ENYI'NOROSI

(Waters of a Shallow Stream)
A Composition for the String Quartet

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Compositional Procedures and Analysis of *Enyi'norosi*

Title : *Enyi'norosi* (Waters of a Shallow Stream)
Medium : String Quartet
Time Signature: Compound Duple Time $\frac{6}{8}$
Style : Tonal, Diatonic, Melodic, like a Choral piece
Form : Rondo [A, B, A, C, A]

A	B	A	C	A
Measures 1-17	Measures 17-33	Measures 33-49	Measures 50-73	Measures 73-90

Keys : B flat Major, G Minor
Tempo : Moderato
Texture : Homophonic, Polyphonic
Mood : Interactive and Educational
Audience : A Concert Hall
Motif :

Duration : 3.40 minutes

Extra-musical Element: with reference to the **Theory of Sonic Imagery** by Joseph Suberu (2025: 173), which states that, "a composer could use a set of carefully selected musical instruments in a composition to depict a scenery." This piece of music, a string quartet, depicts three elders and their pastor making a quartet engaging in a conversation that became a debate on why the waters of the shallow stream near the village would not be good enough for a baptism session. The pastor, represented by Violin 1 melodically leads the conversation, while the elders depicted by Violin 2, Viola, and Cello disagreed to agree that the shallow stream was not good enough.

Analysis of ***Enyi'norosi***

Section A: The piece begins with an incomplete bar (anacrusis) and delivers the theme with violin 1; while other strings accompany in harmony in a homophonic beginning, which has the cello play some running scale-like sequence of notes. At bar 9, a little polyphonic part of the A-section begins with successive entries of violin 1 and violin 2, but at bar 12, viola and cello join, and together they flow to bar 17, where section A ends. **Section B:** Begins from the same

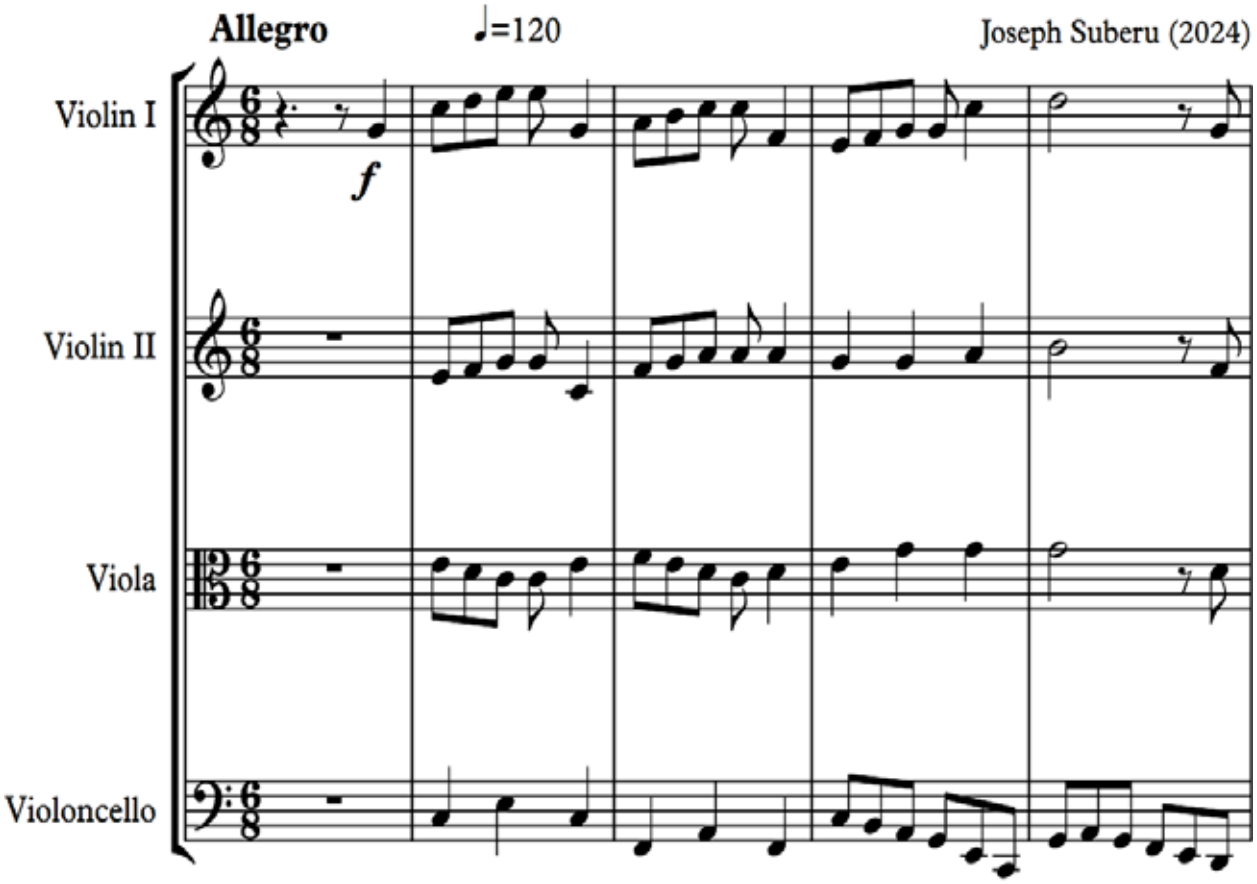
bar this time polyphonically, with a partial modulation to G minor. The violin 1 depicts a priest in explanation talking to his three elders (violin 2, viola, and cello playing a succession to harmonise dotted minims) with some melodic minor notes, and this runs till bar 33, where the B section ends. The cello, in agreement with the violin1 begins to play a contrapuntal crotchet melody from bar 26, easing the violin 2 and viola in as the return to B flat major was achieved smoothly at bar 33. Section **A** returns rather softly (***mp***), back loud (***f***)at bar 45, and runs till bar 49 with the same notes. **Section C**, at bar 50, presents the violins making 'calls' on the relative minor key of G, and the viola and cello make responses. These short calls and responses last till bar 65, where a repetition of the closing part of SECTION B is replayed till the modulation of the home key happens at bar 73, and the last **Section A** returns running till bar 89, where a fermata is introduced before the closing three notes are played.

