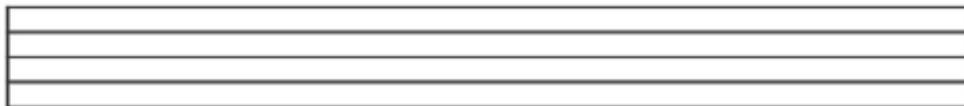
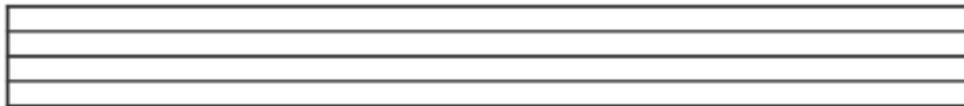
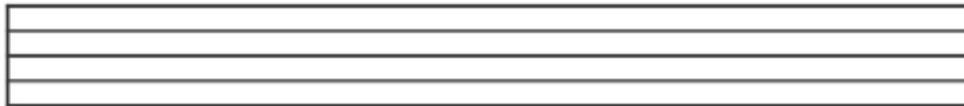


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Table of Content

	Page
Editorial Board	III
Compositions	
1. Africa my Africa	01
2. Alleluyah	12
3. <i>Baba mo wole</i>	22
4. <i>E ba mi gbe Jesus ga</i>	34
5. <i>Eche Adambara</i>	41
6. <i>Edunjobi</i>	49
7. <i>Nyem Ejima</i>	55
8. <i>Odun Oloyin</i>	69
9. We love Canada	79

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AFRICA, MY AFRICA
(Choir and Chamber Orchestral)

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A Musical and Interpretive Analysis of *Africa, My Africa* by Isong Isong Akpan

Africa, My Africa is a lyrical and patriotic choral-orchestral composition for SATB choir and chamber orchestra, with text and music by Isong Isong Akpan. Originally written for voices in 2023 and orchestrated in 2025, the work celebrates the beauty, resilience, and enduring hope of the African continent. Central to the composer's imagery is the metaphor of a flower, symbolising Africa's innocence, unity, and capacity for renewal.

The piece opens with a radiant orchestral introduction in which strings, brass, and flute interweave to create a bright, uplifting texture. The choir then enters unison on the tonic, a gesture that evokes a powerful sense of continental unity before the ruptures of colonial history. As the music unfolds, the choral writing blossoms into rich harmony, invoking images of flags, flowers, freedom, and divine blessing. Cast in a ternary structure, the central section adopts a more lyrical and prayerful tone, while the final section builds towards a triumphant affirmation of Africa as "the hope of all continents." The work concludes with a reverent benediction, "May the good Lord make His face to shine on you", bringing together African identity, Western choral tradition, and Christian spirituality in a single expressive arc. The result is a vibrant testament to pride, faith, and continental aspiration.

Harmonic and Structural Overview

Opening Section (Bars 1–8, Andante)

The work begins in E major, with the orchestral introduction establishing a warm tonal centre. The strings carry the principal thematic material, while the brass and flute provide imitative responses that enrich the texture. The atmosphere is one of brightness and expectation.

Bars 9–24: Choral Entry and Thematic Establishment

The choir enters in unison on the tonic E with the text "Africa, my dearest continent," reinforcing the symbolism of unity. The flower motif, representing innocence and beauty, is introduced here. Harmonically, the writing is predominantly diatonic, moving between tonic and dominant (I–V–I) in a hymn-like manner that supports the ternary design.

Bars 25–40: Expansion and Dialogue

This section features interplay between soprano and tenor lines, with moments of unison intended to emphasise togetherness, particularly in the phrase "Raise all your flags and brightly shine." The subsequent harmonic expansion, supported by subtle flute embellishments, prepares the listener for a more reflective and contemplative middle section.

Middle Section (Bars 41–56): Lyrical and Prayerful

The music briefly shifts to the relative minor (C minor) before returning to E major through a firm cadence. The text, “Africa the hope of all continents, riches and undying joy recline”, is set with greater harmonic adventure, including secondary dominants and modal inflections. Triplet figures introduce rhythmic fluidity, complemented by pizzicato strings. The texture becomes more contrapuntal, with overlapping vocal lines rather than strict homophony. Symbolically, this section evokes themes of freedom, renewal, and divine blessing, underscored by Christian ethical references such as “Love your neighbours, that’s God’s commandment.”

Coda and Closing Benediction (Bars 57–End)

The final section returns firmly to E major. The choir expands into full harmony with a crescendo to fortissimo on the declaration “All my days, I’ll ever love you, Africa, my Africa.” The harmonic language broadens, featuring plagal cadences (IV–I) and a sustained tonic pedal that heightens the spiritual character of the closing. The orchestra doubles the choral lines, enriched by trills, sequences, and brass fanfares that evoke solidarity, freedom, love, and patriotism. The benediction, “May the good Lord make His face shine on you”, is delivered with reverence, supported by a rich yet controlled orchestral texture. The work concludes prayerfully, with a quiet, settled cadence reminiscent of a liturgical “Amen.” The full duration is approximately 3 minutes and 17 seconds.

Rehearsal Considerations

Several practical challenges arise in preparing this work for performance.

- **Unison entries** require careful tuning, as early inaccuracies can undermine the intended atmosphere of unity.
- **Diction** must be clear and well-articulated; rehearsing the text rhythmically before adding pitch can support clarity.
- **Triplet passages** demand precision and may require subdivision to maintain ensemble cohesion.
- **Balance** is crucial in tutti sections; the orchestra should support rather than overpower the choir.
- **Cadential transitions**, particularly the plagal cadences, should be rehearsed to avoid abrupt or uneven cut-offs.

Interpretive Notes

The conductor should foreground the imagery embedded in the text, flowers, flags, freedom, and divine blessing, as these images shape the emotional colour of the performance. The work is not merely patriotic; it carries a spiritual dimension that calls for sincerity rather than sheer volume. The intended audience impact is one of upliftment and reverence, culminating in a sense of blessing.

Tenors and basses should aim for resonance without heaviness, while triplet figures across the choir should feel natural and speech-like rather than mechanical. Orchestral colour, particularly from clarinet and flute, should remain transparent beneath the choral texture.

Phrasing should be shaped in long, expressive lines, avoiding fragmentation between measures. The climactic phrase “Africa, the hope of all continents” should be delivered with full resonance at a controlled mezzo piano. Brass and strings swell with the choir but remain sensitive to textual clarity. Rhythmic drive should build towards ritardando passages before releasing into *a tempo* with grandeur. Cut-offs require unified execution to preserve dignity and poise.

Final Benediction (Bars 61–End)

The closing benediction demands a warm, prayerful tone. Dynamics should remain gentle and moderately soft, with the orchestra sustaining a delicate texture, particularly in the strings, where bow pressure must remain light. The final cadence should be treated as a quiet, settled “Amen,” with the conductor maintaining a still, reverent tempo to avoid rushing the concluding bars.

Programme Note

Africa, My Africa by Isong Isong Akpan is a vibrant choral-orchestral celebration of African identity, unity, and hope. Originally composed for voices in 2023 and orchestrated in 2025, the work blends Western choral tradition with African imagery and Christian spirituality.

The piece opens with a radiant orchestral introduction before the choir enters in unison, symbolising continental unity. As the music unfolds, the harmony blossoms into rich textures that evoke flowers, flags, freedom, and divine blessing. The ternary structure moves from joyful affirmation to a lyrical, prayer-like middle section, before rising to a triumphant declaration of Africa as “the hope of all continents.”

The work concludes with a gentle benediction, “May the good Lord make His face shine on you”, leaving the listener with a sense of reverence and uplift. With its accessible melodic writing, expressive orchestration, and thematic depth, Africa, My Africa stands as a musical testament to pride, faith, and the enduring spirit of the African continent.

Score Study Guide

1. Form and Structure

- Ternary form (A–B–A’)
- A (Bars 1–40): Bright, patriotic, hymn-like; unison opening symbolises unity.
- B (Bars 41–56): Lyrical, prayerful; brief move to relative minor; contrapuntal textures.
- A’/Coda (Bars 57–End): Triumphant return to E major; plagal cadences reinforce spiritual tone.

2. Tonal and Harmonic Features

- Primary key: E major.
- Middle section briefly shifts to C# minor before returning to the tonic.

- Harmony is largely diatonic with occasional secondary dominants and modal inflections.
- Closing cadences often plagal (IV–I), enhancing the benedictory character.

3. Texture and Orchestration

- Orchestral introduction establishes brightness through strings, brass, and flute.
- Choir moves from unison to four-part harmony, reflecting thematic growth.
- Middle section features pizzicato strings, triplets, and overlapping vocal lines.
- Final section thickens with brass fanfares, sustained strings, and choral crescendos.

4. Rhythmic Considerations

- Predominantly steady and hymn-like in the outer sections.
- Triplets in the middle section require unified subdivision across choir and orchestra.
- Maintain natural speech rhythm in text-driven passages.

5. Text and Interpretation

- Key images: flowers, flags, freedom, blessing.
- Encourage singers to internalise imagery for warmth and sincerity of tone.
- The final benediction should feel prayerful, not declamatory.

6. Rehearsal Priorities

- Unison tuning at the opening, establish pitch centre early.
- Diction clarity, especially in consonant clusters.
- Balance in tutti passages, ensure orchestra supports rather than overwhelms.
- Cadential control, smooth, unified releases to preserve dignity.
- Triplet precision, rehearse slowly before integrating into full tempo.

