

IMUMECHIEEN OKUPMUGWEM

(God's Love)

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Title:	<i>Imumechieen Okupmugwem</i> (God's love)
Time Signature:	Simple Quadruple
Style/Texture:	Choral Style with Composite Texture
Tonal Center	G Major
Texture:	Homophonic, Polyphonic
Audience:	A Concert Hall
Mood:	Worship and Gratitude
Tempo:	Moderato, Andantino
Duration:	03.40 minutes

Structural Analysis of "*Imumechieen Okupmugwem*"

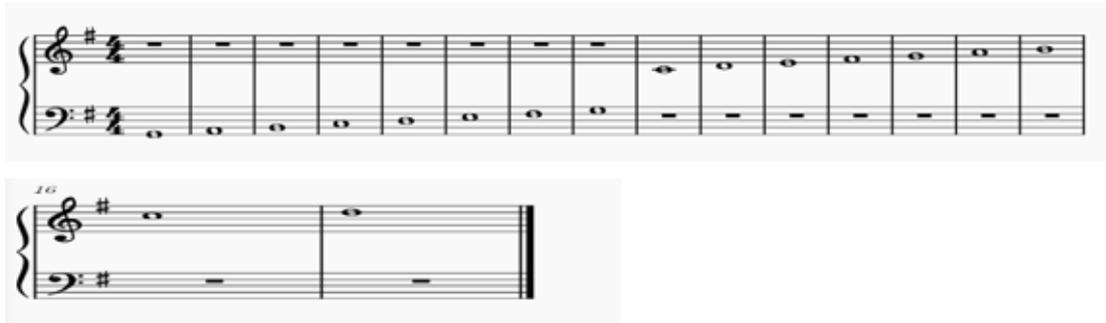
Identification and Form

Warigbani's "*Imumechieen Okupmugwem*" is a through-composed choral work composed for four voices: Soprano, Alto, Tenor, and Bass with piano and percussive accompaniment: conga, shakers, woodblocks, frame drum, and triangle - including all the repeats and interludes, the entire work is made of eighty-three (83) bars. The first four and a half bars are dedicated to the instrumentals, while the full choir enters from the upbeat in bar 5. Here is the first entry of the voices:

The musical score shows the first entry of the voices. It consists of three staves: Tenor (T.), Bass (B.), and Piano (Pno.). The Tenor and Bass parts are in G major and simple quadruple time. The lyrics "I - mu me - chieeh e - yi" are written below the Tenor staff. The Piano part provides accompaniment with a rhythmic pattern of eighth and sixteenth notes.

The Scale Mode: Diatonic

The scale mode for *Imumechieen Okupmugwem* is diatonic, making use of the eight notes of a diatonic scale. The scale ranges from one-line G to two-line D with an intervallic range of a ninth. The music is pitched in the key of G major.



The Melodic Structure of the Song

The melody of *Imumechieen Okupmugwem* has free-flowing phrases with full repetition at bars 55 to 58, and after bar 70, there is a *DS al Fine* from bar 30 to 38 ending with a perfect authentic cadence. The melody begins on a lower tone, one-line D, rising to a high tone, two-line E, before descending to a middle tone, one-line G. Conjunct and disjunct movements are well employed in the melody. The unique appearance of the melody is given to it by the predominant use of leaps (disjunct). The use of rest and syncopated beats are special effect seen scattered throughout the music, as can be seen in bars 59 and 60, and many other bars of the music.

The Rhythmic Structure of the Melody

Different musical notes are used in the melody. These include semibreves, minims, dotted minims, crotchets, dotted crotchets, quavers, dotted quavers, and semiquavers



The Text: Below is the text of *Imumechieen Okupmugwem* (God's Love)

The piece *Imumechieen Okupmugwem* is an Obolo dialect dominantly spoken by the Andoni people of Rivers state. It means God's love.