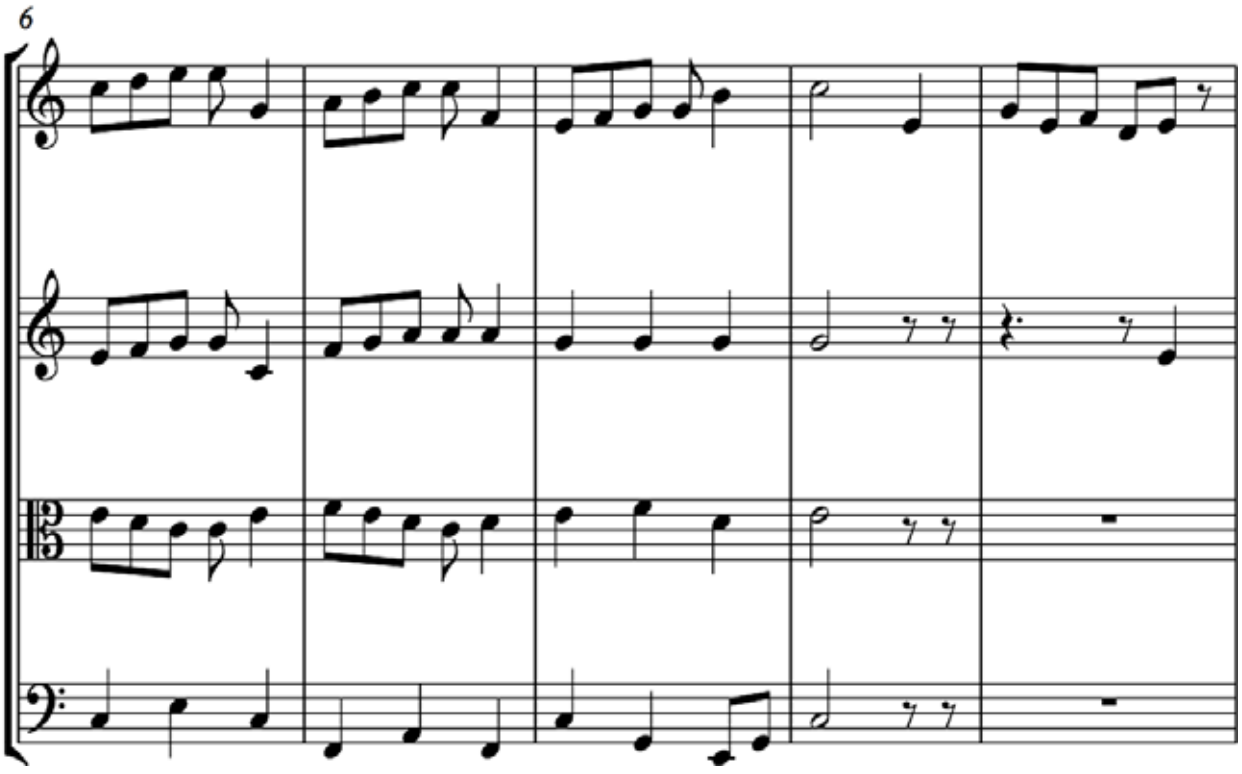
Reference

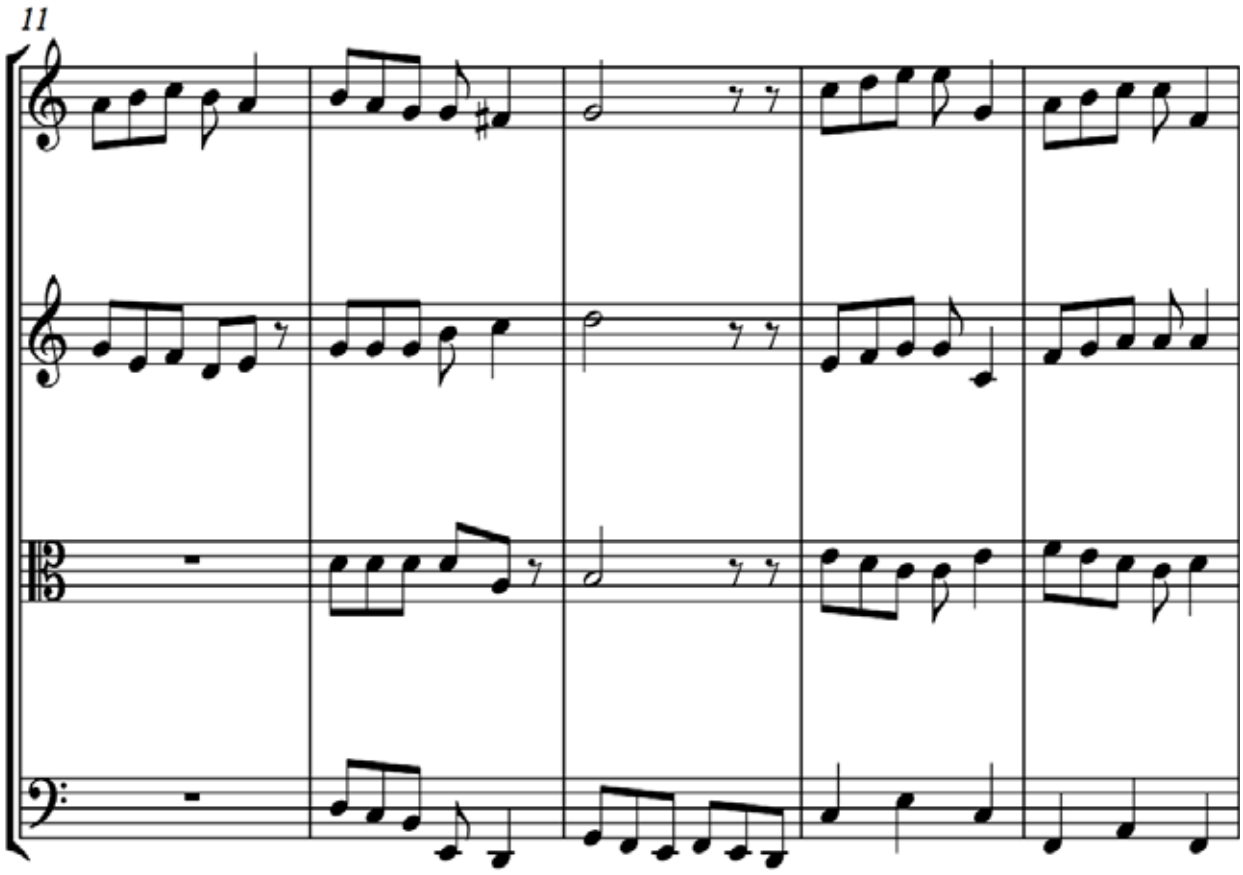
Suberu, J. (2025). *Modern compositional approach to the Christian songs of Ebiraland, Nigeria* (Unpublished bachelor's thesis). Department of Music, University of Uyo.

ENYI'NOROSI

(The Waters of a Shallow Stream)