7. Conducting Notes

- Shape long phrases; avoid breaking the musical line between bars.
- Manage brass dynamics carefully in climactic passages.
- Prepare clear cues for cut-offs and transitions, especially in the benediction.
- Maintain a calm, reverent tempo in the final bars to allow the “Amen-like” cadence to settle.

Africa, My Africa

For Mixed Voices of SATB and Chamber Orchestra

Words & Music by
Isong Isong Akpan

4

Andante

Flute *mf*

Clarinet in Bb *mf*

Trumpet in Bb *mp*

Trombone *mp*

SOPRANO
ALTO

TENOR
BASS

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

mf

A - fri - ca my dear - est, con - ti - nent, blessed Land that she is mine...

mp

mp

mp

mp

15

Heart and mind like flowers, so innocent, raise all your flags and brightly shine. Rise to your freedom.

p



20

time is far spent, fill your jar with newest wine.

6

27

Speak the truth and nev - er be ti - leat; Rise to the faith and love di - vine. A - fri - ca, my dear - est, con - ti - nent, blessed, I am that she is mine;

28 29 30 31 32



33

Heart and mind like flow'rs, so, in - no - cent, raise all your flags and bright - ly shine.

34 35 36 37 38

32

Rise to your free - dom, time is fur spent, fill your jar with new - est wine

35



36

Speak the truth and nev - er be si - lent, Rise to the faith and love di - vine

39

53

Speak the truth... and nev - er be si - lent. Rise... to the faith and love di - vine.

This musical system contains measures 53 through 56. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent triplet pattern in the right hand and a steady eighth-note bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

57

All my days, I'll e - ver love you, A - fi - ca, my A - fi -

This musical system contains measures 57 through 60. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex, fast-moving melodic line in the right hand and a steady eighth-note bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *mp* and *div. f*.

10

ca. May the good Lord, make His face to shine, to shine on you.

ca.

ALELLUYA JESU FERAN MI
(A Choral with Piano Accompaniment Work)

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Abstract

This study examines the structural and formal features of *Alelluya Jesu Feran Mi*, a choral composition for SATB choir with piano accompaniment by Kayode Olusola, to highlight the artistic, cultural, and musical elements embedded within the work. The research employed a laboratory method, involving a detailed study and analysis of the printed score as the primary data source, supported by a review of relevant literature on Nigerian art music. The findings reveal that the composition is characterised by a polyphonic texture supported by piano accompaniment. Set in a major key, the piece opens with a piano introduction before presenting the main theme, which is subsequently repeated and developed through variation sections featuring responsorial and contrapuntal writing. The work concludes with a return of the main theme. The study further establishes that the composition is a parody of an existing Yoruba Christian song, which the composer reimagines in a rounded binary form through rearrangement and the addition of new textual and harmonic material in the central section.

Keywords: Alelluya, art music, Yoruba, *Jesu Feran Mi*

Introduction

The development of art music in Nigeria has been shaped by a complex interplay of historical, cultural, and sociopolitical forces, particularly the influence of Christian missionary activity and colonial contact. The establishment of Christian missions in the 1840s (Omojola, 1995) marked a significant turning point, introducing Western musical practices that were further disseminated through mission schools, higher education institutions, elite social circles, and military bands. These institutions played a central role in embedding Western classical music within Nigerian musical culture.

According to Sadoh (1998), the Church was instrumental in popularising music as a contemplative art form in Nigeria. This development was advanced by formally trained composers and musicologists who sought to cultivate a modern tradition of Nigerian art music through the adoption and adaptation of Western idioms. Early pioneers such as T. K. E. Phillips in the 1920s and Fela Sowande in the 1940s laid the foundation for subsequent generations of composers. From the 1960s onwards, a growing number of Nigerian composers, many of whom received their initial musical training in church settings before pursuing further studies in Europe or the United States, emerged as significant contributors to the field.

The expansion of music departments in Nigerian tertiary institutions further facilitated the growth of art music composition. Notably, many works by Nigerian composers are written in indigenous languages such as Yoruba, Igbo, Efik, Edo, Isoko, and Urhobo, reflecting the

cultural and linguistic identities of their creators. Nigerian art music thus remains deeply rooted in the cultural heritage and expressive traditions of its composers.

Against this backdrop, the present study analyses the structure and form of *Alelluya Jesu Feran Mi*, a choral composition in full harmony by Kayode Olusola, to illuminate its cultural, artistic, and musical significance.

Analysis of the Song

The analysis encompasses both textual and musical dimensions of the composition.

Textual Analysis

- **Title** : *Alelluya Jesu Feran Mi*
- **Language** : Yoruba
- **Poetic Form** : Long form
- **Textual Structure** : Additive and divisive
- **Poetic Devices** : Chorus and contrapuntal interplay
- **Text Setting** : Predominantly syllabic
- **Theme** : Rejoicing in the love and care of Jesus

The text expresses joy and gratitude for divine love, articulated through a combination of choral refrain and contrapuntal exchanges that reinforce the celebratory tone.

Musical Analysis

- **Key** : G major
- **Time Signature** : Simple quadruple (4/4)
- **Length** : 55 bars
- **Texture** : Polyphonic (SATB)
- **Harmonic Structure** : Parallel responsorial and contrapuntal writing
- **Melodic Contour** : Undulating, with terraced phrasing
- **Musical Structure** : A / A / B / C / A, theme, variation, contrast, and return
- **Piano Accompaniment**: Homophonic, melodic, and chordal styles

The composition is written in open score and begins with a piano introduction (bars 1–4), establishing the tonal centre before the choir enters with the main theme (bars 5–12), which is subsequently repeated.

First Variation (Bars 13–30)

This section adopts a responsorial structure, with Soprano/Alto alternating with Tenor/Bass. The writing remains firmly rooted in the major key, with the piano providing harmonic support.

Second Variation and Contrast (Bars 31–46)

The tenor and bass voices introduce the section in unison (bars 31–36), after which the full choir enters in harmony at bar 38. A contrapuntal passage follows (bar 39), featuring interlocking rhythmic patterns across all vocal parts. The climax occurs in bars 43–44 before the section concludes at bar 46.

Return of Main Theme and Conclusion (Bars 48–55)

A brief piano interlude (bar 46) leads to the reappearance of the main theme at bar 48. The piece concludes with an ascending soprano line (bars 53–54), culminating in a perfect authentic cadence (V7–I) in the upper octave.

Research Findings and Conclusion

The study reveals that *Alelluya Jesu Feran Mi* is characterised by a polyphonic texture supported by piano accompaniment. The composition is firmly rooted in a major key and structured around a recurring main theme that is introduced by the piano and developed through successive variation sections featuring responsorial and contrapuntal writing. The return of the main theme at the end reinforces the rounded binary form of the work.

The analysis concludes that the composition is a parody of an existing Yoruba Christian song, which Olusola reinterprets through structural reorganisation and the addition of new textual and harmonic material in the central section. The work exemplifies the creative synthesis of indigenous Christian expression and Western art music techniques that characterise much of contemporary Nigerian choral composition.

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ALELLUYA JESU FERAN MI

Arr. Kayode Olusola

The musical score is arranged in two systems. The first system (measures 1-4) shows the vocal staves for Soprano, Alto, Tenor, and Bass, all of which are currently empty. Below them is the Piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The second system (measures 5-8) begins with a measure rest in the vocal parts, followed by the lyrics: "A - le - lu - yah A - le - lu - yah A - le - llu". The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics. The piano accompaniment continues with its melodic and harmonic support.

©

2

ALELLUYA JESU FERAN MI

10

S
ya Je - su fe - ran mi O fe mi O fe mi o

A
ya Je - su fe - ran mi O fe mi O fe mi o

T
ya Je - su fe - ran mi O fe ran mi o

B
ya Je - su fe ran mi O fe ran mi o

Pno.

15

S
O fe mi O fe mi o O fe mi O fe mi o o Je - su fe - ran

A
O fe mi O fe mi o O fe mi O fe mi o o Je - su fe - ran

T
A - le - llu - ya A - le - lle - ya Je - su fe - ra

B
A - le - llu - ya A - le - llu - ya Je - su fe - ran

Pno.

ALELLUYA JESU FERAN MI

3

20

S
mi mo du-pe mo mo pe0 - lu-wa fe mi mo du-pe mo mo pe0 - lu-wa fe mi

A
mi mo du-pe mo mo pe0- lu-wa fe mi mo du-pe mo mo pe0- - lu-wa fe mi

T
mi

B
mi

Pno.

25

S
O fe-ran mi o O fe-ran mi O fe-ran mi O fe ran

A
O fe-ran mi o O fe-ran mi O fe-ran mi O fe ran

T
o fe-ran mi o O fe-ran mi O fe-ran mi O fe ran

B
o fe-ran mi o O fe-ran mi O fe-ran mi O fe ran

Pno.

4

ALELLUYA JESU FERAN MI

30

S
mi

A
mi

T
mi Ko se - ni to Fi - fe han mi bi Re E ni ton pe - fal ru rru

B
mi Ko se - ni to Fi - fe han mi bi Re E ni ton pe se fal ru rru

Pno.

35

S
O fe ran

A
O fe ran

T
O fi i - fe Re da mi o ran

B
E O fi i - da mi si o O fe - ran

Pno.

ALELLUYA JESU FERAN MI

5

38

S
mi A - le - llu - ya A - le - llu - ya O fe mi

A
mi gi- didi- di O fe mi

T
mi O fe mi O fe mi o o

B
rni gi- di oi- di fe - ran mi

Pno.

