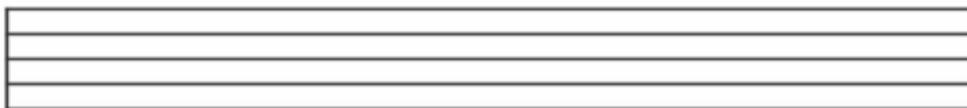
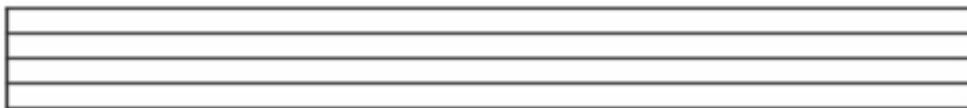
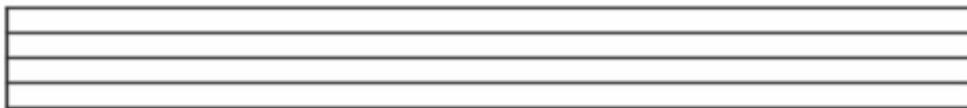
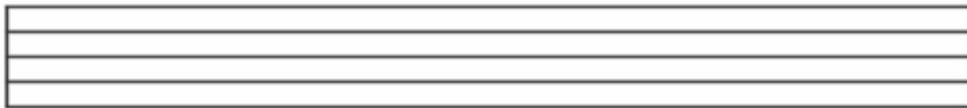
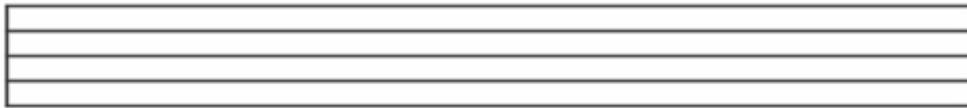


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EKWO HALLELUJAH
(Chorus of Mixed Voices)

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Ekwo Hallelujah for chorus of mixed voices, SATB with African percussion instruments, text and music by Isong Isong Akpan.

Ekwo Hallelujah is a choral work by Nigerian composer Isong Isong Akpan, written for SATB choir with African percussion ensemble. The piece blends Western harmonic traditions with African indigenous rhythmic and linguistic elements, creating a vibrant expression of faith deeply rooted in both Christian theology and African cultural identity. It was first performed in Calabar, Cross River State, Nigeria, in 2024 by The Royal Fatherland Music Ensemble in a concert organised yearly by the composer to premiere his works.

TEXT AND TRANSLATION

Ekwo Hallelujah Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Yak nnyin ikwo Hallelujah,
Yak nnyin ikwo Hallelujah, Ke kpukpru
s'enye anamde ye nnyin, eme enyene nyo.
Yak nnyin ikwo Hallelujah, Yak nnyin
ikwo Hallelujah, Yak ikwo o! Hallelujah
koro_Enye 'modot ekom.
Utin y'ofiong k'ekwo ikwo Hallelujah!
Inuen k'ofum k'ekwo ikwo Hallelujah! Iyak
ke mmong k'ekwo ikwo Hallelujah! Yak
nnyin m'idian uyo ikwo Hallelujah!
Yak nnyin ikwo Hallelujah, Yak nnyin
ikwo Hallelujah, Yak ikwo o! Hallelujah
koro_Enye 'modot ekom.
Yak ikwo Hallelujah, Hallelujah! Yak
ikwo Hallelujah, Hallelujah! Yak imenere
esit, yak imenere_uyo, Yak ikwo o!
Hallelujah Yak ikwo o! Hallelujah Yak
ikwo o! Hallelujah koro_Enye 'modot
ekom.

Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!

“Hallelujah” is an interjection from the Hebrew language, used as an expression of gratitude to God. It is used in this piece alongside the Efik language. This interplay of languages situates

Sing Hallelujah Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Let us sing Hallelujah, Let us
sing Hallelujah, For all He has done for us is
awesome Let us sing Hallelujah, Let us sing
Hallelujah, Let us sing Hallelujah, for He is
worthy of thanks.