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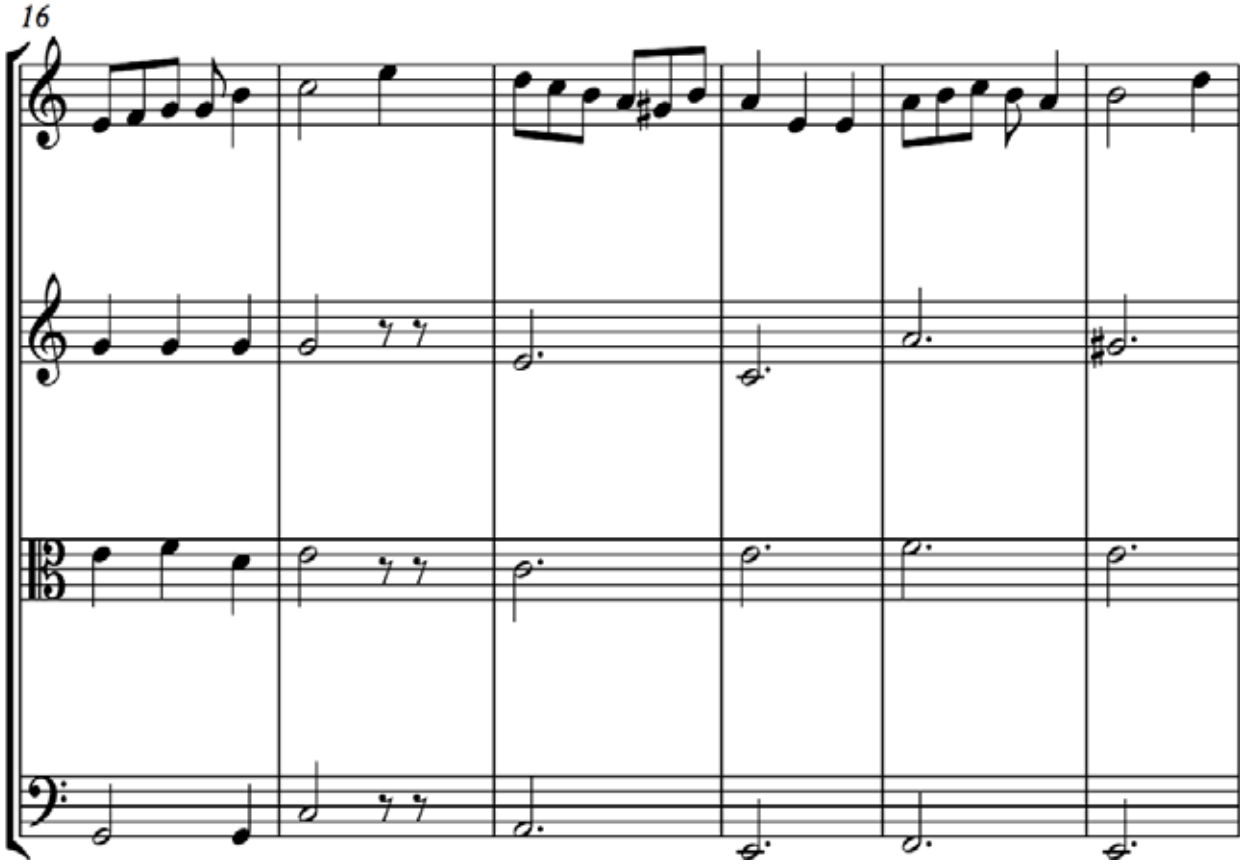
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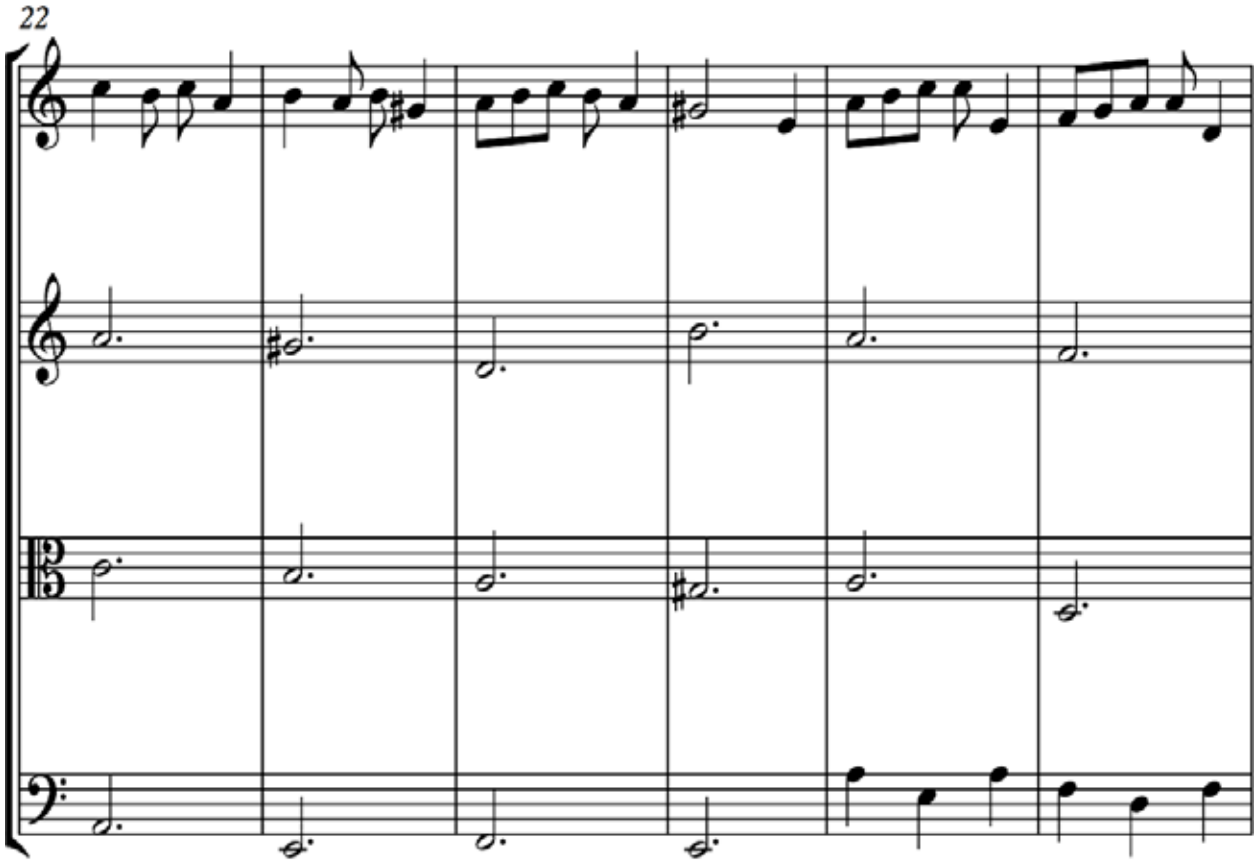
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