41

S
A/C A/C A- le- llu A-llu- ya! Je- su fe- ran

A
O- lu-wa fe- ran rni O fe mi o Je- su fe- ran

T
O fe mi O fe rni o o O fe mi O fe mi o o Je- su fe- ran

B
O- lu-wa fe- ran mi A- lle- lu - ya! Je- su- fe- ran

Pno.

6

ALELLUYA JESU FERAN MI

46

S
mi A- le llu-

A
mi O fe mi ye - ye A- le llu-

T
mi O fe mi ye - ye A- le llu-

B
mi A- le llu-

Pno.

49

S
ya A- le- llu- ya

A
ya A le- llu yn

T
ya A- le- llu- ya

B
ya A le- llu- ya

Pno.

ALELLUYA JESU FERAN MI

7

52

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is labeled 'Pno.' and consists of two staves (treble and bass clef). The lyrics are: 'A le-llu-ya - - - A - le - lu - yah' for Soprano; 'A le-llu ya Je- su fe- ran mi' for Alto; 'A le-llu- ya Je su fe - ran_ mi' for Tenor; and 'A- le- llu- ya A- le- lu ya' for Bass. The piano accompaniment features a steady bass line and chords in the right hand.

S
A
T
B
Pno.

A le-llu-ya - - - A - le - lu - yah
A le-llu ya Je- su fe- ran mi
A le-llu- ya Je su fe - ran_ mi
A- le- llu- ya A- le- lu ya

BABA MO W'OLE
(Chorus and Orchestra)

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Introduction

This study presents a musical analysis of *Baba Mo W'ole*, a choral–instrumental composition by Sunday Olufemi Akande that synthesises African sacred music traditions with Western harmonic and orchestral sonorities. Scored for SATB choir and a mixed ensemble comprising alto saxophone, trumpet in B \flat , trombone, electric piano, claves, and *sekere*, the work embodies a distinctly liturgical atmosphere. Its moderate and steady tempo ($\text{♩} = 80$), hymn-like melodic contours, and Yoruba devotional text collectively evoke the reverent character of congregational worship.

The formal design follows a modified rondo structure (A–B–A'–C–A"), enriched by prominent call-and-response exchanges that reflect the dialogic nature of African musical practice. Through responsorial writing and text-driven development, the composition employs musical and linguistic repetition to articulate themes of prayer, supplication, and divine mercy. The rhythmic interplay between claves and *sekere* introduces polyrhythmic layers characteristic of Yoruba worship traditions, while the use of elongated note values underscores the theological weight of the text. In its fusion of African rhythmic vitality with Western choral and instrumental textures, *Baba Mo W'ole* affirms both cultural identity and devotional expression.

Musical Form

The composition demonstrates a modified rondo form (A–B–A'–C–A"); though, its sectional design can also be interpreted through a call-and-response binary framework, owing to the alternating presence of choral and instrumental motifs. This reflects the broader African musical principle of dialogic interaction, where musical ideas are passed between performing forces to create communal meaning; a concept extensively discussed by Chernoff (1979) and Agawu (2003) in their analyses of African performance traditions.

The A section (bars 1–6), introduces the main theme with the choir singing “*Baba mowa w'ole f'adura*” (Father, I bow down in prayer), while the saxophone and trumpet provide instrumental interjections that mirror and respond to the vocal line. This interaction reinforces what Kwabena Nketia (1974) describes as the responsorial style, a hallmark of many sub-Saharan African traditions where solo-chorus or voice-instrument dialogues structure of both sacred and secular music.

In the B section (bars 7–12), a marked shift occurs with the text “*Je ki adura mi t'ewo gba*” (Let my prayer be accepted). Here, the melodic contour becomes more fluid, and the harmony thickens, illustrating contrast and development in line with the rondo principle of recurring and contrasting material. The return of the main theme in the A' section (bars 13–16) is enriched with harmonic support and more pronounced rhythmic contributions from claves and *sekere*,

percussive instruments that are central to Yoruba music-making and often signify ritual emphasis or communal affirmation (DjeDje, 2008).

A contrasting C section (bars 17–22), introduces the expansive text “*Fun mi l’ayo... Alaafia*” (Give me joy, peace), with more extended phrasing in the choral line and cadential punctuation from the brass section. This type of sectional growth, driven by text and reinforced by orchestration, aligns with Arom (1991) and Stone (2005), who argue that African compositional logic often stems from text-based structuring and dynamic repetition rather than European thematic development.

In the final return to A (bars 22–end), the theme is restated with heightened orchestration and rhythmic intensity, culminating in the plea “*Fi ife re gba adura mi*” (Receive my prayer with favour). This closing operates as a coda, reaffirming the spiritual intention of the piece. The layering of voices and instruments in this final section emphasises the cyclical and cumulative character of African musical forms, which Agawu (2003) identifies as essential to African expressive culture, where return and intensification replace linear climax as structural goals.

Rhythm

The tempo marking $\text{♩} = 80$ provides a steady, meditative pulse. The rhythm alternates between simple duple meter patterns (quarter and eighth notes) and syncopated African percussion figures from claves and *sekere*. As Agawu (2003) argues, African rhythm is not only a structural device but also a communicative tool, often serving as a means of articulating social and spiritual meaning through repetition and variation.

In this work, repeated rhythmic cells, particularly in bars 7–10, emphasised key Yoruba textual phrases. The use of elongated note values (e.g., bars 13–16 on the phrase “*Olugba la*”) enhances the sense of reverence and spiritual solemnity. This is consistent with findings by Alvan-Ikoku and Nwamara (2024), who assert that text-setting in Yoruba sacred music frequently involves rhythmic expansion to convey emotional weight and theological significance.

Furthermore, the layering of percussion, particularly the interplay of claves and *sekere*, introduces a polyrhythmic texture that evokes traditional African ensemble practices. Agawu (2006) notes that such polyrhythms are fundamental to African musical aesthetics, where rhythm operates on multiple planes to create a dynamic and participatory musical experience. In this context, the percussion does more than accompany; it converses with the vocal lines, reinforcing the call-and-response structure and the dialogic nature of Yoruba worship music.

Arrangement

The voices required in the composition are Soprano, Alto, Tenor, and Bass (SATB). The choir carries the thematic material, moving mostly homophonically but occasionally breaking into call-and-response between male and female voices.

Instrumentation

In the composition, the alto saxophone and Trumpet provided melodic doubling and call phrases, echoing or extending vocal lines, while the trombone added harmonic depth, often supporting cadences. The electric piano provided a harmonic foundation and rhythmic drive. The claves and *sekere* gave an Afrocentric percussive colour and rhythmic grounding to the

composition. There occurred a balance between Western harmonic instruments and African percussion, reflecting a fusion of traditions.

Theme

The central theme of the piece revolves around prayer, supplication, and divine mercy, expressed through deeply reverent Yoruba lyrics such as “*Baba mo w’ole f’adura*” (Father, I bow down in prayer). This text sets the devotional tone, conveying humility, reverence, and the acknowledgment of divine authority. According to Nketia (1974), African sacred songs often serve as verbal extensions of prayer, functioning not just musically but spiritually, offering an avenue for personal and communal communication with the divine. The lyric reflects what Peel (2000) describes as a central Yoruba religious value: the acknowledgment of one's dependence on a higher spiritual power, often marked by physical gestures (such as bowing) and linguistic expressions of humility.

Throughout the composition, recurring phrases like “*Fun mi l’ayo*” (Give me joy), “*Alaafia*” (Peace), and “*Fi ife re gba adura*” (Receive my prayer with your love) articulate petitions and emotional appeals. These phrases follow a ritualised structure of prayer, moving from adoration and submission to request a form consistent with Olupona’s (2011) description of Yoruba liturgical frameworks, which prioritise respect, honour, and progression in prayer as essential for spiritual efficacy. The repetitive textual and musical elements underscore this process, reinforcing the transformational nature of prayer in Yoruba cosmology.

Musically, the main theme is simple, repetitive, and hymn-like, allowing both accessibility and spiritual immersion. The stepwise melodic motion promotes singability, fostering congregational participation, a key feature of African choral worship as observed by Ruth Stone (2005). She emphasizes that repetition and melodic simplicity are not signs of musical limitation but rather tools for communal unity and spiritual engagement. The gradual layering of voices and instruments builds intensity without disrupting the meditative tone, embodying what Agawu (2003) refers to as “cumulative intensification”, a structural principle in African music that replaces Western notions of linear climax with cyclical emotional depth.

Improvisation

To use a vocal improvisation for this work, Soloists could introduce ornamental lines or short calls before choral responses in line with Yoruba call-and-response traditions. The saxophone and trumpet have scope for embellishments and short interludes between choral phrases.

Also, *Sekere* and claves players can vary their rhythmic patterns to intensify or relax sections, especially during repetitions. Through dynamics, tempo rubato, and repeats, the choir director or conductor can shape the performance to suit liturgical or concert contexts.

Conclusion

“*Baba Mo W’ole*,” stands as a compelling example of intercultural synthesis, effectively blending African sacred traditions with Western harmonic and instrumental frameworks. Through its modified rondo form, text-driven development, and rich call-and-response structures, the composition captures the spiritual and musical essence of Yoruba worship. Sunday Olufemi Akande’s integration of SATB choral writing with African percussion and Western brass and woodwinds reflects a nuanced understanding of both liturgical function and musical aesthetics.

The rhythmic foundation, rooted in African polyrhythmic practices, offers more than accompaniment; it participates in theological expression, reinforcing the piece's central themes of prayer, humility, and divine supplication. The frequent use of repetition, both lyrical and musical, mirrors Yoruba prayer structures and underscores the meditative and communal dimensions of worship. This cumulative intensification, rather than a dramatic climax, embodies a distinctly African approach to musical form.

