneur est Roi	Eric Kambale Isidore	35	Zaburi
Lève-toi Jérusalem	André Dumont, o.m.i.	3	kuingia
Losako Mama mbote	Robert Gbado	184	Maria
Lumière de Dieu	Jonathan Okito	261	Sakramenta
Mabonza bandeko	Inconnu	99	Sadaka
Mabonza ma biso	DEADE Robert Gedeon	82	Sadaka
Majusi walikwenda	Jonathan Okito	225	Noeli
Mali yetu	Oscar Mutabazi Batumike	83	Sadaka
Mama maria	Robert G. Gbado	186	Maria
Mana yanjye, wowe ugwa neza	Floribert Migisha	228	Mateso ya Yesu
Maria utuombe	Jonathan Okito	188	Maria
Mataifa, njooni	Jonathan Okito	217	Noeli
Matoleo yetu	Jean-Claude Kashushu	86	Sadaka
Mchezeeni Bwana	Floribert Mugisha Sebagenza	164	Shukrani
Merci Seigneur	Patrick Bakwanamaha	166	Shukrani
Mezani pake Bwana	Jacques Maombi	150	Komunio
Mimi hapa unitume	Christophe B. Matata	262	Sakramenta
Mimi nashukuru Mungu	Gbado Gédéon	168	Shukrani
Mimi ni chakula	Jean-Claude Kashushu	152	Komunio
Mosantu	Jonathan Okito	110	Mtakatifu
Moyo wa Yesu	Jonathan Okito	253	Moyo wa Yesu
Mtakatifu Bwana	Merveilles Bahati Koko	112	Mtakatifu
Mtakatifu Merveilles	Merveilles Koko Bahati	114	Mtakatifu

Mtakatifu Serge N	Serge Nyembo	116	Mtakatifu
Mtakatifu Yosefu	Jean-Claude Kashushu	255	Watakatifu
Muda watimia	Martinez Mwissa	100	Sadaka
Muje tumtolee	Eric Kalumbi	87	Sadaka
Mukitoa, toeni kwa imani	Yves Fabrice Harera	89	Sadaka
Mungu ni mwema	Jonathan Okito	169	Shukrani
Mungu wangu kwa nini umeniacha	Jean-Claude Kashushu	235	Mateso ya Yesu
Mwana kondoo Gracius	Gracius Baraka	128	Mwana kondoo
Mwana kondoo martinez	MArtinez Mwissa	130	Mwana kondoo
Mwana kondoo martinez 2	Martinez Mwissa	129	Mwana kondoo
Mwana kondoo Merveille	Merveilles Bahati Koko	131	Mwana kondoo
Mwana kondoo Moïse	Moïse Byamungu	132	Mwana kondoo
Mwana kondoo Prince L	Prince Lumesa	133	Mwana kondoo
Naja kwako ee Bwana	Floribert Mugisha	4	kuingia
Nani anaweza kututenga	Enock Baraka	57	Enjili
Nasakola misala mya Nzambe	Robert G. Gbado	195	Mwisho wa Ibada
Nikupe nini Bwana	Donatien Habiragi Malugire	101	Sadaka
Nitaimba milele	Jean-Claude Kashushu	36	Zaburi
Nitaimba milele2	Jean-Claude Kashushu	171	Shukrani
Nitakupa nini Bwana	Jonathan Okito	102	Sadaka
Nitamshukuru Bwana Mungu	Gracius Baraka	173	Shukrani
Nitamwimbia Bwana	Christophe Matata B.	175	Shukrani
Njoo Masiya	Jonathan Okito	204	Majilio
Njoo, njoo Masiya	Jonathan Okito	205	Majilio
Noeli, amezaliwa	Justin Luanda	219	Noeli
Nous venos t'offrir nos présents	Dieume Ngashani	104	Sadaka
Onjeni muone	Jonathan Okito	38	Zaburi
Opesi ngai kokumisa	Robert Gédéon	40	Zaburi
Où es-tu mon Dieu	Jonathan Okito	236	Mateso ya Yesu
Oyankirire emirenge	Jean-Claude Kashushu	68	Maombi
Pelekeni habari njema	Samy Wetelwamba Kangoma	196	Mwisho wa Ibada
Pokea baba Merveilles	Merveilles Bahati Koko	69	Maombi
Prenez et mangez	Gracius Baraka	154	Komunio
Prière universelle	Jacques Maombi	70	Maombi
Psaume du Christ Roi	Martinez Mwissa	41	Zaburi
Que ton visage s'illumine	Mireille Nzigire	42	Zaburi
Rendons grâce au Seigneur	Donatien Habiragi	177	Shukrani