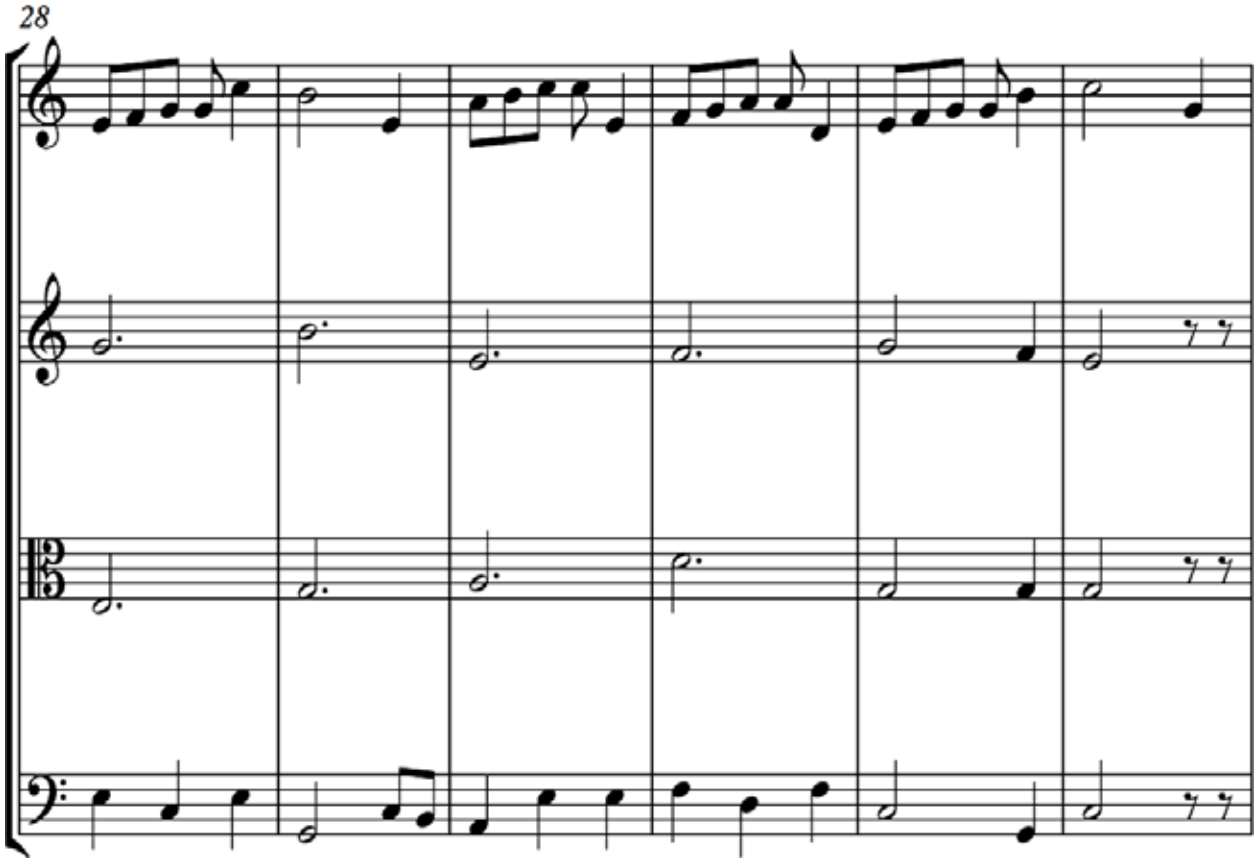
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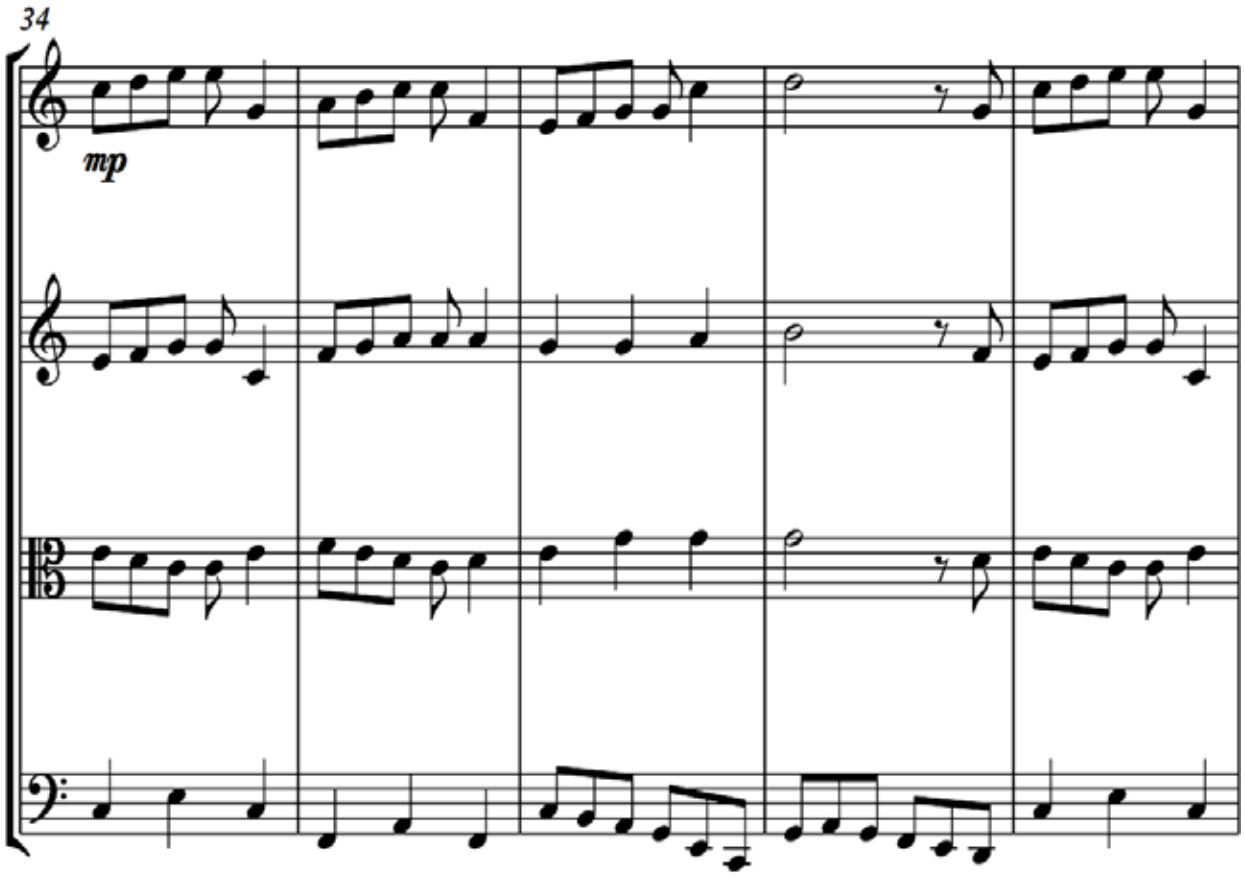
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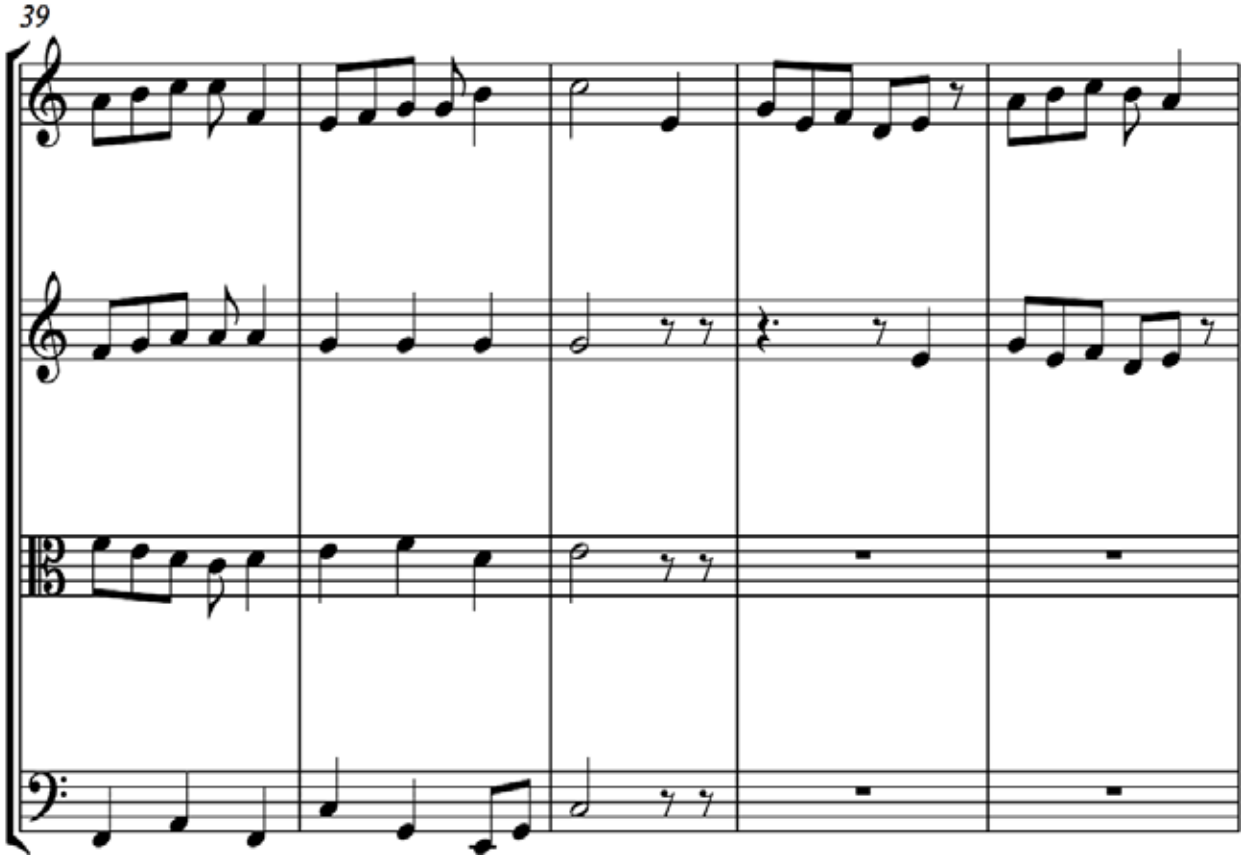