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BABA MO W'OLE

(Chorus and Orchestra)

♩ = 80

Composed by: Sunday Olufemi Akande

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Alto Sax, Trumpet in Bb, Trombone, Claves, Electric Piano (grand staff), Soprano, Alto, Tenor, Bass, and Shekere. The Alto Sax, Trumpet in Bb, and Trombone parts are in treble clef with a key signature of three sharps (F#, C#, G#). The Claves and Shekere parts are in a common time signature (C) with a key signature of one sharp (F#). The Electric Piano part is in a common time signature (C) with a key signature of one sharp (F#). The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 80. The music consists of three measures. The Alto Sax, Trumpet in Bb, and Trombone parts play a melodic line. The Claves and Shekere parts play a rhythmic pattern. The Electric Piano part provides harmonic accompaniment. The vocal parts are currently silent.

BABA MO WOLE

5

13

A. Sx.

B \flat Tpt.

Tbn.

Clv.

E. Pno.

S

A

T

B

13

Je-ki le lo gba - la-ye O - lu - gba - la I-wo ni kan lo le ba-mi

Je-ki le lo gba - la-ye O - lu - gba - la I-wo ni kan lo le ba-mi

Jc-ki le lo gba - la-yc O - lu - gba - la I-wo ni kan lo lc ba-mi

gba O - lu - gba - la I-wo ni kan lo lc ba mi

13

Detailed description: This is a page of a musical score for the piece 'BABA MO WOLE'. The score is arranged for a full band and vocalists. The instruments listed are Alto Saxophone (A. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Clarinet (Clv.), Electric Piano (E. Pno.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal parts (S, A, T, B) have lyrics in Yoruba. The piano accompaniment (E. Pno.) features a rhythmic pattern of eighth notes. The woodwinds (A. Sx., B \flat Tpt., Tbn., Clv.) have specific melodic and rhythmic parts. The score is marked with a rehearsal cue '13' at the beginning of the system and at the end of the vocal parts.

2 BABA MO W'OLE

A. Sax.

B♭ Tpt.

Tbn.

Clv.

E. Pno.

S

A

T

B

The musical score is for the piece 'BABA MO W'OLE'. It consists of ten staves. The top staff is for Alto Saxophone (A. Sax.), followed by B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Clarinet (Clv.), and Electric Piano (E. Pno.). The bottom five staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and a double bar line with a fermata. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The first measure of the saxophone part has a '2' above it, and the first measure of the trumpet and trombone parts has a '4' above it. The electric piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts (S, A, T, B) are currently silent, indicated by whole rests.

BABA MO W'OLE

3

A. Sax.

B. Tpt.

Tbn.

Clv.

E. Pno.

S

A

T

B

Ba-ba mo wa wo - le f'a-du -

Detailed description: This is a musical score for a piece titled 'BABA MO W'OLE'. The score is arranged for a full band and vocalists. The instruments include Alto Saxophone (A. Sax.), B♭ Trumpet (B. Tpt.), Trombone (Tbn.), Clarinet (Clv.), and Electric Piano (E. Pno.). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). There is also a percussion line at the bottom. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The score is divided into three measures. The first measure contains the instrumental introduction. The second measure is a repeat sign. The third measure contains the vocal entries for Soprano, Alto, Tenor, and Bass, all singing the lyrics 'Ba-ba mo wa wo - le f'a-du -'. The percussion line consists of a steady eighth-note pattern.

4 BABA MO W'OLE

10

A. Sax.

10

B \flat Tpt.

Tbn.

10

Clv.

10

E. Pno.

10

S

ra Je-ki a-du - ra mi te-wo gba

A

ra Je-ki a-du - ra mi te-wo gba

T

ra Je-ki a-du - ra mi te-wo gba

B

fa-du - ra mi o 'du - ra te wo

10

Clv.

6 BABA MO WOLE

A. Sax.

B♭ Tpt.

Tbn.

Clv.

E. Pno.

S.
se Jo wo mo be o o mo be o o

A.
se mo be o o

T.
se mo be o o

B.
se mo be o o

BABA MO WOLE

7

19

A. Sax.

B♭ Tpt.

Tbn.

Clv.

E. Pno.

S

A

T

B

19

jo wo sa nu fun mi sa nu fun mi Fun mi la yo 'wo o-mo

sa nu fun mi Fun mi la yo 'wo o-mo

sa nu fun mi Fun mi la yo 'wo o-mo

8 BABA MO WOLE

22

A. Sx.

B \flat Tpt.

Tbn.

Clv.

E. Pno.

S

A

T

B

22

A - la - fi - a Fi fe re gba - du - ra mi

A - la - fi - a Fi fe re gba - du - ra mi

A - la - fi - a Fi fe re gba - du - ra mi

The musical score is for the piece 'BABA MO WOLE'. It features a variety of instruments and vocal parts. The instruments include Alto Saxophone (A. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Clarinet (Clv.), and Electric Piano (E. Pno.). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 8/8 time and the key signature has three sharps (F#, C#, G#). The vocal parts have lyrics: 'A - la - fi - a Fi fe re gba - du - ra mi'. The score is marked with a rehearsal mark '22' at the beginning of the vocal and piano parts.

E BA MI GBE JESU YI GA (Alla Cappella)

Sunday Anuoluwapo Ajayi
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Introduction

African Art Music is a hybrid of both Western and African musical idioms. "E Ba Mi Gbe Jesu yi Ga" is a piece of music that possesses the duo. Even though Western musical concepts are truly deployed in terms of polyphony (fugue-like) harmony written for SATB, the deployment of rhythms in depicting Africanism is a point of attraction in the piece of music.

Analysis

In the analysis of "Eba Mi Gbe Jesu Yi Ga", macro and micro analyses shall be made, and other elements of music, such as tonal organisation, melodic range, harmony, rhythms, texts, and form or structure shall be examined.

Structure

This piece in its macro form, is structured ABC and codetta. A section is from bars 0-17, B section is like exposition or developmental section from bars 17-34 with subsections abcd. Section C starts from bars 34-41, and the codetta from 41-46.

Considering the microstructure, Section A starts with a fugue-like style stating the main melodic material in the Bass part, imitated by Tenor, a 5th apart, and also by Alto and Soprano.

The main theme got its inspiration from the commonly sung lyrics in most of the churches in Nigeria.

Sub-sections in B are partitioned as follows: a. 17 - 23, b. 23-28, c. 28-32, and d. 32-34. All these subsections are differentiated by cadences, different material development and possessions of different rhythmic features.

Text

The text employed in the piece of music is written in the Yoruba language from the Southwestern region of Nigeria. The text sings praise of Jesus as a Mighty King.

E ba mi Gbe Jesu yi Ga - O Magnify Jesu with me
Oba nla oba to ga ni - He is a mighty King
Edumare oba to ga - God the mighty king.

The composer of this piece, in his desire to make the text meaningful in terms of the tonality of the language employed, adjusted the melody from the way it used to be sung in its raw form. The music example is shown below;

Changed from;



E ba mi gbe Je su yi ga O ba n la O ba to ga

To;



E ba mi gbe Je su yi ga O ba n la O ba to ga ni

Rhythm

This



o gbe ga O lu wa gbe ga gbe ga gbe ga se. o ya, gbe ga gbe ga
 'gbo, a gbe O ga O lu wa E du ma re O ba to ga. o ya, e gbe ga
 gba O ba to le a run wo le ba ba a gba ba ba a gba. o ya, gbe ga gbe
 ni Je su ba ba mi o gbe ga se. o ya, gbe ga gbe ga



gbe ga
 e gbe ga e gbe ga e gbe ga e gbe ga
 ga e gbe ga gbe ga gbe ga e gbe ga gbe ga gbe
 gbe ga o gbe ga gbe ga gbe ga o gbe ga gbe ga

Allegretto



E ba mi gbe Je su yi ga O ba n la O ba to ga ni O ba to ga E du ma re O ba to



E ba mi gbe Je su yi ga O ba n la O ba to ga ni O ba to
 ga, gbe ba ba ga Je su kris ti ye O lu o run Je su O ba to

For Ayo Oluranti
E BAMI GBE JESU YI GA.
 (Alla Cappella)

Sunday Anuoluwapo Ajayi

Allegretto

B  *f*
 E ba mi gbe Je-su yi ga O-ba n-la O ba to ga___ ni O ba to ga E du ma re O ba to

T  *f*
 E ba mi gbe Je - su yi ga O ba n la O ba to ga___ ni O ba to

B  *mf*
 ga, gbe ba ba ga_____ Je-su kris ti ye O lu o run Je - su O ba to

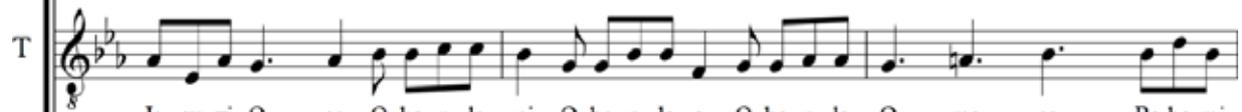
A  *f*
 E ba mi gbe Je su yi ga O ba n la O ba to