<i>Imumechieeñ eyi Okupmugwem ike emi chieeñ.</i>	The love of God is amazing
<i>Ikakigobo isi;</i>	He does not segregate;
<i>Awaji kiji minwọn</i>	Our God is good;
<i>Inyi eji Jesus christ</i>	He gave us Jesus Christ.
<i>Ibe ikwuñ mkpa me ibot otutuuk ene;</i>	To die for everyone
<i>Awaji minwọn, Awaji mijaañ;</i>	The Lord is good, He is awesome
<i>Unwoṣon kañ ijot ejit ña</i>	His joy fills my soul
<i>Ke eji egọk ebi osat ekọt okwa itoñ</i>	Let's join the angels to sing songs of praises
<i>Imumechieen Christ ikakigobo ene;</i>	The love of Christ does not segregate
<i>Ima kañ ikakikpo ene isi;</i>	No nepotism in His love.
<i>Jesus ibọkọ ukwook ña</i>	Jesus took over my suffering
<i>Omọ ibọkọ ujat ña</i>	He took over my pain
<i>Jesus ibọko esip ña igon me inyọñ uti;</i>	Jesus took over my shame and nailed them on the cross
<i>Makọt halleluya inyi Jehovah;</i>	I'll sing Hallelujah unto Jehovah
<i>Owu ogbe itoñ, owu ogbe umin</i>	You're worthy of praise, you're worthy of honour
<i>Itọñ kwuñ ikpobota me otu ña</i>	Your praise will not cease on my lips

From the text of the song, it is glaring that it is a song of gratitude, eulogising God for His perfect gift (Jesus Christ) to mankind. The text emphasised the incomparable love of God

displayed by allowing His only begotten Son to pass through the cruel Calvary experience just to redeem humanity. This, He did without segregation, wishing that salvation gets to everyone without prejudice. The show of love was for everyone, which highlights the need for us to reciprocate the same love to one another, irrespective of our religious and cultural backgrounds and beliefs.

Dynamics /Expression Marks

Several dynamics and expression marks are used in this song. The music starts with an expression mark, which is *Moderato*, meaning at a moderate pace. It should be neither too fast nor too slow, but should be lively (animated) just as it is at bar 30 when singing the second time from the end.

The dynamics *p(piano)* at bar 9 shows the song should be performed softly till bar 14, where there is *ff (fortissimo)*, meaning a very loud performance is expected. A crescendo effect with *f (forte)* meaning loud at bar 42, *ff* at 44, and *fff* meaning very, very loud at bar 46 before slowing down the tempo from the initial 95bpm to 80bpm in a decrescendo and Rallendando expression mark to 75bpm at bar 53.

A rather moderate time (*Andantino*), meaning slower than *moderato* at bar 55, with more syncopated notes from bar 59 to bar 62. The last bars of the song are concluded with more contrapuntal movement between the voices.

The FINE at bar 38 signifies where the performance of the song ends. After singing through to the last bar, that is bar 70, observing the DS al Fine means repeat from the Segno sign at bar 30 and end the performance at bar 38.

IMUMECHIEEN'OKUPMUGWEM

(The Love Of God)

♩ = 96
Moderato

THANKGOD Z. WARIGBANI

The musical score is arranged in a vertical stack of staves. The top two staves are Treble and Bass clefs, both in 4/4 time with a key signature of one sharp (F#). The Piano part follows, with a dynamic marking of *f*. The Congas part features a rhythmic pattern of eighth notes and rests. The Shaker part consists of a steady quarter-note pulse. The Wood Blocks part has a dynamic marking of *ff* and features a rhythmic pattern of eighth notes and rests. The Frame Drum part also has a dynamic marking of *ff* and features a rhythmic pattern of eighth notes and rests. The Triangle part features a rhythmic pattern of eighth notes and rests.

The musical score is arranged in a vertical stack of staves. At the top, there are two vocal staves labeled 'T.' (Tenor) and 'B.' (Bass), both in treble clef with a key signature of one sharp (F#). A '3' above the first measure indicates a triplet. Below these are the piano staves ('Pno.') in grand staff notation. The percussion section includes: 'Con.' (Congas) with a double bar line and rhythmic notation; 'Sh.' (Shakers) with a double bar line and quarter notes; 'Wd. Bl.' (Wood Block) with a double bar line and eighth notes; 'Fr. Dr.' (Finger Drums) with a double bar line and quarter notes; and 'Trgl.' (Triangle) with a double bar line and eighth notes. The score spans two measures.

5

T. *f* I - mu me - chieèn e - yi

B. *f*

Pno. *mf*

Con. *mf*

Sh. *mf*

Wd. Bl. *mf*

Fr. Dr.

Trgl. *mf*

7

T. 
O - kup mu - gwem i - ke e - mi

B. 

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

9

T. *chieeñ. I - mu me - chieeñ e - yi*

B. *p*

Pno. *p*

Con. *p*

Sh. *p*

Wd. Bl. *p*

Fr. Dr. *p*

Trgl. *p*

11

T. O - kup - mu - gwem i - ke e - mi chieñ.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

14

T. *ff* I - ka - ki - go - bo i - si (i - si) I - ka - ki - go

B. *ff*

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

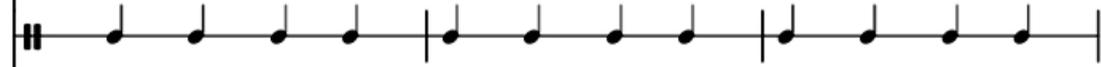
17

T. 
bo i - si A - wa - ji, A - wa - ji ki

B. 