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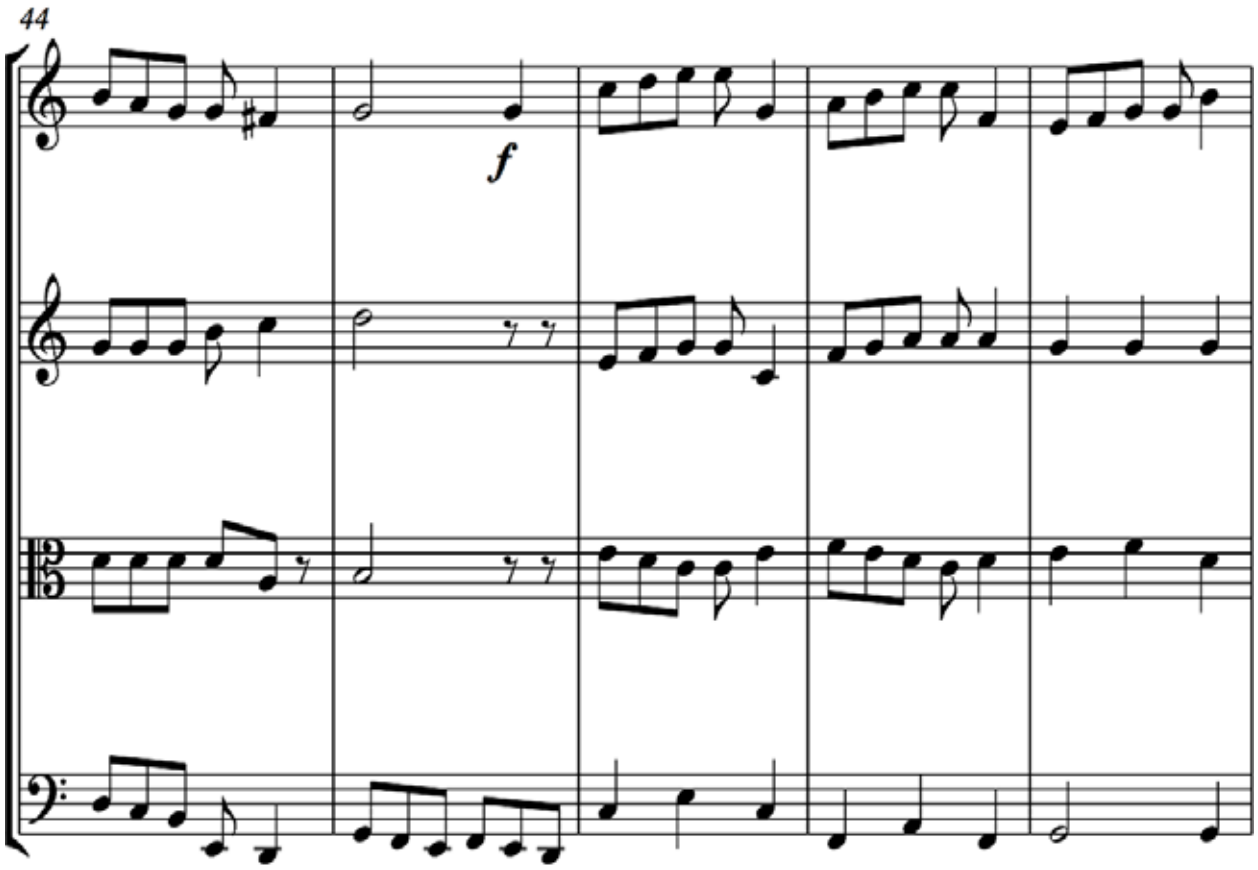
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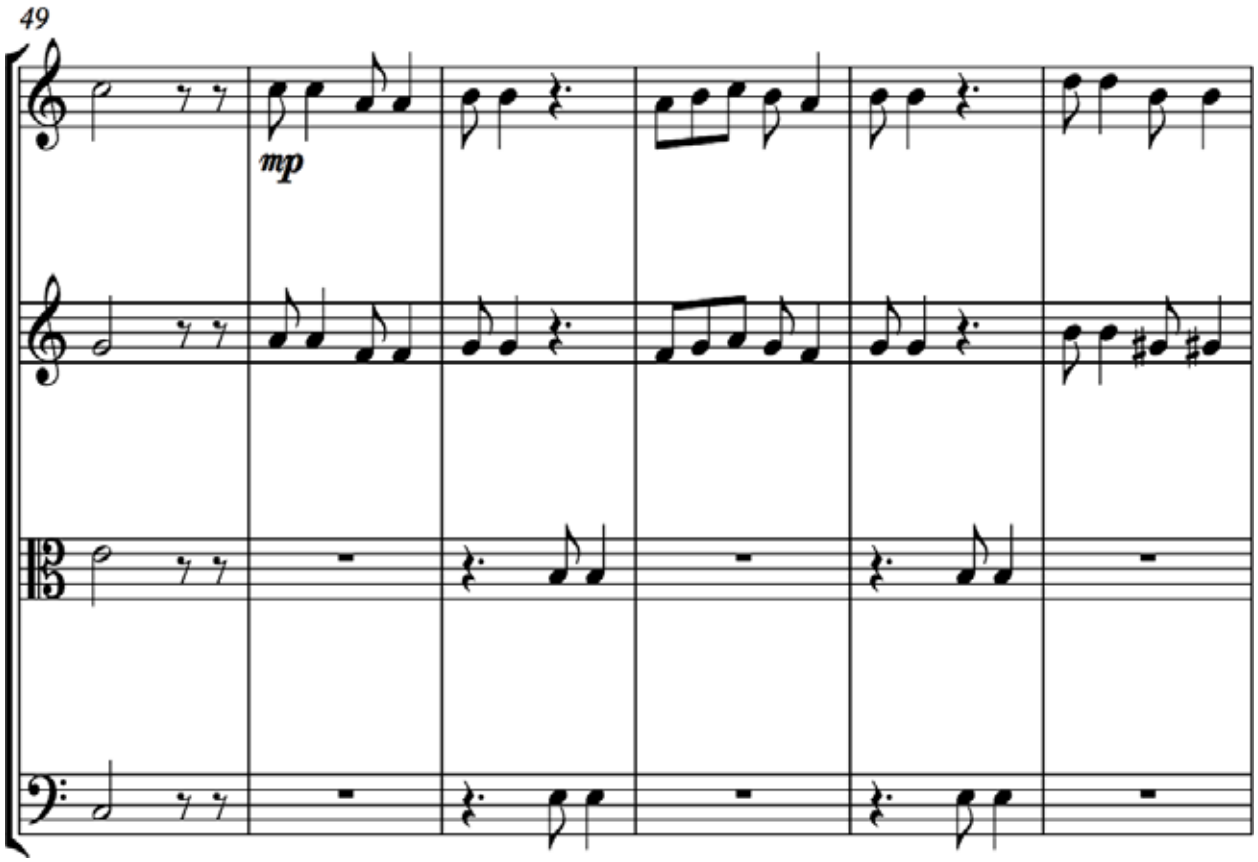