T  *mf*
 ga E du ma re O ba to ga O ma se a du pe Je su to gba mi to wo mi san

B 
 ga ni Je-su Ba ba mi ye o ma seun___ mo du pe Je-su n gba la Ba ba mi

S  *f*
 E ba mi gbe Je - su yi

A  *mf*
 ga___ ni O ba to ga E du ma re O ba to ga Je-su ye O ba

T 
 Je - su yi O se O ba n la ni O ba n la o O ba n la O ma se Ba ba mi

B 
 wo san o n sa ni Je - su i ba re ye Ba ba mi o

14

ga O ba n la O ba to ga ni O ba to ga E du ma re O ba to
 Ba ba mi ni Je-su O ba ni e gbe Ba ba ga, E le du ma re O ba n la o O ba to
 o Ba ba mi o ye O ba O ba n la E du ma re E du ma re ma ni
 Je - su Ba ba mi ye gb'o pe mi o E du ma re E du ma re E du ma re

17

mf ga, O ba n la O ba i ye lo ba mi o O ba n la
f ga, n la O ba to *mf* ga O ba n la *f* O ba to
f o, O ba n la *mf* O ba n la O ba to *mf* ga
 ni, Je - su ma lo ba n la fi yin fun fi yin fun O ba n la fi yin fun fi yin fun

20

O ba i ye lo ba mi o O ba n la O ba n la O ba to
 ga O ba O ba n la O ba n la O ba i ye lo ba mi
 O ba n la O ba to ga, O ba n la O ba to ga
 O ba n la i yin lo ye Je-su O ba n la fi yin fun fi yin fun O ba i ye O ba i ye

23

ga, O ba n la O ba to to O lu wa gbe ga gbe ga gbe ga
 o, E du ma re O ba to ga O lu o run, O ba to le i ku wo
 o, O ba i ye lo ba mi o. E ba mi gbe Je su yi ga ba ba a gba ba ba a
 o, e gbe ga se. E gbe ba ba mi o Je - su

26

o gbe ga O lu wa gbe ga gbe ga gbe ga se. o ya, gbe ga gbe ga
 'gbo, a gbe O ga O lu wa E du ma re O ba to ga. o ya, e gbe ga
 gba O ba to le a run wo le ba ba a gba ba ba a gba. o ya, gbe ga gbe
 ni Je - su ba ba mi o gbe ga se. o ya, gbe ga gbe ga

29

gbe ga
 e gbe ga e gbe ga e gbe ga e gbe ga
 ga e gbe ga gbe ga gbe ga e gbe ga gbe ga gbe
 gbe ga o gbe ga gbe ga gbe ga o gbe ga gbe ga

31

gbe ga e gbe
 e gbe ga e gbe ga
 ga e gbe ga e gbe ga
 gbe ga o gbe ga gbe ga

34

ga. e gbe ga e gbe
 se. E ba mi gbe Je - su yi ga O ba n la O ba to ga ni O ba to
 o. E ba mi gbe se, Je-su to gba mi to wo mi san Je - su yi O se O ba n la
 se. Je - su ni Je-su n gba la Ba ba mi wo san o n sa ni

37

ga e gbe ga e gbe ga Je - su O ba o se o gbe ga
 ga E du ma re O ba to ga, E - se e se o Je - su gbe ga
 ni O ba n la o O ba n la ni ye e se Je - su kri sti, E se e se
 Je - su i ba re ye Je - su e - se ba ba e - se mo-du-pe o ba

41

gbe ga e gbe ga *f* gbe ga gbe ga gbe ga gbe ga ye

o gbe Je su ga, *f* e gbe so ke e gbe so ke e gbe so ke ye

o Je su mi *f* gbe ga gbe ga gbe ga ye

ba o i ba re gbe ga gbe ga gbe ga ye

44

rit.

o, E du ma re O ba to ga _____

gbe ga, E du ma re O ba to ga O ba to ga O ba to ga _____ ni _____

gbe ga, E du ma re O ba to ga O ba to ga O ba to ga _____ ni _____

gbe ga, E du ma re e gbe ga se _____

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 - nyI - 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 - nyI - 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.

EDUNJOBI
(Eulogy of Twins)
A Composition for Voice and Piano

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Compositional Procedures and Analysis of *Edunjobi*

Edunjobi (“Eulogy of Twins”) is a vocal composition with piano accompaniment that draws on Yoruba cultural symbolism associated with twin birth. Written in a tonal and melodic style, the work is set in C major and cast in a compound 6/8 metre, whose natural grouping of two sets of three quavers creates a lilting, rolling motion characteristic of many African vocal idioms. The tempo marking *Moderato* reinforces the gentle, narrative quality of the piece. Although supported by piano, the vocal line maintains a predominantly monophonic texture. Structurally, the composition follows a through-composed design, articulated as A, A, B, B, A.

Analysis of *Edunjobi*

Section A

The composition opens with a six-bar piano introduction that establishes the tonal centre and prepares the entry of the main theme. The vocal line enters in bar 7 and continues to bar 20, with a brief internal repetition between bars 11 and 14. A six-bar piano interlude (bars 21–26) provides a moment of repose for the singer before the return of Section A.

Following the interlude, the thematic material is developed further between bars 27 and 39, incorporating subtle variations and expanded melodic movement. A modulation occurs at bar 31, and the passage resolves into a minor key by bar 39. At this point, the metre shifts from 6/8 to common time (4/4), signalling the transition into Section B.

Section B

Section B introduces a new theme and text, presented in a more dance-like style between bars 41 and 53. This section features notable artistic innovations, particularly in the interplay between the voice and piano from bars 54 to 60. The vocal line concludes at bar 60, after which a brief piano passage with *poco rallentando* in bar 61 brings the section to a close.

A *Da Capo* indication returns the performer to bar 6, and the piece concludes finally at bar 20, reaffirming the principal thematic material introduced earlier.

EDÚNJOBÍ

Moderato

FADIPE OLAMOLE

THENOR

PIANO

fz

THENOR

E - PO N BE E - MA N BE - E O

PNO.

p

5

THENOR

E - PO N - BE E - MA N BE O E - PO N - BE E - MA N BE - E O

PNO.

9

2

EDUNJOBI

THENOR

E - PO N - BE E - WA N BE O A - YA MI O - JA O E

PNO.

13

THENOR

A - YA MI O - JA LA - TI BI - BE - E JI E - PO N - BE E - WA N BE O

PNO.

17

FINE

THENOR

PNO.

21

EDUNJOBI

3

THENOR

E - PO N BE E - MA N BE

PNO.

25

THENOR

E - PO N BE E - MA N BE O E - PO N BE E - MA N BE

PNO.

29

THENOR

A-YA MI O JA A-YA MI O JA O A-YA MI O JA LA-TI BI BE

PNO.

33

4

EDUNJOBI

THENOR

JI E - PO N - BE E - MA N BE O

PNO.

Dolce

37

THENOR

O-LU-WA A NI E - JI-RE O-KIN A RA I - SO - KUN E-DUN-JO - BI A GBO-RI I - GI

PNO.

41

THENOR

RE FE RE FE O-KAN N BA BI E - JI LO WO-LE TO MI O - O - O O-MO-LE A - LA - NI - SA

PNO.

45

EDUNJOBI

5

THENOR

49

O SO O DO NI-GBA A-SO E-JI-RE O-KUN E-JI-RE O-KUN E-DUM O RI I-GI A GBO-RI

PNO.

Detailed description: This system contains measures 49 to 52. The Tenor part (treble clef) has a melodic line with lyrics. The Piano part (grand staff) provides accompaniment with chords and moving lines in both hands.

THENOR

53

I-GI RE-FE-RE-FE PA-RI-BO-TO N BO-TO MA GBO-MO JO

PNO.

Detailed description: This system contains measures 53 to 56. The Tenor part continues with lyrics. The Piano part features a more active accompaniment with eighth-note patterns in the right hand.

THENOR

57

TA-LO-LE BI-MO RE NO MAGBE JO PA-RI-BO-TO - N-BO-TO MAGBO-MO-JO PA-RI-BO-TO N BO-TO MA GBO-MO JO

PNO.

Detailed description: This system contains measures 57 to 60. The Tenor part has lyrics. The Piano part continues with its accompaniment, including some rests in the Tenor part.

THENOR

61

D.C. AL FINE

PNO. RIT.

Detailed description: This system contains measures 61 to 64. The Tenor part has a whole rest. The Piano part has a 'RIT.' (ritardando) marking. The system ends with a double bar line and the instruction 'D.C. AL FINE'.

“NYEM EJIMA”
(Give me twins)

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Analysis of *Nyem Ejima*

Textual and Cultural Context

Nyem Ejima is an Igbo sacred choral composition grounded in the language of supplicatory prayer. Its recurring petition, “*Nyem ejima*” (“Give me twins”), invokes a culturally resonant symbol within Igbo cosmology, where twins embody abundance, divine favour, continuity, and communal joy. The invocation of *Chukwu* (God) situates the work firmly within Christian worship, yet the composition retains a strong indigenous linguistic and expressive identity.

The text moves fluidly between petition, affirmation, and exhortation, creating a ritualistic atmosphere shaped by call-and-response patterns characteristic of Igbo communal prayer and folk expression. This fusion of Christian theology with indigenous worldview forms the aesthetic and spiritual core of the composition.

Formal Design and Structure

The work adopts an extended sectional design built on repetition with variation rather than strict Western formal models such as binary or ternary form. This approach aligns with African musical logic, where meaning is deepened through cyclical restatement and gradual intensification.