Roho mtakatifu uje	Robert Gbado	247	Pentekoste
Roho wa Bwana Shuka tujazwe vipaji	Jonathan Okito	249	Pentekoste
Sadaka yangu na yenu	Jonathan Okito	106	Sadaka
Sanctus	Merveilles Koko Bahati	120	Mtakatifu
Sanctus PL	Prince Lumesa	118	Mtakatifu
Sasa ni saa ya kuamka	Inconnu	207	Majilio
Seigneur écoute nous Dieudo	Dieudonné Kasidika	71	Maombi
Seigneur écoute-nous	Merveilles Bahati Koko	72	Maombi
Seigneur nous te supplions	Moïse Byamungu	73	Maombi
Seigneur prends pitié	Jonathan Okito	19	Kuomba huruma
Sepela Maria	Robert Gbado	190	Mwisho wa Ibada

Shangwe ya Noeli	Martinez Mwissa	221	Noeli
Sheria yako Bwana	Matata Christophe	265	Sakramenta
sifa kwa Mungu	Donatien Habamungu	24	Gloria
Sinzia mtoto Yesu	Floribert Mugisha	223	Noeli
Sisi taifa	Robert Gbado	43	Zaburi
Tata nzambe oyamba mabonza	Robert Gédéon	91	Sadaka
Tazama mimi niko pamoja nanyi	Jean-Paul Sadiki	198	Mwisho wa Ibada
Tazameni meza ya Bwana	Fr. Basile Wa Rutsuba	156	Komunio
Thata tuumpfiritse	Justin Luanda	74	Maombi
Tokosepela tokoyembela	Robert Gédéon Gbado	257	Watakatifu
Tous les enfants du monde	Moïse Byamungu	158	Komunio
Toyemba nkembo ya Mama	Robert Gédéon Gbado	192	Mwisho wa Ibada
Tucheze, tufurahi	Jean-Clause Kashushu	179	Shukrani
Tuimbe wote tumshukuru Mungu	Jacques Maombi	181	Shukrani
Tuingie nyumbani mwa Bwana	Jean-Claude Kashushu	5	kuingia
Tuingie nyumbani mwake	Martinez Mwissa	8	kuingia
Tuingie nyumbani mwake Bwana	Jean-Claude Kashushu	7	kuingia
Tumealikwa mezani	Inconnu	159	Komunio
Tumshukuru Mungu wetu	Moïse Byamungu	182	Shukrani
Tunakuomba	Okito Jonathan	76	Maombi
Tunakuomba ee Bwana	Jean-Paul Sadiki	75	Maombi
Tunampokea Bwana wetu Yesu	Inconnu	161	Komunio
Tunarudi kwetu	Jonathan Okito	199	Mwisho wa Ibada
Tusipendeleo watu	Christophe Matata B	267	komunio
Twakuomba Bwana	Jonathan Okito	77	Maombi
Twatolea kwako ee Bwana	Jean-Paul Sadiki	93	Sadaka
Twende wapi Bwana	Jonathan Okito	60	Enjili
Uchungu	Jonathan Okito	238	Mateso ya Yesu
Ufalme wa mbinguni	Matata B. Christophe	61	Enjili
Uje Masiya	Jonathan Okito	208	Majilio
Uje Roho Muumbaji	Jonathan Okito	251	Pentekoste
Ukaristia ni chakula kweli	Floribert Mugisha	162	Komunio
Unafumbua mkono	Robert Gédéon	44	Zaburi
Unatuita nyumbani mwako	Floribert Mugisha	10	kuingia
Upokee ee Bwana	Opio André Maombi	78	Maombi
Utusikilize Emanueli	Justin Luanda	79	Maombi
Uyasikilize maombi yetu	Jean-Paul Sadiki	80	Maombi
Venez approachons de la table	Odilon Balundi C	163	Komunio
Venez dans la maison	Jonathan Okito	11	kuingia
Wakati wa kutoa umefika	Chubaka Moïse	109	Sadaka
Wandugu nilipotea	Inconnu	264	Sakramenta
Yozefu Mtakatifu	Jean-Paul Sadiki	259	Watakatifu
Yumviriza amahuno	Jean-Claude Kashushu	81	Maombi

YALIYOMO KULINGANA NA WAKATI

Wakati	Wimbo	Mtungaji	Ukurasa
Enjili	Bwana wa shamba	Christophe Matata	53
Enjili	Jitieni nira yangu	Christophe Matata B.	55
Enjili	Nani anaweza kututenga	Enock Baraka	57
Enjili	Twende wapi Bwana	Jonathan Okito	60
Enjili	Ufalme wa mbinguni	Matata B. Christophe	61