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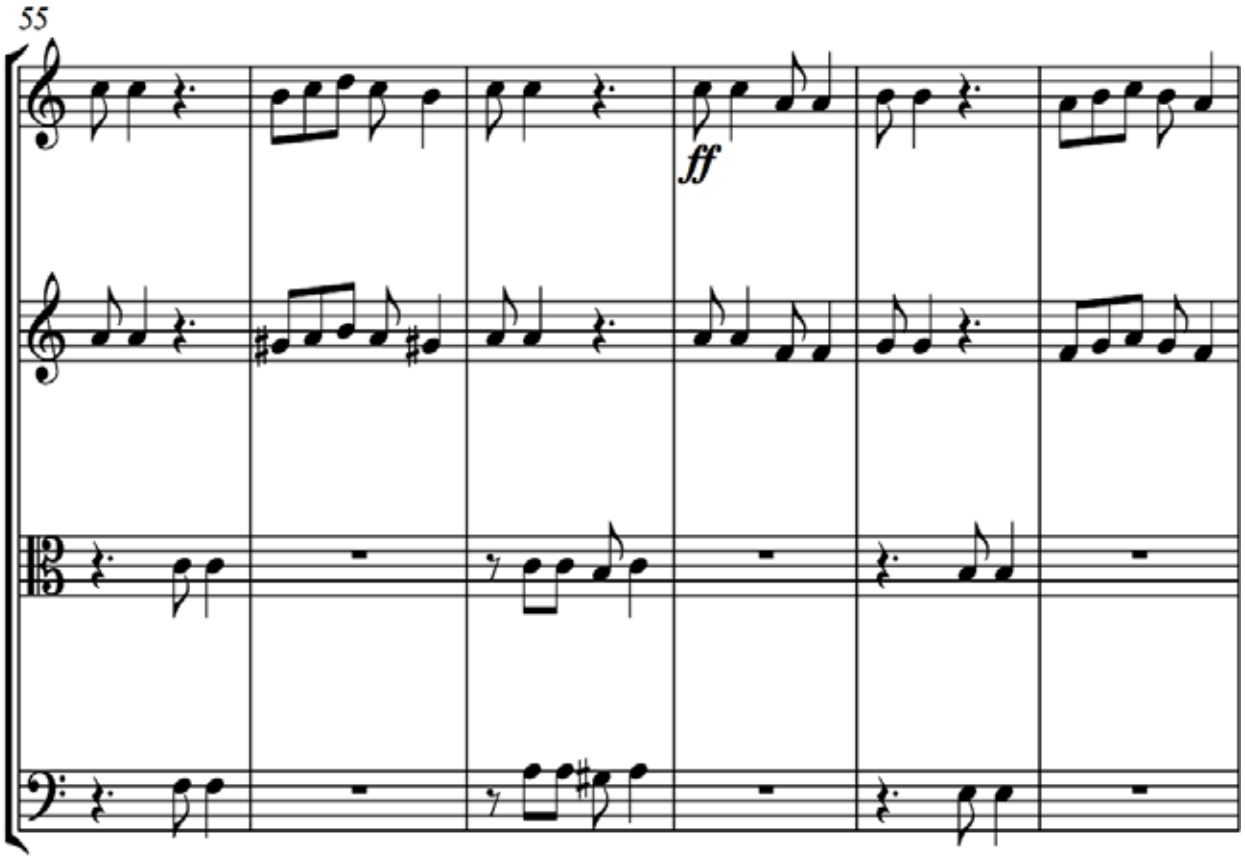
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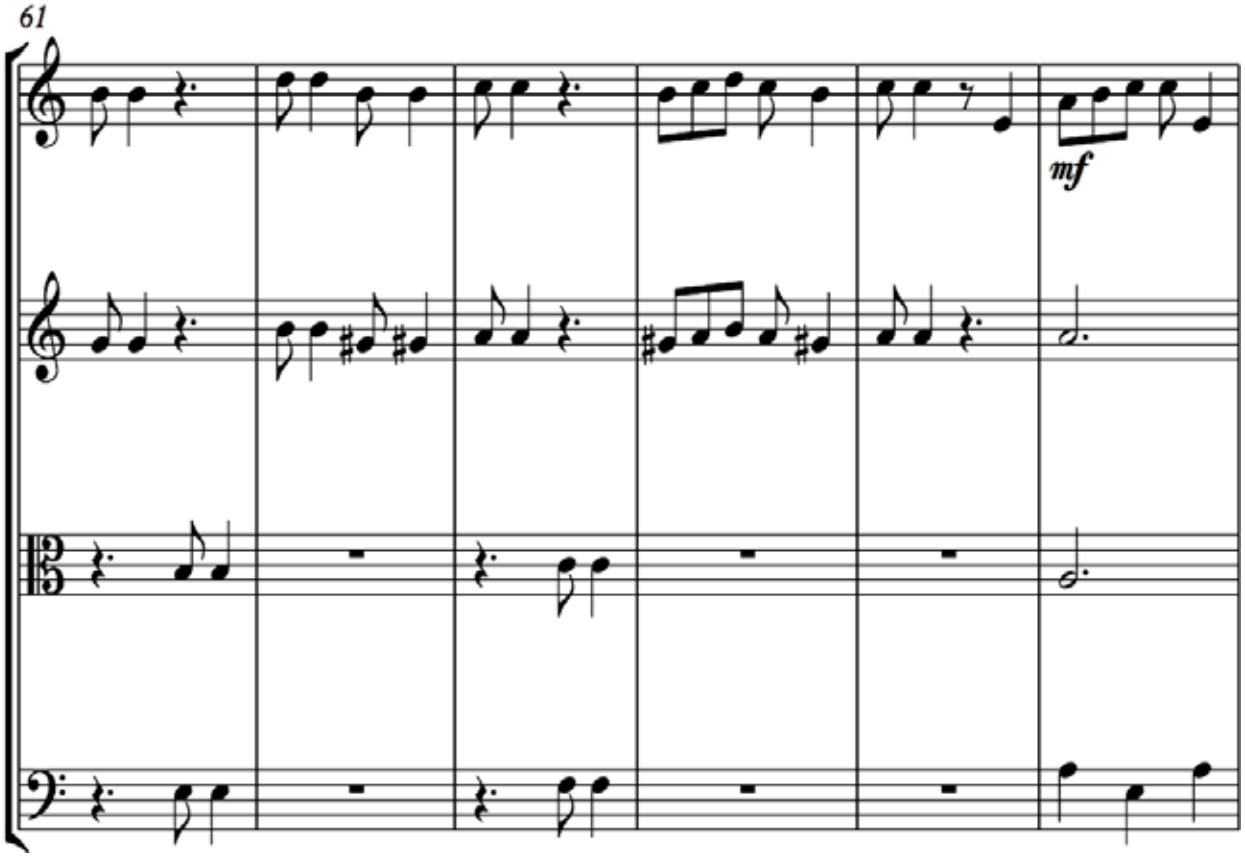
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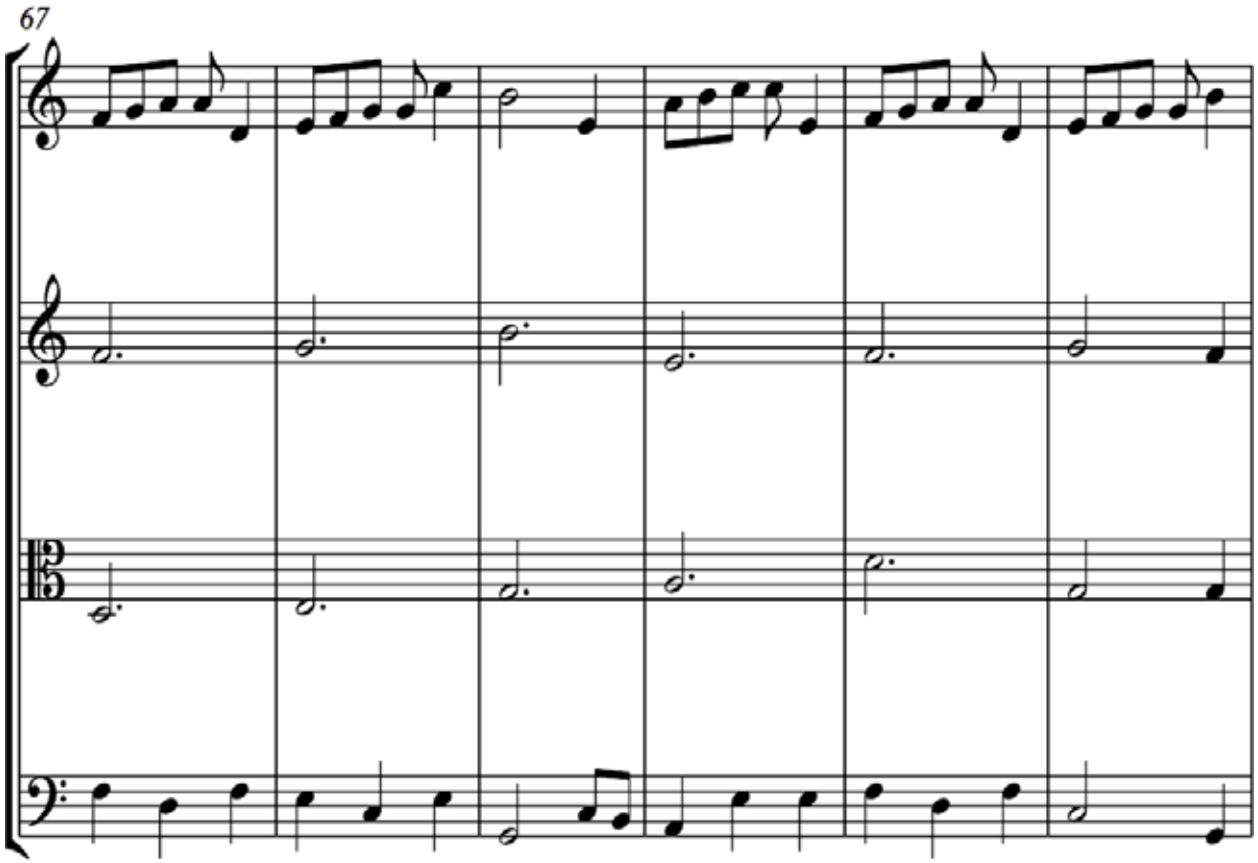