The structure may be broadly outlined as follows:

- **Opening Invocation:** Introduction of the principal thematic material (“*Nyem ejima, Chukwu biko...*”), establishing tonal centre and rhythmic identity.
- **Developmental Cycles:** Repeated textual units treated with rhythmic, textural, and dynamic variation across the choral parts.
- **Climactic Supplication:** Heightened intensity achieved through thicker choral textures, increased dynamics, and stronger rhythmic propulsion.
- **Closing Affirmation:** A return to the opening prayer, providing structural and spiritual resolution.

This unfolding mirrors the natural progression of communal prayer—from initial request, through emotional heightening, to eventual reassurance.

Melody and Vocal Writing

The melodic writing reflects speech-derived contour, closely following Igbo tonal inflections. The lines are predominantly conjunct, ensuring accessibility for singers while preserving the expressive clarity of the text.

The voice leading demonstrates careful attention to choral balance:

- Sopranos frequently carry the principal melodic statements.
- Altos and tenors provide harmonic grounding with occasional imitative interplay.
- Basses anchor the tonal centre and reinforce cadential gestures.

Short melodic cells recur throughout, enhancing memorability and reinforcing the communal, participatory nature of the prayer.

Harmony and Tonal Language

Harmonically, *Nyem Ejima* operates within an expanded tonal framework. While functional harmony is present, it is not strictly Western in orientation. Harmonic movement often arises from:

- parallel motion,
- drone-like bass support, and
- chordal colouration rather than conventional progression.

The resulting harmonic language supports the emotional and spiritual intent of the text. Cadences tend to feel rhetorical rather than strictly tonal, reflecting broader African vocal traditions.

Rhythm and Metre

Rhythm is a defining feature of the composition. The indicated tempo ($\text{♩} = 100$, African rhythm) establishes a moderate, dance-inflected pulse. Syncopation, offbeat accents, and rhythmic layering are used extensively, particularly in the interplay between voice parts. These rhythmic devices:

- reinforce textual emphasis,
- evoke traditional Igbo speech rhythms, and
- generate forward momentum essential to congregational and choral engagement.

The piano part functions primarily as rehearsal support, reinforcing pitch and rhythmic stability rather than acting as an independent accompaniment voice.

Texture and Dynamics

Textural contrast is achieved through:

- alternation between homophonic and lightly imitative passages,

- strategic use of solo or semi-choral gestures against full ensemble responses,
- gradual accumulation of voices towards climactic points, and
- dynamic shaping aligned closely with textual meaning, particularly during moments of heightened supplication or communal affirmation.

Performance and Liturgical Relevance

Nyem Ejima is well-suited to cultural and indigenous concert presentations of African sacred choral music, both locally and internationally. Its accessibility makes it appropriate for parish choirs, while its cultural depth and theological resonance render it equally suitable for scholarly, liturgical, and concert performance contexts.

Concluding Evaluation

Nyem Ejima stands as a compelling example of contemporary Nigerian sacred choral composition, successfully integrating:

- indigenous Igbo language and worldview,
- African rhythmic vitality,
- Western choral notation and organisational principles, and
- Christian liturgical function.

The work contributes significantly to the expanding corpus of African art music and affirms the enduring role of indigenous expression within modern sacred choral practice.

NYEM EJIMA!

(3:52)

IGBO FOLK

Composed by:
C.N. OSINIGWE (2018)

♩.=100 African Rythm

SOPRANO

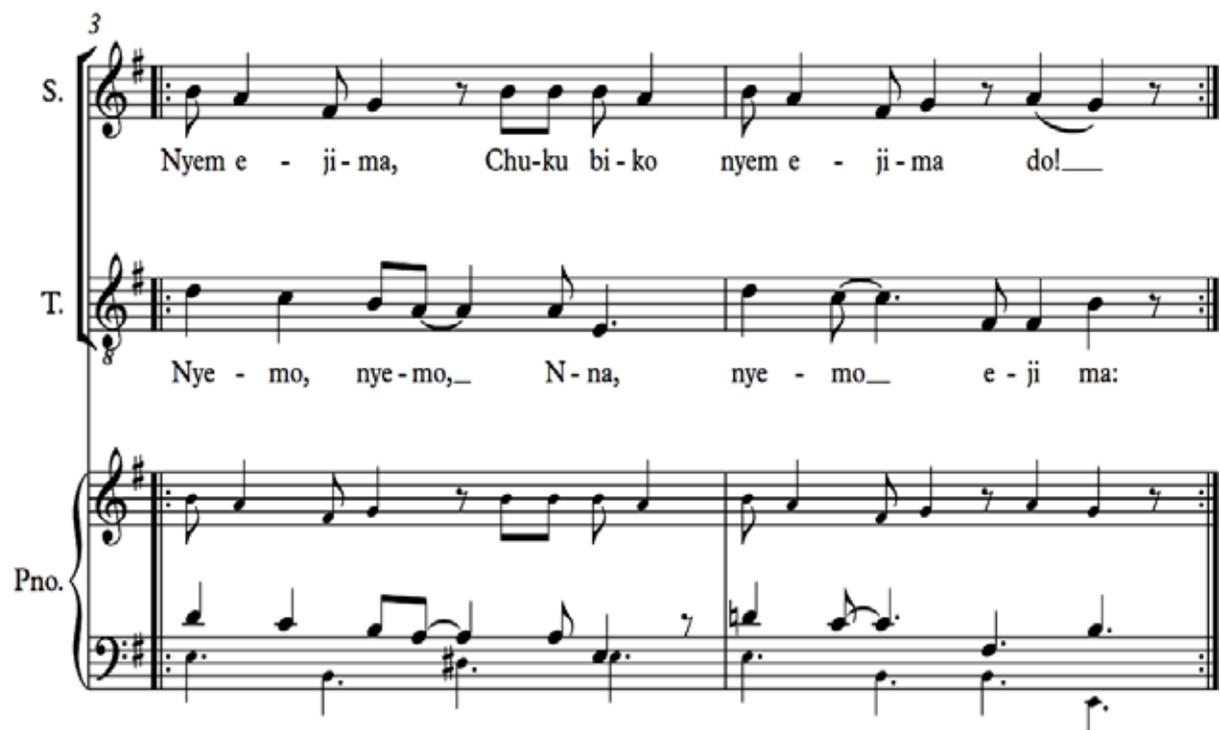


Nyem e - ji - ma, Chu-ku bi - ko nyem e - ji - ma do!_

Piano

3

S.



Nyem e - ji - ma, Chu-ku bi - ko nyem e - ji - ma do!_

T.

Nye - mo, nye - mo, N - na, nye - mo e - ji ma:

Pno.

5

S. Nyem e - ji - ma, Chu-ku bi - ko nyem e - ji - ma do!_____

A. E - ji - ma, e - ji - ma, e - ji - ma:

T. Nye - mo, nye - mo, N - na, nye - mo e - ji ma:

B.

Pno.

7

S. Nyem e - ji - ma, Chu-ku bi - ko nyem e - ji - ma do!_____

A. E - ji - ma, e - ji - ma, e - ji - ma:

T. Nye - mo, nye - mo, N - na, nye - mo e - ji ma:

B. Do, a - na - ma - rio bi - ko nye - mo e - ji - ma:

Pno.

9

S. ^{3.}
nyem e - ji - ma do! E - ji - ma,

A.
e - ji - ma, e - ji - ma: E - ji - ma,

T.
nye - mo e - ji ma: E - ji - ma,

B.
bi - ko nye - mo e - ji - ma: E - ji - ma:

Pno.

12

S. — Nyem e - ji - ma Nyem e - ji - ma: E - ji -

A. nye - mo, nyem e - ji - ma:

T. Nyem e - ji - ma do, nye - mo Chu - kwuo - ma o!

B. Nyem e - ji - ma do, nye - mo Chu - kwuo - ma o!

Pno.

16

S. ma eh! e - ji - ma eh! E - ji -

A. Nyem e - ji-ma, Chu-ku bi-ko

T.

B.

Pno.

20

S. ma eh! e - ji - ma eh!

A. nyem e - ji-ma do! Nyem e - ji-ma, Chu-ku bi-ko nyem e - ji-ma do!

T.

B.

Pno.

23

S. E - - ji - - ma eh!_____

A. Nyem e - ji - ma, Chu-ku bi - ko nyem e - ji - ma do!_____

T. Nyem e - ji - ma, Chu-ku bi - ko nyem e - ji - ma do!_____

B. E - ji - ma e - ji - ma, e - ji - ma;

Pno.

25

S. e - ji - ma eh!_____ ma eh! E-ji-

A. Nyem e - ji - ma, Chu-ku bi - ko nyem e - ji - ma do!_____ nyem e - ji - ma do! E-ji-

T. E - ji - ma, e - ji - ma, nyem e - ji - ma do!_____ nyem e - ji - ma do! E-ji-

B. Do, a-na - ma-rio bi - ko nye-mo e - ji - ma: bi - ko nye-mo e - E-ji-

Pno.

28

S. *Solo*
 ma, e-ji-ma, e-ji - ma, e-ji- ma!_e-ji - ma!_ E-ji-ma kam cho-ro E!

A.
 ma, e-ji-ma, e-ji - ma, e-ji- ma!_e-ji - ma!_

T.
 ma, e-ji-ma, e-ji - ma, e-ji- ma!_e-ji - ma!_

B.
 ma, e-ji-ma, e-ji - ma, e-ji- ma!_e-ji - ma!_

Pno.

32

S. *Tutti* *Solo* *Tutti*
 Chu - kwu Nna'e E - ji - ma kam cho-ro E! Chu - kwu Nna'e

A.
 Chu - kwu Nna'e Chu - kwu Nna'e

T.
 Chu - kwu Nna'e Chu - kwu Nna'e

B.
 Chu - kwu Nna'e Chu - kwu Nna'e

Pno.