Gloria	Gloire à Dieu OKJ	Jonathan Okito	20
Gloria	Gloire à Dieu P Lumesa	Prince Lumesa	22
Gloria	sifa kwa Mungu	Donatien Habamungu	24
Komunio	Béni sois-tu pour ton pain	Patrick Bakwanamaha	134
Komunio	Biso banso toyambi	Toyembani	136
Komunio	Bwana sema neno moja	Jonathan Okito	137
Komunio	Chakula kitamu	Inconnu	139
Komunio	Ee Bwana Yesu mapendo	Josué Lumesa	141
Komunio	Ee Yesu nakuitaji	Jonathan Okito	143
Komunio	Fiat voluntas tua	Patrick Bakwanamaha	145
Komunio	Huu ni mwili wangu	Jonathan Okito	146
Komunio	Kwa moyo wa furaha, tujongee	Serge Mawesse	148
Komunio	Mezani pake Bwana	Jacques Maombi	150
Komunio	Mimi ni chakula	Jean-Claude Kashushu	152
Komunio	Prenez et mangez	Gracius Baraka	154
Komunio	Tazameni meza ya Bwana	Fr. Basile Wa Rutsuba	156
Komunio	Tous les enfants du monde	Moise Byamungu	158
Komunio	Tumealikwa mezani	Inconnu	159
Komunio	Tunampokea Bwana wetu Yesu	Inconnu	161
komunio	Tusipendeele watu	Christophe Matata B	267
Komunio	Ukaristia ni chakula kweli	Floribert Mugisha	162
Komunio	Venez approachons de la table	Odilon Balundi C	163
Kuingia	Dieu nous appelle	Moise Chubaka	4
kuingia	Hodi Bwana nifungulie	Floribert Mugisha	1
kuingia	Lève-toi Jérusalem	André Dumont, o.m.i.	3
kuingia	Naja kwako ee Bwana	Floribert Mugisha	4
kuingia	Tuingie nyumbani mwa Bwana	Jean-Claude Kashushu	5
kuingia	Tuingie nyumbani mwake	Martinez Mwissa	8
kuingia	Tuingie nyumbani mwake Bwana	Jean-Claude Kashushu	7
kuingia	Unatuita nyumbani mwako	Floribert Mugisha	10
kuingia	Venez dans la maison	Jonathan Okito	11
Kuomba huruma	Bwana utuhurumie JPS	Jean-Paul Sadiki	15
Kuomba huruma	Bwana utuhurumie MM	Martinez Mwissa	16
Kuomba huruma	Bwana utuhurumie Pr	Prince Lumesa	17
Kuomba huruma	Bwana utuhurumie Prince L	Prince Lumesa	18
Kuomba huruma	Bwana utuhurumie R.B.	Robert Gédéon GBADO	13
Kuomba huruma	Bwana utuhurumie R.B.	Josué Lumesa	14
Kuomba huruma	Seigneur prends pitié	Jonathan Okito	19
Majilio	Kesheni, kesheni	Oscar M. Batumike	201

Majilio	kila mmoja atayarishe njia	Floribert Mugisha	202
Majilio	Njoo Masiya	Jonathan Okito	204
Majilio	Njoo, njoo Masiya	Jonathan Okito	205
Majilio	Sasa ni saa ya kuamka	Inconnu	207
Majilio	Uje Masiya	Jonathan Okito	208
Maombi	Christ Roi des rois	Robert Gédéon GBADO	63
Maombi	Écoute-nous	Jean-Paul Sadiki	64
Maombi	Ecoute Seigneur	Jonathan Okito	65
Maombi	Ee Bwana usikie maombi	Benjamin Nzande	66
Maombi	Entends nos voix	Jean-Paul Sadiki	67
Maombi	Oyankirire emirenge	Jean-Claude Kashushu	68
Maombi	Pokea baba Merveilles	Merveilles Bahati Koko	69
Maombi	Prière universelle	Jacques Maombi	70
Maombi	Seigneur écoute nous Dieudo	Dieudonné Kasidika	71
Maombi	Seigneur écoute-nous	Merveilles Bahati Koko	72
Maombi	Seigneur nous te supplions	Moïse Byamungu	73
Maombi	Thata tuumpfiritse	Justin Luanda	74
Maombi	Tunakuomba	Okito Jonathan	76
Maombi	Tunakuomba ee Bwana	Jean-Paul Sadiki	75
Maombi	Twakuomba Bwana	Jonathan Okito	77
Maombi	Upokee ee Bwana	Opio André Maombi	78