Sun and moon are singing songs, Hallelujah!
Birds in the sky are singing songs,
Hallelujah! Fishes in the sea are singing
songs, Hallelujah! Let us in one voice sing
Hallelujah!

Let us sing Hallelujah, Let us sing
Hallelujah, Let us sing Hallelujah, For He is
worthy of thanks.

Let us sing Hallelujah, Hallelujah! Let us
sing Hallelujah, Hallelujah! Let us lift our
hearts, Lift our voices Let us sing O
Hallelujah, Let us sing O Hallelujah, Let us
sing O Hallelujah, For He is worthy of
thanks.

Hallelujah! Hallelujah! Hallelujah!
Hallelujah! Hallelujah! Hallelujah!

the work at the intersection of local African identity and global Christian worship, affirming that the act of praise transcends cultural boundaries while remaining grounded in indigenous expressions.

In general, the vowels in the songs are pronounced as indicated below: [a], somewhat as in English pat; [e], somewhat as in English take; [i], somewhat as in English heat; while [o], somewhat as in English boat; [ɔ], somewhat as in English pot, and [u], somewhat as in English too.

Consonant kw - [q], somewhat as in English quart [kwɔ:t] /nw/ - labialised velar nasa,l /ny/ - palatal nasal, /kp /- labio-velar (voiceless), /t /- alveolar, /b/- bilabial; /b/, /t/, and /k/ are unreleased in final positions. As in the following examples: Esit - Heart - [esit¹] Modot - Worthy - [modot¹]. Also in the middle positions, /t/ is not released, as in Utin (Sun) [Ut'in], but not in all cases; /t/ in the word below is released; Éti - (good)

Instrumentation Voices: SATB chorus (Soprano, Alto, Tenor, Bass). Instruments: *Ekomo* (drums), *Nsak* (rattles), Abang (pot drum), *Ntakorok* (wood block). The percussion grounds the piece in an African rhythmic framework, distinguishing it from purely Western choral music.

Musical Style and Structure Tonality: Written in G major (as indicated in the score), then modulates to B minor (the relative minor of D major, Bars 23-26), then sequentially moves one tone higher to C Major at bar 27, with a return to G Major at bar 30. Tempo: Moderato: allowing a steady, dance-like feel. Texture: Begins with unison rhythmic declamation (“Hallelujah”), develops into polyphonic layering of SATB voices. Form: Cyclical/antiphonal, characteristic of African choral music; call-and-response between voice parts; repetition of key phrases like “Ekwo Hallelujah.”

Rhythm and African Identity Percussion uses polyrhythms and ostinatos, driving the celebratory tone. Vocal rhythm mimics the speech rhythm of Efik, giving the text a natural flow. Frequent syncopations and repeated short phrases create a danceable communal character.

Theological and Cultural Meaning: It is both devotional (praise to God) and communal (inviting everyone to join). The African instruments and language localise the Christian Hallelujah tradition, affirming that praise belongs to every culture. “God is worthy of praise” serves as the theological climax: praise is not just emotional but justified and rooted in God’s worthiness.

Overall Significance: The piece is a fusion of Western choral tradition (SATB, tonal harmony, staff notation) and African indigenous music (drums, rattles, call-response, Efik language). It reflects African Christian identity, celebrating faith with indigenous rhythms, language, and expression. Musically, it is both accessible (repetition, dance-like rhythm) and profound (textual theology of God’s worthiness).

Performance Analysis of Ekwo Hallelujah:

1. Vocal Approach (SATB Choir) Sopranos: Carry the brightness of the “Hallelujah” motive; must project energy and maintain clarity in higher tessitura. 4 Altos: Provide harmonic grounding, often reinforcing rhythmic ostinatos. Warm, steady tone is key. Tenors: Act as a bridge; their lines frequently add rhythmic drive and countermelodies. Basses: Anchor the harmony and rhythm, sometimes doubling the drum rhythms vocally. Choral blend is essential, but the music thrives on rhythmic vitality rather than strict classical smoothness.