35

Tutti

S. kam cho-ro Chi-mo!

Solo

A. U-mu'e-ji-ma ma-ra-nma kam cho-ro Chi-mo!

T. kam cho-ro Chi-mo! Solo U-mu'e-ji-ma di-ka a-sa,

B. kam cho-ro Chi-mo!

Pno.

38

1. Tutti

2. Tutti

S. we-re ha go-zie-mo! we-re ha go-zie-mo!

A. we-re ha go-zie-mo! we-re ha go-zie-mo!

T. we-re ha go-zie-mo! we-re ha go-zie-mo!

B. we-re ha go-zie-mo! we-re ha go-zie-mo! Solo O - bu-ru nwo-ke 'bu-ru nwa-nyi,

Pno.

41 Tutti 1. Tutti 9

S. bi - ko nye nu mo! nye-nu-mo_ Chi - mo:___

A. bi - ko nye nu mo! nye-nu-mo_ Chi - mo:___

T. bi - ko nye nu mo! nye-nu-mo_ Chi mo:___

B. Solo
O - bu - ru nwo - ke 'bu - ru nwa - nyi, nye-nu-mo_ Chi - mo:___ Mo

Pno.

44 2.

S. nye-nu-mo_ Chi - mo:___ E - ji - ma eh! e - ji - ma eh!

A. nye-nu-mo_ Chi - mo:___ bia-ke-ne O!___ bia-ke-ne

T. nye-nu-mo_ Chi mo:___ bia-ke-ne O!___ bia-ke-ne

B. nye-nu-mo_ Chi - mo:___ bia-ke-ne O!___ bia-ke-ne

Pno. 2.

47

S. e - ji - ma eh! bia-ke-ne, bia-ke - ne O! E - ji - ma eh!

A. O! bia-ke-ne o, do! bia-ke - ne O! E - ji - ma eh!

T. ma bia-ke-ne o, do! bia-ke - ne O! E - ji - ma eh!

B. O! bia-ke-ne o, do! bia-ke - ne O! E - ji - ma eh!

Pno.

50

S. e - ji - ma eh! bi - ko bia-ke - ne! bi - ko bia-ke - ne! Nyem e - ji - ma, bi - ko,

A. e - ji - ma eh! bi - ko bia-ke - ne! bi - ko bia-ke - ne! Nyem e - ji - ma bi - ko,

T. e - ji - ma eh! bi - ko bia-ke - ne! bi - ko bia-ke - ne! Nyem e - ji - ma bi - ko,

B. e - ji - ma eh! bi - ko bia-ke - ne! bi - ko bia-ke - ne! Nyem e - ji - ma bi - ko,

Pno.

54

S. do!_____

A. do!_____

T. do!_____ Nyem e - ji - ma, Chu - ku bi - ko nyem e - ji - ma do!_

B. do!_____

Pno.

57

S. Nyem e - ji - ma, Chu - ku bi - ko nyem e - ji - ma do!_____

A. Nye - mo, nye - mo, N - na, nye - mo e - ji ma:

T. Nyem e - ji - ma, Chu - ku bi - ko nyem e - ji - ma do!_____

B.

Pno.

59

S. Nyem e - ji - ma, Chu - ku bi - ko nyem e - ji - ma do!_____

A. Nye - mo, nye - mo, N - na, nye - mo e - ji ma:

T. Nyem e - ji - ma, Chu - ku bi - ko nyem e - ji - ma do!_____

B. Do, a - na - ma - rio bi - ko nye - mo e - ji - ma:

Pno.

61

S. nyem e - ji - ma, nyem e - ji - ma, nyem e - ji - ma do_____ bi - ko!_____

A. nyem e - ji - ma, nyem e - ji - ma, nyem e - ji - ma do_____ bi - ko!_____

T. nyem e - ji - ma, nyem e - ji - ma, nyem e - ji - ma do_____ bi - ko._____

B. nyem e - ji - ma, nyem e - ji - ma, nyem e - ji - ma do_____ bi - ko!_____

Pno.

ODUN OLOYIN
(Year of Blessing)
A Composition for Voice and Piano

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Compositional Procedures and Analysis of *Odun Oloyin*

Odun Oloyin (“Year of Honey”) is a choral composition for SATB voices with piano accompaniment, written in a tonal, diatonic, and melodic style. Set in E-flat major and cast in a compound duple metre (6/8), the work unfolds in a through-composed design articulated as A–B–C–D–A. Its *Moderato* tempo, polyphonic texture, and mood of rejoicing and gratitude reflect the festive atmosphere that accompanies Christmas celebrations in Nigeria. The title itself evokes sweetness and renewal, symbolising the anticipation of a new year and the cultural richness that characterises the Nigerian festive season. The piece is intended for concert performance and has an approximate duration of 2 minutes and 55 seconds.

Analysis of *Odun Oloyin*

The composition is arranged for four voices (soprano, alto, tenor, and bass) with piano accompaniment. Its inspiration lies in the transformative ambience that emerges as Christian communities prepare for Christmas, a period marked by heightened cultural expression, religious devotion, and social vibrancy.

Section A (Bars 1–17)

The work opens with a brief piano introduction, functioning as a musical call that is immediately answered by the voices in bar 1. The principal theme enters in bar 3 and is restated in bars 16 and 17. The rhythmic repetition reinforces the joy and celebratory spirit associated with the festive season.

Section B (Bars 18–33)

Section B begins at bar 18 with a three-part harmonic motif shared by soprano, alto, and tenor, continuing to bar 21. Between bars 22 and 25, the soprano line withdraws, re-entering at bar 26 alongside the bass part. This expanded texture continues until bar 33, creating a fuller choral sonority.

Section C (Bars 33–52)

In Section C, the motif is introduced by the tenor and bass voices. A shift in rhythmic structure between bars 38 and 47 modifies the established melodic line, adding contrast and forward

momentum. This section deepens the musical narrative through subtle variation and textural interplay.

Section D (Bars 52–70)

Section D opens with a three-bar piano interlude (bars 53–55), which introduces a fresh thematic idea presented in a call-and-response format. At bar 56, the tenor and bass initiate the call, answered by the soprano and alto at bar 59. This antiphonal exchange continues until bar 70, enriched by interjections and syncopated rhythmic patterns that heighten the festive character of the work.

Return of Section A

A *Da Capo* instruction at the final bar directs performers back to the opening, with the piece concluding at the *fine* in bar 17. This return reinforces the cyclical nature of the composition and provides structural closure.

ODUN OLOYIN

Composed by
Temitope O.Popoola
Nov.2020

A *f*

Doh is Eb

Moderato

SOPRANO
O de o dun o lo yin yi ma ti tun de o

ALTO
O de o dun o lo yin yi ma ti tun de o

TENOR
O de o dun o lo yin yi ma ti tun de o

BASS
O de o dun o lo yin yi ma ti tun de o

Piano

7 *mf*

de o dun a la yo yi wo le we re Ke re si me si o dun o lo

de ka bo o ba a wa ka bo o ba Je su

de ka bo o ba a wa ka bo o Je su

de o dun a la yo yi wo le we re Ke re si me si o du o lo

2 14

FINE **B**

yin ke-re-si-me - si i o-dun ti de Ke-re-si-me - si o dun de o dun o lo wo

o ke-re-si-me - si o-dun ti de Ke-re-si-me - si o dun de o dun o lo wo

yin ke-re-si-me - si o-dun ti de Ke-re-si-me - si o dun de o dun o lo wo

yin ke-re-si-me - si o-dun ti de

B

22

ke-re-si-me - si tun ma de o ah

Ke-re-si-me si o dun de o dun o lo mo ke-re-si-me si tun ma de o ah

Ke-re-si-me - si o dun de o dun o lo mo ke-re-si-me - si tun ma de o ah

Ke re si tun ma de o ah a

B

30

C

mu ku lu mu ke a yo o de ke-re-si-me-si o dun de

mu ku lu mu ke o de ke-re-si-me-si o dun de

mu ku lu mu ke o de ke-re-si-me-si o dun de

mu ku lu mu ke o de

C

38

ka bo ka bo Je-su o ba Je-su O-ba ka-bo o ke-re-si-me-

ka bo ka bo Je-su o ba Je-su O-ba wa ka-bo ke-re-si-me-

Mu ku lu mu ke i gba la de o Je-su O-ba wa ka-bo ke-re-si-me-

Mu ku lu mu ke i gba la de o Je-su O-ba wa ka-bo

C

47 D

si ke-re-si-me - si ke-re-si-me - si o dun de

si ke-re-si-me - si ke-re-si-me - si o dun de

si ke-re-si-me - si ke-re-si-me - si o dun de

Ke-re-si-me si ma de ke-re-si-me-si yi ke-re-si-me - si o de D

54

Gbo' pe e wa gba-'yin n wa

O pe — lo ye o o Ba-ba I yin

Gbo' pe e wa gba-'yin n wa

O pe — lo ye o o Ba-ba I yin

61

O lu gba la a du pe a wa la ye

i yin ye O o Ba ba A wa la ye

i yin ye O o Ba ba O lu gba la a du pe

i yin ye O o Ba ba a du pe A wa la ye

Dal Capo

66

a tun wa la ye I yin lo ye o o Ba ba

a tun wa la ye I yin lo ye o o Ba ba

a tun wa la ye I yin lo ye o o Ba ba

a tun wa la ye I yin lo ye o o Ba ba

WE LOVE CANADA
(A Composition for Choir and Piano)

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&
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Compositional Procedures and Analysis of We Love Canada

Title : We Love Canada

Medium : Voice and Piano

Time Signature: Simple Time

Style : Tonal, Diatonic, Melodic, like a Choral piece

Form : Rondo

Duration : At 100 beats per minute = 3 minutes 12 seconds

Motif : 

Analysis of *We Love Canada*

We Love Canada, composed by Olufunmilola T. Oladipo and arranged by Adeyeye Adetoyese Oladapo, is a patriotic choral anthem for SATB choir with piano accompaniment. Its strength lies in its simplicity and hymn-like character, which makes it accessible to both trained choirs and community ensembles. The work's structure, rhythmic clarity, thematic content, and performance potential reflect a thoughtful balance between musical craftsmanship and national pride. The anthem celebrates Canada as a diverse and inclusive nation, promoting unity and shared identity.