Maombi	Utusikilize Emanueli	Justin Luanda	79
Maombi	Uyasikilize maombi yetu	Jean-Paul Sadiki	80
Maombi	Yumviriza amahuno	Jean-Claude Kashushu	81
Maria	Losako Mama mbote	Robert Gbado	184
Maria	Mama maria	Robert G. Gbado	186
Maria	Maria utuombee	Jonathan Okito	188
Mashangilio	Aleluya neno lako Bwana	Jean-Claude Kashushu	45
Mashangilio	Aleluya Roho ya Bwana	Jean-Claude Kashushu	46
Mashangilio	Aleluya Yezu muwana w'Imana	Ingabire Innocent	47
Mashangilio	Aleluya, heri wenye kusikia	Floribert Mugisha	48
Mashangilio	Aleluya, nawe mtoto utaitwa nabii	Jean-Paul Sadiki	50
Mashangilio	Alléluia Solennel	Eric Kambale Isidore	51
Mashangilio	Alléluia, béni soit le Seigneur	Moïse Byamungu	52
Mateso ya Yesu	Anayempenda Babae kuliko mimi	Jean-Claude Kashushu	227
Mateso ya Yesu	Bwana nisamehe	Jonathan Okito	230
Mateso ya Yesu	Damu na maji	Jonathan Okito	231
Mateso ya Yesu	Hozana mwana wa Daudi	Jonathan Okito	232
Mateso ya Yesu	kwa ajili yetu	Jean-Paul Sadiki	234
Mateso ya Yesu	Mana yanjye, wowe ugwa neza	Floribert Migisha	228
Mateso ya Yesu	Mungu wangu kwa nini umeniacha	Jean-Claude Kashushu	235
Mateso ya Yesu	Où es-tu mon Dieu	Jonathan Okito	236
Mateso ya Yesu	Uchungu	Jonathan Okito	238
Moyo wa Yesu	Moyo wa Yesu	Jonathan Okito	253
Mtakatifu	Mosantu	Jonathan Okito	110
Mtakatifu	Mtakatifu Bwana	Merveilles Bahati Koko	112
Mtakatifu	Mtakatifu Merveilles	Merveilles Koko Bahati	114
Mtakatifu	Mtakatifu Serge N	Serge Nyembo	116
Mtakatifu	Sanctus	Merveilles Koko Bahati	120

Mtakatifu	Sanctus PL	Prince Lumesa	118
Mwana kondoo	Agneau de Dieu JPS	Jean-Paul Sadiki	122
Mwana kondoo	Agneau de Dieu Martinez	Martinez Mwissa	123
Mwana kondoo	Agneau de Dieu Sadiki	Jean-Paul Sadiki	124
Mwana kondoo	Agnus Dei JPS	Jean-Paul Sadiki	125
Mwana kondoo	Agnus Dei JPS1	Jean-Paul Sadiki	126
Mwana kondoo	Ee mwana kondoo wa Mungu	Christophe Matata B	127
Mwana kondoo	Mwana kondoo Gracius	Gracius Baraka	128
Mwana kondoo	Mwana kondoo martinez	Martinez Mwissa	130
Mwana kondoo	Mwana kondoo martinez 2	Martinez Mwissa	129
Mwana kondoo	Mwana kondoo Merveille	Merveilles Bahati Koko	131
Mwana kondoo	Mwana kondoo Moïse	Moïse Byamungu	132
Mwana kondoo	Mwana kondoo Prince L	Prince Lumesa	133
Mwisho wa Ibada	Jusqu'à la fin des temps, je chant	Merveilles Bahati Koko	193
Mwisho wa Ibada	Nasakola misala mya Nzambe	Robert G. Gbado	195
Mwisho wa Ibada	Pelekeni habari njema	Samy Wetelwamba Kangoma	196
Mwisho wa Ibada	Sepela Maria	Robert Gbado	190
Mwisho wa Ibada	Tazama mimi niko pamoja nanyi	Jean-Paul Sadiki	198
Mwisho wa Ibada	Toyemba nkembo ya Mama	Robert Gédéon Gbado	192
Mwisho wa Ibada	Tunarudi kwetu	Jonathan Okito	199
Nchi	Hymne pour les élections	Basile Wa Rutsuba	269
Noeli	Amezaliwa mwana Yesu	Justin Luanda	209
Noeli	Gloria noeli	Jonathan Okito	211
Noeli	Il est né le sauveur	Jonathan Okito	213
Noeli	kitoto lala	Jonathan Okito	215
Noeli	Majusi walikwenda	Jonathan Okito	225
Noeli	Mataifa, njooni	Jonathan Okito	217