2. Rhythmic Performance Percussionists are central: *Ekomọ* (drums) → establish pulse and excitement. *Nsak* (rattles) → add texture and keep the communal dance-feel. Abang (pot drum) → provides deep resonance, balancing the choir. *Ntakorok* (wood block) → sharp accents to mark phrases. Singers must internalise the percussion rhythms. Syncopation and call-response phrases should feel like conversation, not mechanical counting.

3. Language and Diction Efik words (“*Yak nnyin ikwo Hallelujah,*” “*Koro enye omodot Ekom*”) require careful articulation. The natural speech rhythm of Efik should guide phrasing; performers should avoid forcing it into purely Western accentuation. English “Hallelujah” must remain bright, jubilant, and resonant.

4. Dynamics and Expression Markings indicate *mf* → *f* → *ff* progressions, showing growth of intensity. Climax occurs at “*Koro enye omodot Ekom*” (God is worthy of praise); this should be sung with full conviction, possibly supported by a crescendo in percussion. Use of *ritardando* (as notated at the end) gives closure, allowing the choir to finish with grandeur.

5. Staging / Presentation Piece lends itself to movement: gentle swaying, clapping, or stepping can reinforce its communal African character. Choir could be arranged antiphonally (e.g., men vs. women, or soprano/alto vs. tenor/bass) to highlight call-response. Percussion should be positioned centrally or even among the singers to emphasize integration of rhythm and voice.

6. Overall Performance Goal: The performance should embody: Joyful proclamation (through bright tone and strong rhythm), communal unity (through call-response and group dynamics), cultural authenticity (through respect for Efik diction and African rhythmic style). A successful performance of Ekwo Hallelujah should feel less like a Western concert piece and more like a communal act of worship and celebration, where choir and percussion merge into one living, dancing sound of praise.

Challenges in Performance

1. Language and Diction Non-Efik choirs may struggle with pronunciation, potentially distorting the natural speech rhythm. Requires guidance from native speakers or phonetic training.

2. Rhythmic Precision Syncopation and polyrhythms demand careful coordination between choir and percussion. Western-trained choirs might find it difficult to loosen phrasing without losing accuracy.

3. Balance of Forces Percussion can easily overpower voices if not managed well. It requires sensitive dynamic control to keep text intelligible.

4. Stylistic Interpretation Western choirs may default to classical choral tone, missing the earthiness, brightness, and rhythmic flexibility characteristic of African singing. Over-formalisation risks stripping the piece of its intended joy and spontaneity.

5. Conclusion, *Ekwo* Hallelujah is both a celebration of faith and a cultural statement. It exemplifies the fusion of Western choral tradition and African indigenous expression. Its strengths lie in its infectious rhythm, communal participation, and rich fusion of traditions. However, successful performance requires sensitivity to language, rhythm, balance, and style. When approached authentically, the piece becomes not only a song but a living act of collective praise, embodying the theological message that “God is worthy of praise.”

Composer's Profile

Isong Isong Akpan is a composer, music teacher, author, and inventor of several musical games and puzzles. He is currently the CEO of The Royal Fatherland Music Ensemble, Calabar, and a former artistic/choral director of Hope Waddell Society of Music, HOWASOM, Calabar. He is not firing his first shot in composition. His previous works in his Choral book *Àsè* Vol. 1, attracted seasoned musical bodies including Lagos city Chorale, Musical Society of Nigeria (MUSON), Ibom Musical Society, Akwa Ibom State, The *Akojopo* Music Foundation, New York, etc. Notable of the songs performed by these bodies included: *Sese Mmong K'oto K'obot K'eweredi*, *Sia Ndide Eyen*, *Ekop Do*, etc. Notable events where his works were performed include: the coronation concert in honour of their majesties King Charles III & Queen Camilla in Lagos, and the celebration of Nigeria's Independence Day at Megaron Concert Hall, Athens, Greece by The Musical Society of Nigeria (MUSON). Akpan hosts a yearly musical concert in the city of Calabar, where he premieres his musical works and promotes the singing of Efik and Ibibio choral and contemporary classical pieces. He is currently teaching music at Federal Government Girls' College, Calabar as a part-time teacher, and he runs his private music venture. Other songs composed and arranged by Isong Isong Akpan include: Sacred Chorals: *Ima Ama Wai Nwed Abasi Elijah Bo Ekom Imaobong* Rejoice He's Coming, Season of Sweetness, Our Gratitude Be Not Afraid, Secular Chorals: *Etinkene Anwan Ndo Uyai Eyen Eku Ikot Mbom Eyen Nigeria Demere Akanam Ndonke Etekun Idim Inim Enem Uyo Ekon Nke Africa*, My Africa ORCHESTRATIONS *O Ediyè Obio Edim Kudèp Efiori Nsasak Sighi Sighi Bem Bem Bet O Bet K'ime Mbre Ikoso*

