

**ECHE ADAMBARA**  
(PALM SUNDAY)  
A Composition for Voice and Piano

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**Compositional Procedures and Analysis of *Eche Adambara***

Title : *Eche Adambara* (Palm Sunday)

Medium : Voice and Piano

Time Signature: Simple Quadruple Time (4/4)

Style : Tonal, Diatonic, Melodic, like a Ballad

Form : Through composed [A, A, B, B, C]

A	A	B	B	C
Measures 1-16	Measures 17-34	Measures 35-42	Measures 43-50	Measures 51-70

Keys : F Major

Tempo : *Moderato*

Texture : Polyphonic

Mood : Worship with Gratitude

Audience : A Concert Hall

Motif : 

Extra-musical Element: Palm Sunday

Duration : 2.45 minutes

**Analysis of *Eche Adambara***

The composition *Eche Adambara* draws its inspiration from Palm Sunday celebrations in *Ebira*-land, where Christian communities undertake processional road rallies through the town, singing a succession of devotional songs as they move. The piece captures the gentle, soothing quality characteristic of the repertoire performed during these festivities. Its thematic material is derived from well-known *Ebira* songs, including *Nyene Ijesu nyene inda* (bar 3), meaning “Good morning, Jesus, good morning, Lord”; *Ah osimidoha!* (bar 35), translated as “Ah! He

has saved me,” and Ah! *Waa mee o Onikoruvopa* (bar 51), meaning “Ah! Thank you for your miracles.” These themes have been reworked and arranged by the composer for solo voice, either male or female, with piano accompaniment.

### Section A

The work opens with a two-bar piano introduction featuring chromatic movement in the left hand, setting a reflective tone. The principal theme enters in bar 3 and continues to bar 16, after which it is restated with rhythmic and textual modifications beginning at bar 21. A four-bar piano interlude (bars 17–20) provides a moment of repose for the soloist.

The accompaniment is characterised by a distinctive pattern of four quavers in the left hand outlining the tonic chord. Although largely anchored in chord I, occasional departures, particularly in bars 11 to 13, demonstrate sensitivity to the melodic contour. The overall tempo remains steady and moderate. The second presentation of Section A mirrors the first but incorporates textual and melodic variation and is delivered with a slightly softer dynamic (*mf*), concluding at bar 34.

### Section B

Section B begins at bar 35 with a contrasting theme and text, offering a gentle intensification of the preceding material. The piano accompaniment maintains its steady character, deviating only where harmonic changes occur, notably in bars 37 and 40. From bars 43 to 50, the melody is restated softly (*p*), reinforcing the contemplative mood.

A significant artistic innovation appears at bar 50, where a *poco ritardando* and a raised third in the connecting chord prepare a modulation to G major, firmly established at bar 51.

### Section C

Section C introduces a new, succinct theme that is repeated four times. Here, the piano adopts a livelier rhythmic pattern and a chord progression centred on I and IV, with the left hand providing a fresh counterpoint that complements the repeated vocal line. Vocal singing concludes at bar 64, after which the piano continues independently. The piece closes with a reprise of the earlier interlude (originally heard at bar 17), now restated between bars 67 and 70, and shaped by a *ritardando* at bar 69, bringing the work to a reflective conclusion.

# ECHE ADAMBARA

(Palm Sunday)

Arr. by Joseph Suberu (2024)

**Allegretto** ♩=120

Nye-ne I-je - su nye-ne in-da

5

Nye-ne I-je - su nye-ne in-da e m'a re na- su me yi zi mi ya

9

e-wua s'u-hua mi te y'o - di-vi o me si t'u - me ka-ma ha

13

e-wua s'u hua mi te e di mi ya ra ne nye-ne I-je - su nye-ne in-da

17

21 *mp*

nye-ne I-je - su nye-ne in-da nye-ne a-da-y'e-ba nye-ne in-da

25

e ya re na-a su ye y'i-zi-i ya e-wua s'u hua yi te y'o - di-vi

29

o-me si tu - me ka ya ha e-wua s'u hua yi te e de yi ya-ra ne

33

nye-ne I-je - su nye-ne in-da ah o si mi do ha

37

ehh e ma si ha o a - ny'I-je - su Kris - ti o v'a - nya na do mi ha

41

j'a - he A - lle - lu - ya ahh o si yi do haa

45

eh e - y'a - si ha o - - a - ny'I-je - su Kris - ti o v'a - nya na do yi ha

49 **poco rit.** . . . . . **Moderato**

j'a - he A - lle - lu - ya ah waa mee o o-ni-ko-r'i-vo-pa

53

ah waa mee o o-ni-ko-r'i-vo-pa

57

ah waa mee o o-ni-ko-r'i-vo-pa

61

e-wua she y'a-wu ti n'e-ha mi o-ni-ko-r'i-vo-pa ah! waa mee o o-ni-ko-r'i-vo-pa

65

68

rit.

rit.