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

20

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

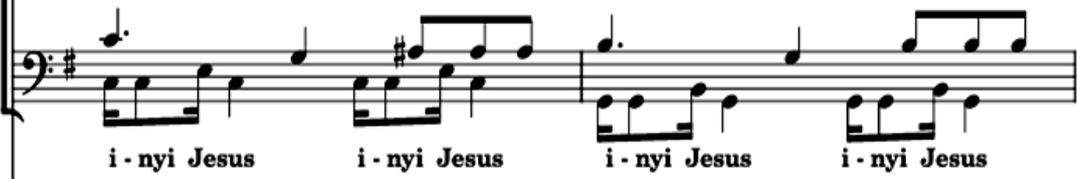
Fr. Dr.

Trgl.

ji mi - nwón. I - nye - ji

22

T.  Je - sus, i - nye - ji Je - sus i - nyi e -

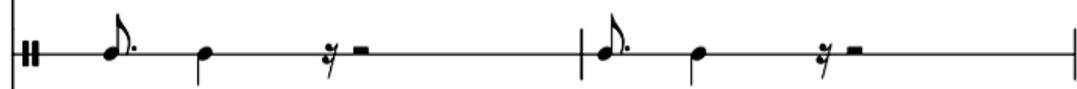
B.  i - nyi Jesus i - nyi Jesus i - nyi Jesus i - nyi Jesus

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

24

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

ji Je - sus Christ i - be i -

i - nyi Jesus i - nyi Jesus i - nyi Jesus i - nyi Jesus

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 24. The vocal parts (T. and B.) feature a melodic line with lyrics. The piano accompaniment provides harmonic support. The percussion parts include a rhythmic pattern on the conga, a steady shaker accompaniment, wood block accents, frame drum patterns, and a triangle accompaniment.

26

T.
 kwuñ m - kpa i - be - i kwuñ m - kpa i - kwuñ m -

B.
 Ikwuñ m-kpa ikwuñ m-kpa ikwuñ m-kpa ikwuñ m-kpa m -

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

28

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

kpa me i - bot o - tu-tuuk e-ne.

2nd time
Animato
:&:

30

T.

B.

f

f

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

A - wa - ji mi - nwon, A - wa -

32

T.
ji mi - jaan, unwon kañ i - jot e - jit

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

34

T.
na (ke) ke e - ji e - g  k e -

B.

Pno.
ke e -

Con. x

Sh.

Wd. Bl.

Fr. Dr.

Trgl. y

36

T.

bi o - sat e - kọt o - kwa i .

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

The musical score is arranged in a vertical system. At the top, the vocal parts are labeled 'T.' (Tenor) and 'B.' (Bass). The lyrics 'bi o - sat e - kọt o - kwa i .' are written below the vocal staves. Below the vocal parts is the piano part, labeled 'Pno.', which consists of two staves. Further down are the percussion parts: 'Con.' (Congas) with two staves, 'Sh.' (Shakers) with one staff, 'Wd. Bl.' (Wood Blocks) with one staff, 'Fr. Dr.' (Frame Drum) with one staff, and 'Trgl.' (Triangle) with one staff. The score is numbered '36' at the beginning of the first vocal staff.

38 *ton.* **FINE**

The musical score is arranged in a standard orchestral layout. It begins at measure 38 with a tempo change to *ton.* (ritardando). The vocal parts (T. Soprano and B. Bass) have a few notes before a double bar line. The piano accompaniment (Pno.) continues with a melodic line in the right hand and a bass line in the left hand. The percussion parts (Con., Sh., Wd. Bl., Fr. Dr., Trgl.) are shown with their respective rhythmic patterns. The word **FINE** is placed above the vocal staves. The score concludes with a final double bar line.

40

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

42

T. I - mu - me - chiee`n

B. I - mu me I - mu-me chiee`n Imu-me chiee`n

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

44

T. **Christ** I - mu - me chiee`n

cheen, I - mu - me

I - mu-me chiee`n Imu-me chiee`n I -mu-me chiee`n Imume chiee`n

B. **Christ** I - mu - me - chiee`n

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

46

Christ I - mu - me - chieeñ

T.

chieen Christ I - mu-me - chieeñ

B.