Ekwo Hallelujah

For Chorus of Mixed Voices, S.A.T.B
with African percussion instruments

Text & Music by
Isong Isong Akpan

Doh is G Moderato

Musical score for the first system. It includes vocal staves for Soprano and Alto, Tenor and Bass, and percussion staves for Ekwo 1 (Drum), Ekwo 2 (Drum), Nsak 1 (ontainer Rattle), Nsak 2 (meshed Rattle), Abang (Pot Drum), and Ntakorok (Wood Block). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderato.

Musical score for the second system. It includes vocal staves with lyrics and percussion staves. The lyrics are: "E - kwop Hal - le - lu - jah! E - kwop Hal - le - lu - jah!". The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderato.

8

Hal - le - lu - jah! Hal - le - lu - jah!

le - lu - jah! E - kwə Hal - le - lu -

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with various dynamics and articulations, including slurs and accents. The piano accompaniment is written in a bass clef and consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The lyrics are in Indonesian and are placed below the vocal line.



11

Hal - le - lu - jah! jah! Yak nnyin

Hal - le - lu - jah! E - jah!

The second system of the score continues the vocal and piano parts. It includes two endings for the vocal line, marked '1.' and '2.'. The first ending leads back to the beginning of the system, while the second ending concludes with a final cadence. The piano accompaniment continues with the same rhythmic pattern. The lyrics are placed below the vocal line, with the second ending leading to the word 'Yak nnyin'.

8

15

[Musical notation: Treble and Bass clefs, notes, rests, and dynamics]

[Lyrics: i - kwɔ Hal - le - lu - jah, yak nnyin i - kwɔ Hal - le - lu - jah, ke kpu - kpru s'e - nye a - nam - de ye nnyin, m s :r .f |m .m :l .l | f .l :m s |f .f :s .s | l .l :l .s |f .f :f .f]

[Piano accompaniment: Treble and Bass clefs, notes, rests, and dynamics]



18

[Musical notation: Treble and Bass clefs, notes, rests, and dynamics]

[Lyrics: e - m'e - nye - ne nnyɔ. Yak nnyin i - kwɔ Hal - le - lu - jah, yak nnyin i - kwɔ Hal - le - lu - jah, yak i - f .f :r .r |r :s .s | m s :r .f |m .m :l .l | f .l :m s |f .f :f .f]

[Piano accompaniment: Treble and Bass clefs, notes, rests, and dynamics]

A **B.1.m**

f U-tin y'q - fi'ong k'e - kwq i - kwq

27 | s .d :l .l |s .s :d .d |d .d :t .t |d | | :m |l |l .l :- |d' .r' :d' .l

|d .s :f .f |m .m :l .l |s .s :s .s |s | | :m,m :m .m |m .f :m .m

kwq o! Hal - le - lu - jah ko - roE - nye 'mo - dot e - kom. U-tin y'q - fi'ong k'e - kwq i - kwq

|d .d :d .d |d .d :m .m |f .f :f .f |m | | :d',d' :d' .d' |l .l :l .l

|m .m :f .f |s .s :l .l |r .r :s .s |d | | :m |l |l .l :- |l .l :l .l

U-tin y'q - fi'ong k'e - kwq i - kwq

A



C.ta

Hal - le - lu - jah! I-nuen k'o - fum k'e - kwq i - kwq Hal - le - lu - jah! I-yak

24 | :d' .r' |d' .t :l .l |l .l :- |d' .r' :d' .l | :d' .r' |d' :l .l ,d'

|m .f |m :d |m .m :m .m |m .f :m .m | :m .f |m :m .