The piece opens at measure 1 with the text "I love Canada," presented homophonically by the choir. This serves as the A-section, establishing a direct and memorable thematic foundation. A contrasting idea emerges at measure 6 with the line "Canada is my home, Canada we are one," forming the B-section through its new text and extended melodic contour. At measure 11, the choir returns to material reminiscent of the opening, "Canada so much I love", creating an A' section and imparting a ternary (A–B–A') character.

A broader expansion occurs between measures 17 and 33, where the refrain "We love Canada so much" is repeated with layered choral harmonies. This functions as a C-episode, giving the

work a rondo-like trajectory (A–B–A'–C). From measure 34, the anthem reasserts the opening line “We love Canada,” uniting the choir in sustained harmony and reaffirming the A-theme. This confirms the modified rondo structure (A–B–A'–C–A) rather than a simple binary design.

The closing section, beginning at measure 65, introduces the patriotic climax: “Canada united, Canada will flourish, Canada will shine.” This passage reinforces earlier ideas while elevating them, functioning as a coda that brings the anthem to a confident and affirmative conclusion.

The formal outline may therefore be summarised as follows:

- **A (m. 1–5)** : “I love Canada. ”
- **B (m. 6–10)** : “Canada is my home”
- **A' (m. 11–16)** : Return of opening theme
- **C (m. 17–33)** : “Canada will shine, so much we love.”
- **A (m. 34–46)** : “We love Canada” refrain
- **Coda (m. 65–end)** : “Canada united... Canada will flourish”

Set at *Moderato*, the anthem maintains a steady, hymn-like pulse. The frequent use of crotchets and minims ensures clarity and cohesion across the choir, while longer note values, such as the dotted minims in measures 28–34, highlight key patriotic words including “love” and “Canada.” Occasional syncopations, particularly in the piano part, add momentum and emotional lift.

The texture is predominantly homophonic, allowing the text to be delivered with clarity. At climactic points, notably between measures 28 and 34, the harmony thickens to create a resonant, anthem-like sonority. The piano largely doubles and supports the choral lines, though performers may embellish the accompaniment to enhance grandeur.

The central theme of the work is patriotic affection for Canada, expressed through recurring phrases such as “I love Canada,” “Canada will flourish,” and “We love Canada.” The melody is hymn-like, built primarily on stepwise motion with occasional expressive leaps. The recurring phrase “We love Canada” serves as the unifying motif, shaping the modified rondo form. The composition also incorporates textual elements from the Canadian national anthem, notably in measures 62–64 (“with glowing hearts we see thee rise”) and measures 66–68 (“true patriots love we all command”).

Although largely fixed in structure, the piece allows for interpretative flexibility. The pianist may introduce arpeggiations, octave doublings, or dynamic flourishes to heighten climactic moments. Conductors may apply *ritardando* at cadences, such as in measures 33 and 75, to emphasise structural boundaries. Solo verses may also be introduced before full choral entries, adding variety while preserving the anthem’s integrity.

WE LOVE CANADA

Composer: Olufunmilola T. Oladipo

Arranger: Adetoyese Adeyeye

Moderato

Soprano
Alto
Tenor
Bass
Piano

I love Ca - na-da Ca-

I love Ca - na-da Ca-

I love Ca - na-da Ca-

na-da is my home Ca - na-da we are one I love Ca - na-da so much I love

na-da is my home Ca - na-da we are one I love Ca - na-da so much I love

na-da is my home Ca - na-da we are one I love Ca - na-da so much I love

I love Ca - na-da so much I love

Pno.

2

WE LOVE CANADA

11

S
Ca - na-da so much Ca - na-da u - ni - ted Ca - na-da we flou-rish

A
Ca - na-da so much Ca - na-da u - ni - ted Ca - na-da we flou-rish

T
Ca - na-da so much Ca - na-da u - ni - ted Ca - na-da we flou-rish

B
Ca - na-da so much Ca - na-da u - ni - ted Ca - na-da we - flou-rish

Pno.

17

S
Ca - na-da will shine We love_ Ca - na-da so much We love_ Ca - na-da so

A
Ca - na-da will shine Welove Ca - na-da so much Welove Ca - na-da so

T
Ca - na-da will shine Welove Ca - na-da so much Welove Ca - na-da so

B
Ca - na-da will shine Welove Ca - na-da so much Ca - na-da so

Pno.

3

WE LOVE CANADA

3

22

S
much I love Ca - na - da___ Ca - na - da is my home Ca - na - da we are one

A
much I love Ca - na - da___ Ca - na - da is my home Ca - na - da we are one

T
much I love Ca - na - da___ Ca - na - da is my home Ca - na - da we are one

B

Pno.

26

S
I love Ca - na - da so much I love_ Ca - na - da so much

A
I love Ca - na - da so much I love Ca - na - da so much

T
I love Ca - na - da so much I love Ca - na - da so much

B

Pno.

WE LOVE CANADA

30

S We love we love you so much

A Ca - na - da we love you so much

T Ca - na - da we love you so much

B so much

Pno.

Detailed description: This block contains the musical score for measures 30 to 34. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 2/4 time, with a key signature of one flat (B-flat). The lyrics are: 'We love we love you so much' for Soprano, 'Ca - na - da we love you so much' for Alto and Tenor, and 'so much' for Bass. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

35

S We love Ca - na - da Ca - na - da we love you so much

A We love Ca - na - da Ca - na - da we love you so much

T We love Ca - na - da Ca - na - da we love you so much

B We love Ca - na - da Ca - na - da we love you so much

Pno.

Detailed description: This block contains the musical score for measures 35 to 39. It features the same four vocal parts and piano accompaniment as the previous block. The lyrics are: 'We love Ca - na - da Ca - na - da we love you so much' for all parts. The piano accompaniment continues with a consistent rhythmic pattern, ending with a double bar line and repeat dots.

5

WE LOVE CANADA

5

39

S We are fa - mi - ly

A We are fa - mi - ly

T We are fa - mi - ly

B We are fa - mi - ly

Pno.

45

S One big fa - mi - ly Ca-na-da we are one Ca-na-da we are one We love_ Ca - na-da so

A One big fa - mi - ly Ca-na-da we are one Ca-na-da we are one We love_ Ca - na-da so

T One big fa - mi - ly Ca-na-da we are one Ca-na-da we are one We love_ Ca - na-da so

B One big fa - mi - ly Ca-na-da we are one Ca-na-da we are one Ca - na-da so

Pno.

6

WE LOVE CANADA

6

50

S
much I love Ca - na-da so much We are fa - mi - ly Ca-na-da we are

A
much I love Ca - na-da so much We are fa - mi - ly Ca-na-da we are

T
much I love Ca - na-da so much We are fa - mi - ly Ca-na-da we are

B
much I love Ca - na-da so much

Pno.

55

S
one fa-mi-ly we are one We love_ each o-ther so much We love_ each o-ther so

A
one fa-mi-ly we are one We love_ each o-ther so much We love_ each o-ther so

T
one fa-mi-ly we are one We love_ each o-ther so much We love_ each o-ther so

B

Pno.

7

WE LOVE CANADA

7

60

S
much We love our home with love our home with glowing hearts we see thee

A
much We love our home with love our home with glowing hearts we see thee

T
much We love our home with love our home with glowing hearts we see thee

B

Pno.

64

S
rise We love our home we love our home true patriots love we all co-mmand

A
rise We love our home we love our home true patriots love we all co-mmand

T
rise We love our home we love our home true patriots love we all co-mmand

B
We love our home We love our home We all co-mmand

Pno.

8

WE LOVE CANADA

8

69

S We love Ca - na - da we love you so much We love Ca - na - da we love you so much We love Ca - na - da we love you so much We love Ca - na - da

A Ca - na - da we love you so much We love Ca - na - da we love you so much We love Ca - na - da we love you so much We love Ca - na - da

T Ca - na - da we love you so much We love Ca - na - da we love you so much We love Ca - na - da we love you so much We love Ca - na - da

B so much We love Ca - na - da we love you so much We love Ca - na - da we love you so much We love Ca - na - da

Pno.

74

S -da Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we

A -da Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we

T -da Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we

B -da Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we love you so much Ca - na - da u - ni - ted Ca - na - da we

Pno.

9

WE LOVE CANADA

9

80

S
flou - rish Ca - na - da will shine We love

A
flou - rish Ca - na - da will shine We love

T
flou - rish Ca - na - da will shine We love

B
flou - rish Ca - na - da will shine We love

Pno.

83

S
Ca - na - da so much We love Ca - na - da so much

A
Ca - na - da so much We love Ca - na - da so much

T
Ca - na - da so much We love Ca - na - da so much

B
Ca - na - da so much Ca - na - da so much

Pno.



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