Christ I - mu-me chieeñ Imu-me chieeñ I - mu-me chieeñ Imume chieeñ

ff

Christ I - mu - me chieeñ

Pno.

Con.

Sh.

vd. Bl.

Fr. Dr.

Trgl.

48 **Christ**

T.

B. **chieen** **Christ** **I - mu-me chieen** **Imume chieen** **I - ka - ki - go -**

Christ . . . **I - ka - ki - go**

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

50 $\text{♩} = 80$
Rallentando

T. bo e - ne, I - makañ i - ka - ki

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

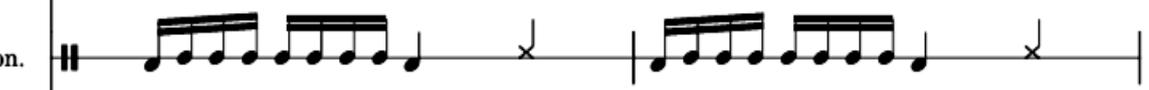
Trgl.

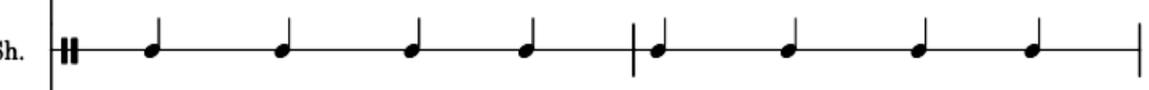
53 $\text{♩} = 80$ $\text{♩} = 75$

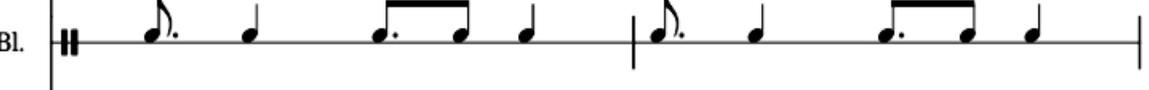
T. 

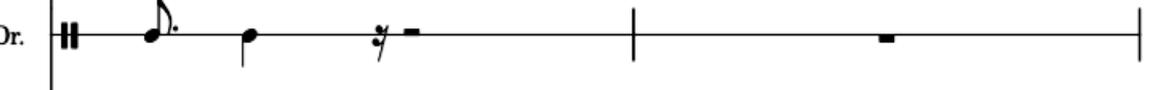
B. 

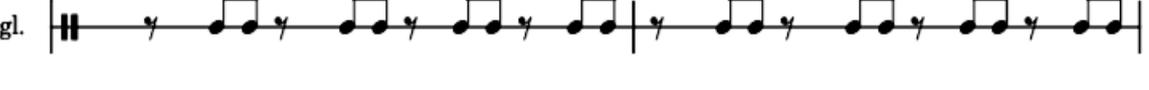
Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

Atempo (Andantino)

55 $\text{♩} = 80$

T. *f* Jesus i - bọ kọ ukwook òa, Omọ i - bọkọ u - jat

B. *f*

Pno. *mf*

Con. *mf*

Sh. *mf*

Wd. Bl. *mf*

Fr. Dr.

Trgl. *mf*

57

T.
 ña, Jesus i - bọkọ e - sip ña i - gọh mi - nyọh uti.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

59

T. **Makot Halleluya makot Halle-**
Halle - luya, Halle - luya, halle - luya,

B. **ff**

Pno. **Ma - kot Halle - lu - ya, ma - kot**

Con.

Sh.

Wd. Bl.

Fr. Dr.

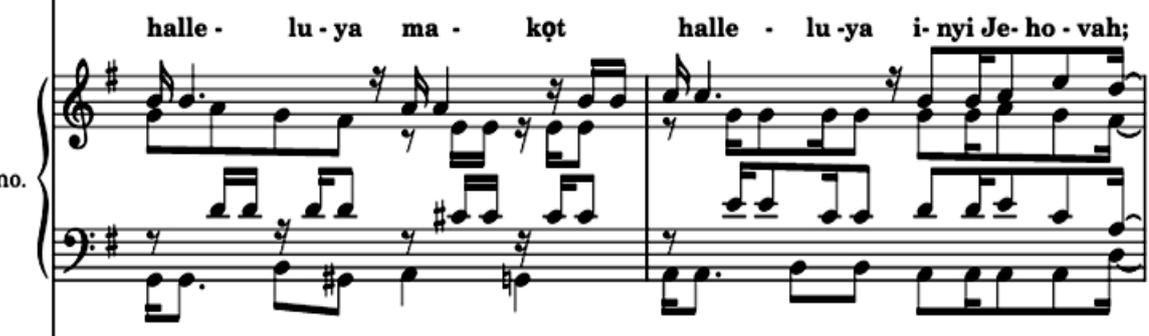
Trgl.

luya, makot halle - luya i - nyi Je - ho - vah;

61

T. 