Hal - le - lu - jah! I-nuen k'o - fum k'e - kwq i - kwq Hal - le - lu - jah!

|d' .t |l .s :l |d' .d' :d' .d' |l .l :l .l | :d' .t |l :l .

|l .m |d .r :m |l .l :l .l |l .l :l .l | :l .m |l :l .

Hal - le - lu - jah! I-nuen k'o - fum k'e - kwq i - kwq Hal - le - lu - jah!

10

27

ke m-mong k'e-kwo i-kwo Hal-le-lu - jah! Gs

d' *d'* :- | *m' .f' :m' .d'* | *m' .s' |m' .r' :d'* | . *de'fe ,fe :fe .fe |fe .fe :fe .fe* | :r .r |r :r .s

f s .s :s .s |s .l :s .s | :d' .t |l :l | . *r* r r r r r r r r r | :l .l |t :s .s

I yak ke m-mong k'e-kwo i-kwo Hal-le-lu - jah! Yak nnyin m'i-dian u-yo i-kwo Hal-le-lu - jah! yak

ta *d',d'* :d' .d' |d' .d' :d' .d' | :d' .r' |d' .r' :m' | . *m* |l :l |l .l :l .l | :fe .fe |s :s .s

ta *d',d'* :d' .d' |d' .d' :d' .d' | :l .s |l :l .*d* *f* .m |r .r |r .r |r .r r r r r | :r .r |s .l :t .s

I yak ke m-mong k'e-kwo i-kwo Hal-le-lu - jah! Yak nnyin m'i-dian, i-dian u-yo i-kwo Hal-le-lu - jah! yak



33

d .m |t .r |d .d :l .l |r .f |d .m |r .r :f .f |s .d :l .l |s .s :d .d |d .d :t .t |d :s .s

s .d :s .s |s .s :l .l |l .d :l .ta |l .l :l .l |d .s :f .f |m .m :l .l |s .s :s .s |s :s .s

i - kwo Hal - le - lu - jah, yak nnyin i - kwo Hal - le - lu - jah, yak i - kwo o! Hal - le - lu - jah ko-roE - nye 'mo-dot e - kom. Yak nnyin

m .s |r .f |m .m :l .l |f .l :m .s |f .f :r .r |d .d :d .d |d .d :m .m |f .f :f .f |m :s .s

d .d :s .s |d .d :l .l |r .r :m .m |f .f :f .f |m .m :f .f |s .s :l .l |r .r :s .s |d :s .s

i - kwo Hal - le - lu - jah, yak nnyin

35

B

d .m :t .r | d .d :l .l | r .f :d .m | r .r :f .f | s .d :l .l | s .s :d .d
s .d :s .s | s .s :l .l | l .d :l .ta | l .l :l .l | d .s :f .f | m .m :l .l
i - kwø Hal - le - lu - jah, yak nnyin i - kwø Hal - le - lu - jah, yak i - kwø o! Hal - le - lu - jah ko - roE -
m .s :r .f | m .m :l .l | f .l :m .s | f .f :r .r | d .d :d .d | d .d :m .m

d .d :r .s | d .d :l .l | r .r :m .m | f .f :f .f | m .m :f .f | s .s :l .l

B



38

d .d :t .t | d .m .f :m .m | r .m :r .r
s .s :s .s | s .d :d :d .d | .t .t :t .t
 nye 'mo - dot e - kom. Hal - le - lu - jah! Hal - le - lu - jah!

f .f :f .f | m .d .r | m .f .f | m .m :.f .f
 Yak i - kwø Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
r .r :s .s | d .l .l :l .l | .se .se :se .se
 Hal - le - lu - jah! Hal - le - lu - jah!

