

# IMUMECHIEEN OKUPMUGWEM

(God's Love)

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

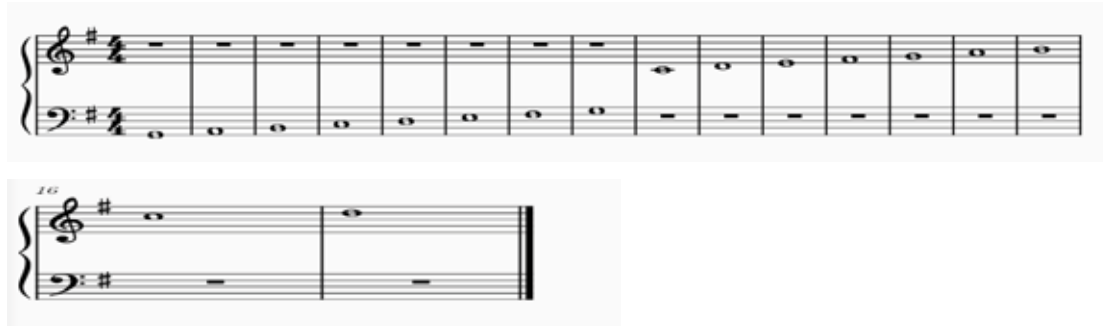
## Structural Analysis of *"Imumechieen Okupmugwem"*

### 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 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 image shows a musical score for two parts: Treble (T.) and Bass (B.). The key signature is one sharp (F#) and the time signature is 4/4. The melody in the Treble part includes lyrics: "Makot Halleluya makot Halle-". The Bass part includes lyrics: "Halle - luya, Halle - luya, halle - luya,". The score is numbered 59 and 25.

### 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<br>songs of praises        |
| <i>Imumechieen Christ ikakigobo ene;</i>          | The love of Christ does not<br>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<br>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<br>worthy of honour      |
| <i>Itọñ kwuñ ikpobota me otu ña</i>               | Your praise will not cease on my<br>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 for 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*. Below the piano are the percussion parts: Congas, Shaker, Wood Blocks, Frame Drum, and Triangle, all in 4/4 time. 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 pattern of dotted quarter notes and eighth notes, with a dynamic marking of *ff*. The Frame Drum part has a similar pattern to the wood blocks, also with a dynamic marking of *ff*. The Triangle part features a rhythmic pattern of eighth notes and rests.

The image displays a musical score for a multi-instrument ensemble. The score is organized into eight staves, each labeled with an instrument: T. (Trumpet), B. (Baritone), Pno. (Piano), Con. (Contra), Sh. (Shofar), Wd. Bl. (Wood Block), Fr. Dr. (Finger Drum), and Trgl. (Tambourine). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two measures. The first measure is marked with a '3' above the T. staff, indicating a triplet. The T. and B. staves show a triplet of quarter notes. The Pno. staff features a complex accompaniment with chords and moving lines in both hands. The Con. staff has a rhythmic pattern of eighth notes. The Sh. staff consists of quarter notes. The Wd. Bl. staff has a pattern of quarter notes with accents. The Fr. Dr. staff has a pattern of quarter notes with accents. The Trgl. staff has a rhythmic pattern of eighth notes with accents.

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*

The musical score is arranged in a vertical system. At the top, the vocal parts (T. and B.) are written in treble and bass clefs respectively, with lyrics in Spanish. The piano part (Pno.) is in grand staff. Below are the percussion parts: Congas (Con.), Shakers (Sh.), Woodblock (Wd. Bl.), Frame Drum (Fr. Dr.), and Triangle (Trgl.). The score includes various musical notations such as notes, rests, and dynamics like *p* (piano).