Noeli	Noeli, amezaliwa	Justin Luanda	219
Noeli	Shangwe ya Noeli	Martinez Mwissa	221
Noeli	Sinzia mtoto Yesu	Floribert Mugisha	223
Paska	Bwana amefufuka	Floribert Mugisha	242
Paska	Bwana amefufuka aleluya	Jonathan Okito	240
Paska	Bwana yupo mzima	Moïse Chubaka	244
Paska	Hongera mama Maria	Jonathan Okito	245
Pentekoste	Roho mtakatifu uje	Robert Gbado	247
Pentekoste	Roho wa Bwana Shuka	Jonathan Okito	249
Pentekoste	Uje Roho Muumbaji	Jonathan Okito	251
Sadaka	Akira amaturo	Ingabire innocent	94
Sadaka	Avançons ensemble	Justin Luanda	95
Sadaka	Bwana pokea matoleo	Jean-Claude Kashushu	97
Sadaka	Mabonza bandeko	Inconnu	99
Sadaka	Mabonza ma biso	DEADE Robert Gedeon	82
Sadaka	Mali yetu	Oscar Mutabazi Batumike	83
Sadaka	Matoleo yetu	Jean-Claude Kashushu	86
Sadaka	Muda watimia	Martinez Mwissa	100
Sadaka	Muje tumtolee	Eric Kalumbi	87
Sadaka	Mukitooa, toeni kwa imani	Yves Fabrice Harera	89
Sadaka	Nikupe nini Bwana	Donatien Habiragi Malugire	101
Sadaka	Nitakupa nini Bwana	Jonathan Okito	102

Sadaka	Nous venos t'offrir nos présents	Dieume Ngashani	104
Sadaka	Sadaka yangu na yenu	Jonathan Okito	106
Sadaka	Tata nzambe oyamba mabonza	Robert Gédéon	91
Sadaka	Twatolea kwako ee Bwana	Jean-Paul Sadiki	93
Sadaka	Wakati wa kutoa umefika	Chubaka Moïse	109
Sakramenta	Bwana unitume	Floribert Mugisha	260
Sakramenta	Lumière de Dieu	Jonathan Okito	261
Sakramenta	Mimi hapa unitume	Christophe B. Matata	262
Sakramenta	Sheria yako Bwana	Matata Christophe	265
Sakramenta	Wandugu nilipotea	Inconnu	264
Shukrani	Mchezeeni Bwana	Floribert Mugisha Sebagenza	164
Shukrani	Merci Seigneur	Patrick Bakwanamaha	166
Shukrani	Mimi nashukuru Mungu	Gbado Gédéon	168
Shukrani	Mungu ni mwema	Jonathan Okito	169
Shukrani	Nitaimba milele2	Jean-Claude Kashushu	171
Shukrani	Nitamshukuru Bwana Mungu	Gracius Baraka	173
Shukrani	Nitamwimbia Bwana	Christophe Matata B.	175
Shukrani	Rendons grâce au Seigneur	Donatien Habiragi	177
Shukrani	Tuchez, tufurahi	Jean-Clouse Kashushu	179
Shukrani	Tuimbe wote tumshukuru Mungu	Jacques Maombi	181
Shukrani	Tumshukuru Mungu wetu	Moïse Byamungu	182
Watakatifu	Mtakatifu Yosefu	Jean-Claude Kashushu	255
Watakatifu	Tokosepela tokoyembela	Robert Gédéon Gbado	257
Watakatifu	Yozefu Mtakatifu	Jean-Paul Sadiki	259
Zaburi	Amri za Bwana	Jean-Claude Kashushu	26
Zaburi	Bwana ndiye ananitegemeza	Christophe B. Matata	27
Zaburi	Bwana ndiye mchungaji wangu	Jonathan Okito	28
Zaburi	Bwana ni karibu na wale	Gédéon Gbado	30
Zaburi	Bwana unayo maneno ya uzima	Robert Gbado	31
Zaburi	Ee Bwana wewe unayo maneno	Joseph Gato	32
Zaburi	Heri heri	Jonathan Okito	33
Zaburi	Je remets mon esprit	Gracius Baraka	34
Zaburi	Le Seigneur est Roi	Eric Kambale Isidore	35
Zaburi	Nitaimba milele	Jean-Claude Kashushu	36
Zaburi	Onjeni muone	Jonathan Okito	38
Zaburi	Opesi ngai kokumisa	Robert Gédéon	40
Zaburi	Psaume du Christ Roi	Martinez Mwissa	41
Zaburi	Que ton visage s'illumine	Mireille Nzigire	42
Zaburi	Sisi taifa	Robert Gbado	43
Zaburi	Unafumbua mkono	Robert Gédéon	44