mp *ff*

46 | s .d :l .l | s .s :f .f | s .d' :l .l | s .s :d' .d' | d' .d' :t .t | d' : :
| d .s :f .f | m .m :l .l | d .m :d .d | d .t :d .r | m .m :r .r | d : :
kwø o! Hal - le - lu - jah yak i - kwø o! Hal - le - lu - jah ko - roE - nye 'mo - dot e - kom.
| d .d :d .d | d .d :r .r | d .s :f .d | m .m :f .f | s .s :f .f | m *mf* : :
| m .m :f .f | s .s :r .r | m .m :f .f | s .s :l .l | r .r :s .s | d :s :s
kwø o! Hal - le - lu - jah yak i - kwø o! Hal - le - lu - jah ko - roE - nye 'mo - dot e - kom. E .



mf

49 | .m .m :m .m | .f .f :f .f | .s :f .f | m : :
| .d .d :d .d | .d .d :d .d | .t :d .r | d : :
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
| .s .s :s .s | .l .l :l .l | .r :l .s | s : :
| d : : | f : : | s : : | l : : | d : : | s : :
kwø Hal - le - lu - jah! E .

14
51

.m ,m :m .m | .f ,f :f .f | .fe :fe .r | s | :
.d ,d :d .d | .d ,d :d .d | .l :l .l | l | :
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
.s ,s :s .s | .l ,l :l .l | .r :r .r | r | :
d :- | f Hal - le - lu - jah! s E -
kwq



53

.m ,m :m .m | .f ,f :f .f | .s ,s :s .s | .l ,l :l .l |
.d ,d :d .d | .d ,d :d .d | .d ,d :d .d | .d ,d :d .d |
Hal - le - lu - jah!
.s ,s :s .s | .l ,l :l .l | .s ,s :s .s | .f ,f :f .f |
d :- | f Hal - le - lu - m le - lu - :- | f :- |
kwq

55

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

s
jah!

s
Hal-le-lu-jah!



rit.

Hal-le-lu-jah! Hal-le-lu-jah!

rit.

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

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Compositional Procedures and Analysis of *Enyi’norosi*

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

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

Keys : B flat Major, G Minor
Tempo : Moderato
Texture : Homophonic, Polyphonic
Mood : Interactive and Educational
Audience : A Concert Hall
Motif : 
Duration : 3.40 minutes

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

Analysis of *Enyi’norosi*

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

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

Reference

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

ENYI'NOROSI

(The Waters of a Shallow Stream)

Allegro

$\text{♩} = 120$

Joseph Suberu (2024)

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-5. The score is in 6/8 time and begins with a forte (*f*) dynamic. Violin I starts with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. Violin II has a quarter rest, then eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. Viola has a quarter rest, then eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. Violoncello has a quarter rest, then eighth notes G2-A2, B2-A2, G2-F2, and a quarter note E2. The key signature has one flat (Bb).

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 6-10. Measure 6 begins with a treble clef and a 6/8 time signature. Violin I continues with eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. Violin II continues with eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. Viola continues with eighth notes G4-A4, B4-A4, G4-F4, and a quarter note E4. Violoncello continues with eighth notes G2-A2, B2-A2, G2-F2, and a quarter note E2. Measures 7-10 continue the melodic and harmonic patterns established in the previous measures.

11

Musical score for measures 11-15. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 11 starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes in the treble parts and quarter notes in the bass parts. Measure 12 features a whole note chord in the treble. Measure 13 has a whole note chord in the treble and a quarter note in the bass. Measure 14 has a whole note chord in the treble and a quarter note in the bass. Measure 15 has a whole note chord in the treble and a quarter note in the bass.

16

Musical score for measures 16-20. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 16 starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes in the treble parts and quarter notes in the bass parts. Measure 17 features a whole note chord in the treble. Measure 18 has a whole note chord in the treble and a quarter note in the bass. Measure 19 has a whole note chord in the treble and a quarter note in the bass. Measure 20 has a whole note chord in the treble and a quarter note in the bass.

22

Musical score for measures 22-27. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one sharp (F#). The time signature is 4/4. The melody in the top staff consists of eighth and quarter notes. The accompaniment in the other staves uses dotted half notes and quarter notes.