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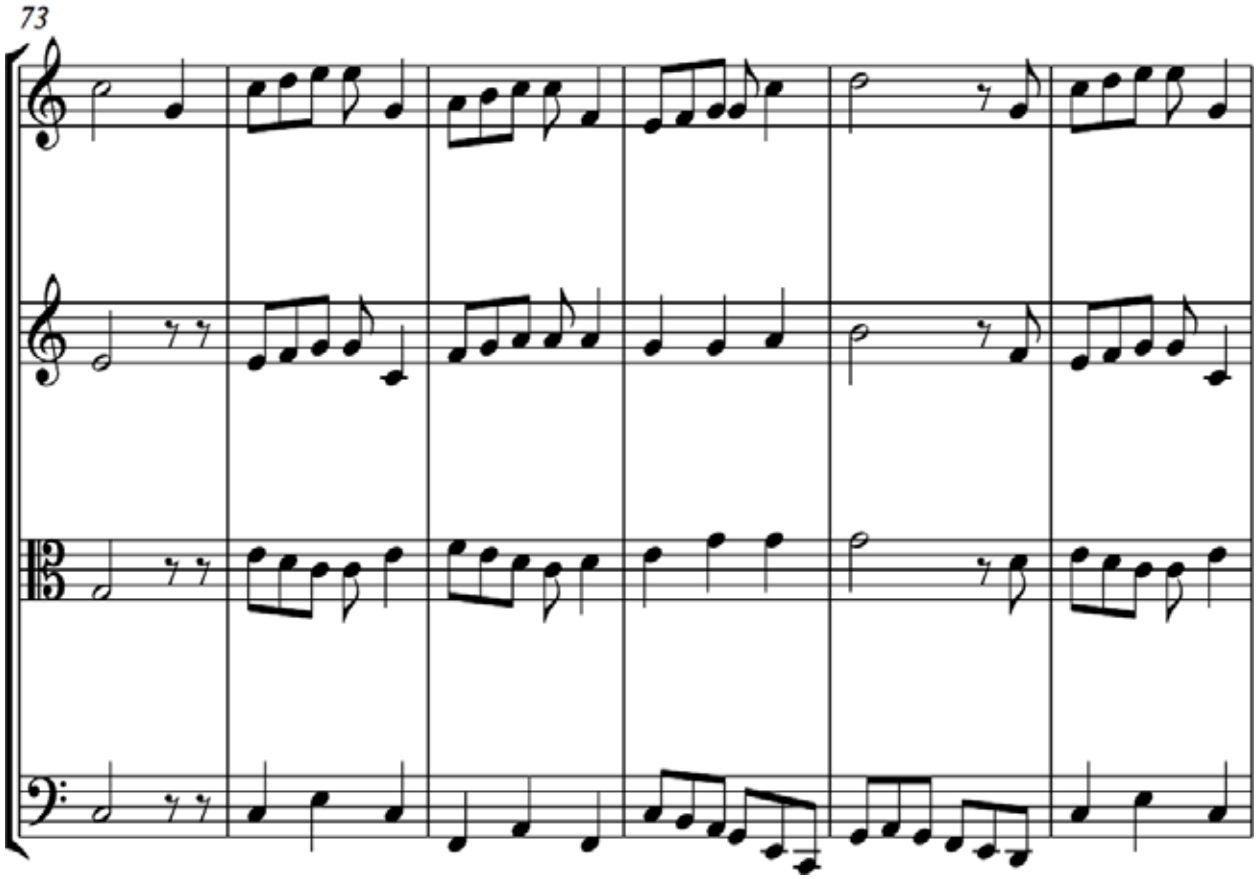
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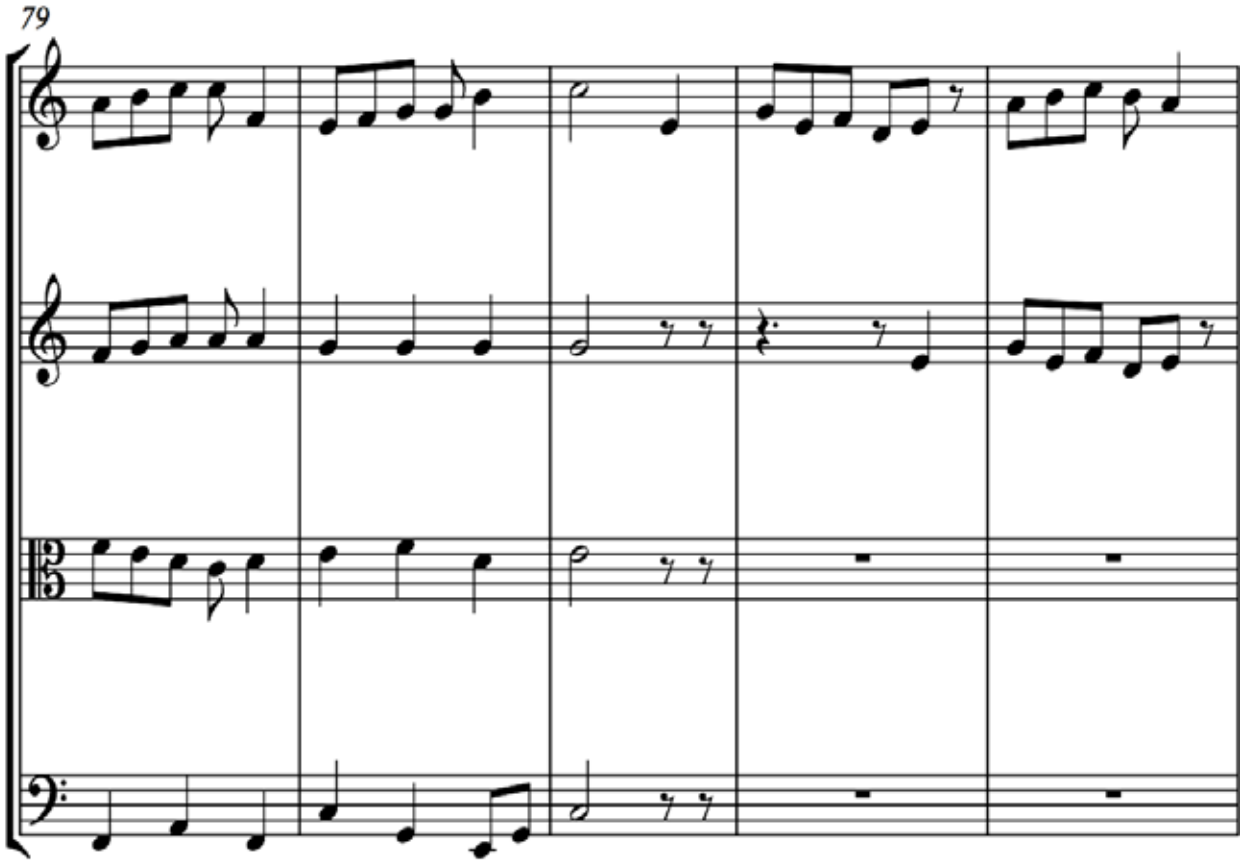