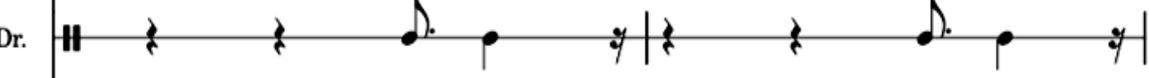
B. 

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

63

O-wu o-gbe i - tòn o-wu o-gbe u -

O-gbe i - tòn o-gbe u -

O-wu o-gbe i - tòn o-wu o-gbe u -

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

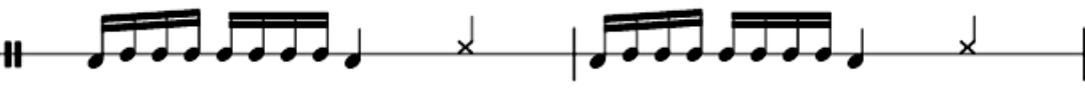
Trgl.

65

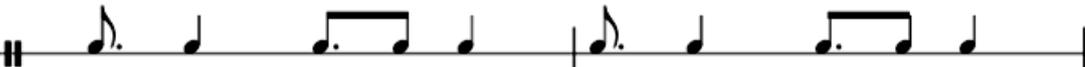
T. min iton kwun i- kpo - bo ta m'o - tu ña.

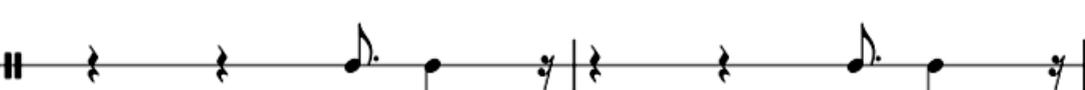
B. min min i- kpo - bo - ta m'o - tu ña kpota motu
 min iton kwun i- kpo - bo - ta m'o - tu kpota motu

Pno. m'o - tu ña.

Con. || 

Sh. || 

Wd. Bl. || 

Fr. Dr. || 

Trgl. || 

67

T.

B.

na

Pno.

ff

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

Detailed description: This page of a musical score contains seven staves. The top two staves are for vocal parts: Tenor (T.) and Bass (B.). The Tenor staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The Bass staff begins with a bass clef, the same key signature, and a common time signature. The vocal line starts with a whole note chord in the Tenor part and a half note with the syllable 'na' in the Bass part. The piano (Pno.) part follows, with a grand staff (treble and bass clefs) and a dynamic marking of 'ff' (fortissimo). The piano part features a complex rhythmic pattern with many sixteenth notes. Below the piano are five percussion staves: Congas (Con.), Shakers (Sh.), Wood Block (Wd. Bl.), French Drums (Fr. Dr.), and Triangle (Trgl.). Each percussion staff has a unique rhythmic pattern, often using eighth notes and rests.

D.S. al Fine

69

The musical score for measures 69-71 consists of the following parts:

- T. (Tenor):** Treble clef, key signature of one sharp (F#). Measures 69-71 contain whole rests, with a final quarter rest in measure 71.
- B. (Bass):** Bass clef, key signature of one sharp (F#). Measures 69-71 contain whole rests, with a final quarter rest in measure 71.
- Pno. (Piano):** Treble and bass clefs, key signature of one sharp (F#). Measure 69 features a complex accompaniment with eighth and sixteenth notes. Measure 70 continues with similar rhythmic patterns. Measure 71 features a melodic line in the treble clef and a sustained bass line.
- Con. (Congas):** Single line with a double bar line at the start. It features a rhythmic pattern of eighth notes in measures 69 and 70, followed by a rest in measure 71.
- Sh. (Shells):** Single line with a double bar line at the start. It features a steady eighth-note pattern in measures 69 and 70, followed by a rest in measure 71.
- Wd. Bl. (Wood Block):** Single line with a double bar line at the start. It features a rhythmic pattern of eighth notes in measures 69 and 70, followed by a rest in measure 71.
- Fr. Dr. (French Drum):** Single line with a double bar line at the start. It features a rhythmic pattern of eighth notes in measures 69 and 70, followed by a rest in measure 71.
- Trgl. (Triangle):** Single line with a double bar line at the start. It features a rhythmic pattern of eighth notes in measures 69 and 70, followed by a rest in measure 71.