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


The musical score is arranged in a vertical stack of staves. At the top, the vocal parts are labeled 'T.' (Tenor) and 'B.' (Bass). The piano accompaniment is labeled 'Pno.' and consists of two staves. Below the piano are five percussion staves: 'Con.' (Congas), 'Sh.' (Shakers), 'Wd. Bl.' (Wood Block), 'Fr. Dr.' (Frame Drum), and 'Trgl.' (Triangle). The lyrics 'ji mi - nwón. I - nye - ji' are written below the vocal staves. The score begins at measure 20, indicated by a '20' above the first measure. The key signature has one sharp (F#). The vocal parts feature a melody with lyrics. The piano accompaniment provides harmonic support. The percussion instruments play rhythmic patterns, including a steady eighth-note pattern on the triangle and a pattern of eighth notes on the wood block.


22


T. 

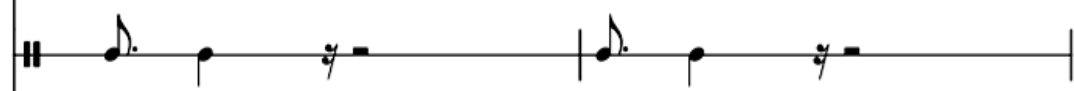
B. 


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 for a full ensemble. The vocal parts (T. and B.) are in a key with one sharp (F#) and a 4/4 time signature. The piano accompaniment (Pno.) provides harmonic support. The percussion parts include Conga (Con.), Shaker (Sh.), Wood Block (Wd. Bl.), Frame Drum (Fr. Dr.), and Triangle (Trgl.), each with its own rhythmic pattern. The lyrics are written below the vocal staves.

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. *f* A-wa - ji mi - nwon, A - wa-

B. *f*

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

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 - gğk e -

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

36

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

38 *ton.* **FINE**

The musical score is arranged in a vertical staff system. It includes the following parts:

- T. (Soprano):** Treble clef, key signature of one sharp (F#). The melody begins with a half note G4, followed by a whole rest. A double bar line with repeat dots is present. The piece ends with a whole rest.
- B. (Bass):** Bass clef, key signature of one sharp (F#). The melody begins with a half note G3, followed by a whole rest. A double bar line with repeat dots is present. The piece ends with a whole rest.
- Pno. (Piano):** Treble and bass clefs, key signature of one sharp (F#). The accompaniment features a steady eighth-note bass line and chords in the right hand. A double bar line with repeat dots is present.
- Con. (Congas):** Two staves showing rhythmic patterns of eighth notes and rests.
- Sh. (Shakers):** A single staff showing a rhythmic pattern of quarter notes.
- Wd. Bl. (Wood Block):** A single staff showing a rhythmic pattern of quarter notes.
- Fr. Dr. (French Drum):** A single staff showing a rhythmic pattern of quarter notes.
- Trgl. (Triangle):** A single staff showing a rhythmic pattern of eighth notes.

The score concludes with a **FINE** marking and a tempo change to *ton.* (ad libitum).

40

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

42

I - mu - me - chiee`n

T.

*mf*

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

B.

*mf*

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

B.

*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. **kpo** (e - ne)isi

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

## Atempo (Andantino)

55  $\text{♩} = 80$

T. *f* Jesus i - bọ kọ ukwook ña, 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 ụtị.

B. 

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

59

**T.** **Makot Halleluya makot Halle-**

**B.** **Halle - luya, Halle - luya, halle - luya,**

**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 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.

**D.S. al Fine**

69

The musical score for measures 69-72 is arranged in a multi-staff format. At the top, the vocal parts for Tenor (T.) and Bass (B.) are shown with whole rests. The piano accompaniment (Pno.) consists of two staves with a complex rhythmic pattern of eighth and sixteenth notes. The percussion section includes Congas (Con.) with a steady eighth-note pattern, Shakers (Sh.) with a simple quarter-note pattern, Wood Blocks (Wd. Bl.) with a dotted quarter-note pattern, French Drums (Fr. Dr.) with a pattern of quarter and eighth notes, and Triangle (Trgl.) with a rhythmic pattern of eighth notes.