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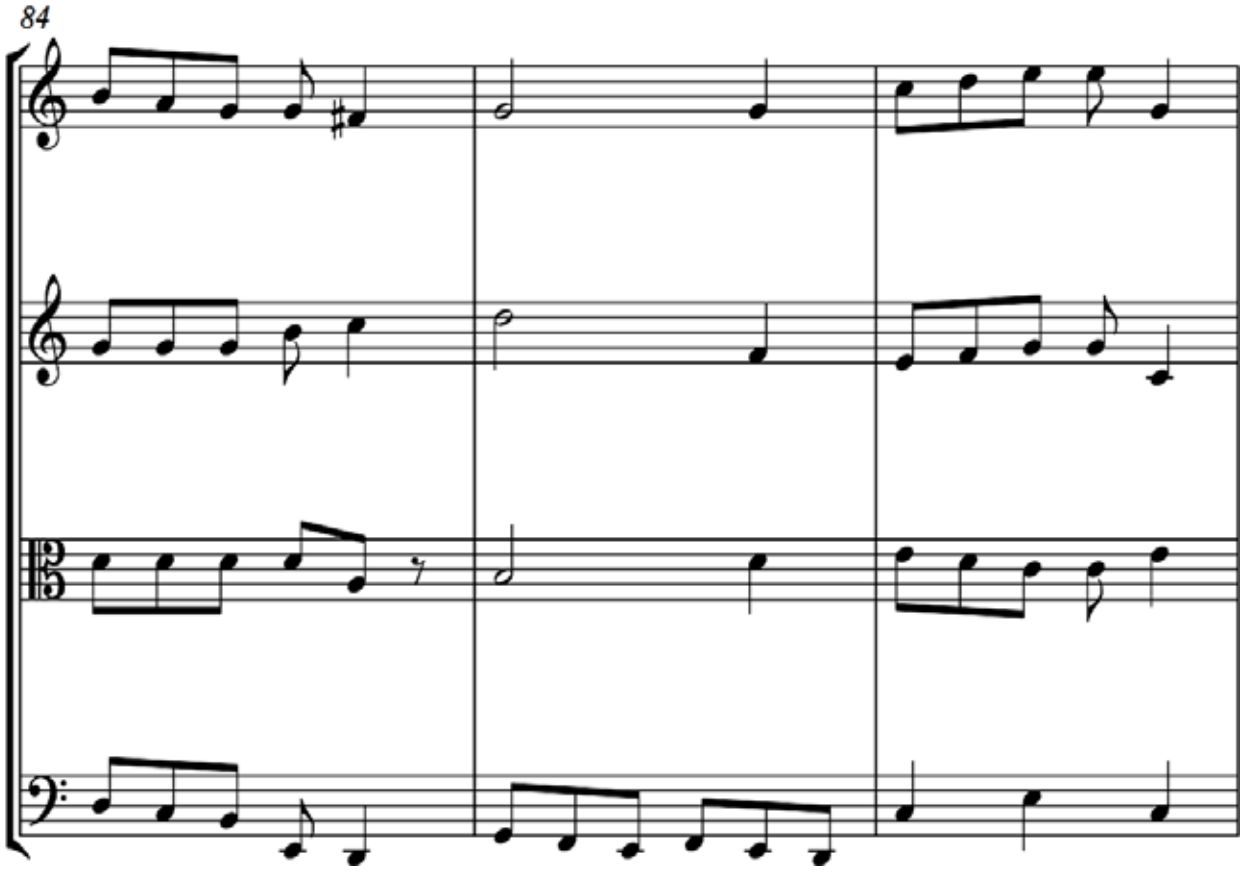
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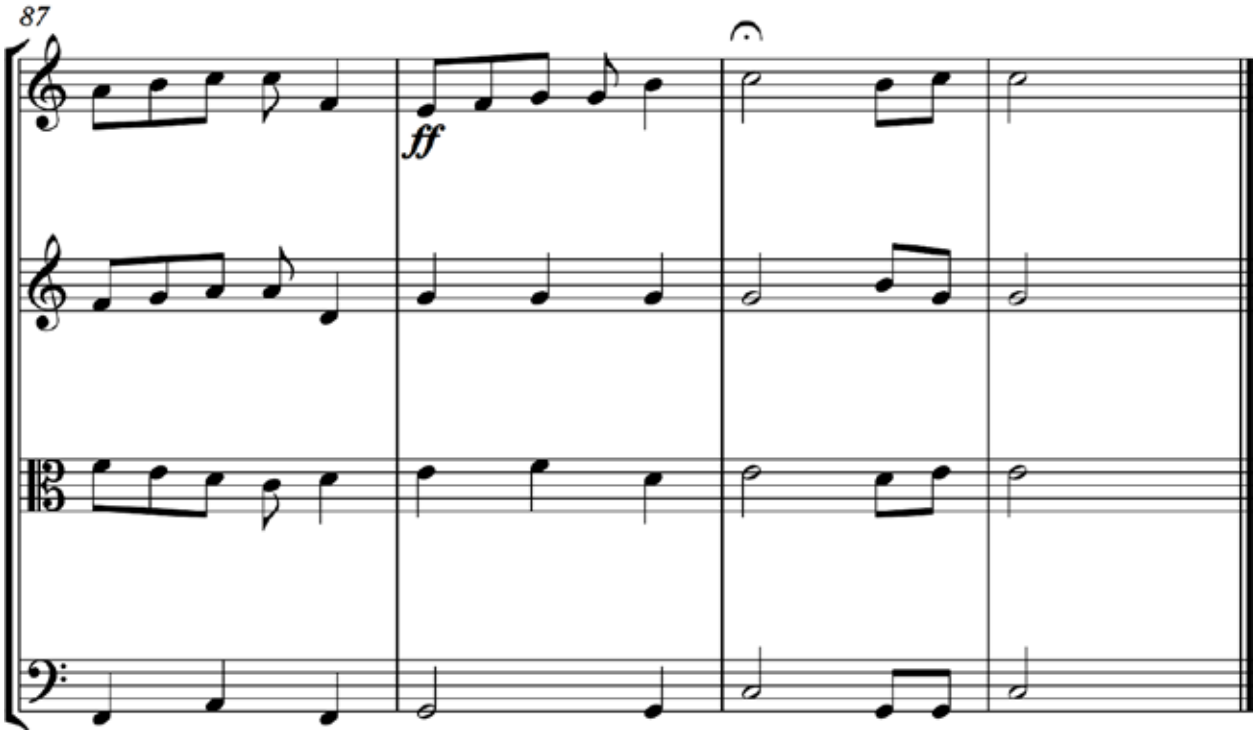
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