28

Musical score for measures 28-33. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one sharp (F#). The time signature is 4/4. The melody in the top staff continues with eighth and quarter notes. The accompaniment in the other staves uses dotted half notes and quarter notes. The piece concludes with a double bar line and repeat signs (two dots) at the end of each staff.

34

mp

This musical system contains measures 34 through 38. It features four staves: two treble clefs and two bass clefs. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The music consists of eighth and sixteenth notes in the upper parts and a steady bass line in the lower parts. A fermata is placed over the final note of the first staff in measure 38.

39

This musical system contains measures 39 through 43. It features four staves: two treble clefs and two bass clefs. The music continues with similar rhythmic patterns. In measure 43, there are rests in the second and third staves, and a fermata is placed over the final note of the first staff.

44

44

f

This system contains measures 44 through 48. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a common time signature. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a half note G4 with a sharp sign, followed by quarter notes A4, B4, and C5. The second measure contains a half note G4, with a dynamic marking of *f* below it. The third measure contains quarter notes G4, A4, B4, and C5. The fourth measure contains quarter notes G4, A4, B4, and C5. The fifth measure contains quarter notes G4, A4, B4, and C5. The sixth measure contains quarter notes G4, A4, B4, and C5. The second staff begins with a treble clef and a common time signature. The first measure contains quarter notes G4, A4, B4, and C5. The second measure contains a half note G4 with a fermata. The third measure contains quarter notes G4, A4, B4, and C5. The fourth measure contains quarter notes G4, A4, B4, and C5. The fifth measure contains quarter notes G4, A4, B4, and C5. The sixth measure contains quarter notes G4, A4, B4, and C5. The third staff begins with a bass clef and a common time signature. The first measure contains quarter notes G2, A2, B2, and C3. The second measure contains a half note G2 with a fermata. The third measure contains quarter notes G2, A2, B2, and C3. The fourth measure contains quarter notes G2, A2, B2, and C3. The fifth measure contains quarter notes G2, A2, B2, and C3. The sixth measure contains quarter notes G2, A2, B2, and C3. The fourth staff begins with a bass clef and a common time signature. The first measure contains quarter notes G2, A2, B2, and C3. The second measure contains a half note G2 with a fermata. The third measure contains quarter notes G2, A2, B2, and C3. The fourth measure contains quarter notes G2, A2, B2, and C3. The fifth measure contains quarter notes G2, A2, B2, and C3. The sixth measure contains quarter notes G2, A2, B2, and C3.

49

49

mp

This system contains measures 49 through 53. It features four staves: two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a common time signature. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a half note G4 with a fermata. The second measure contains quarter notes G4, A4, B4, and C5. The third measure contains quarter notes G4, A4, B4, and C5. The fourth measure contains quarter notes G4, A4, B4, and C5. The fifth measure contains quarter notes G4, A4, B4, and C5. The sixth measure contains quarter notes G4, A4, B4, and C5. The second staff begins with a treble clef and a common time signature. The first measure contains quarter notes G4, A4, B4, and C5. The second measure contains quarter notes G4, A4, B4, and C5. The third measure contains quarter notes G4, A4, B4, and C5. The fourth measure contains quarter notes G4, A4, B4, and C5. The fifth measure contains quarter notes G4, A4, B4, and C5. The sixth measure contains quarter notes G4, A4, B4, and C5. The third staff begins with a bass clef and a common time signature. The first measure contains a half note G2 with a fermata. The second measure contains a whole rest. The third measure contains quarter notes G2, A2, and B2. The fourth measure contains a whole rest. The fifth measure contains quarter notes G2, A2, and B2. The sixth measure contains a whole rest. The fourth staff begins with a bass clef and a common time signature. The first measure contains quarter notes G2, A2, B2, and C3. The second measure contains a whole rest. The third measure contains quarter notes G2, A2, and B2. The fourth measure contains a whole rest. The fifth measure contains quarter notes G2, A2, and B2. The sixth measure contains a whole rest.

55

Musical score for measures 55-60. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 3/4. The first staff (treble clef) contains the melody, with a dynamic marking of *ff* (fortissimo) starting in measure 58. The second staff (treble clef) contains a harmonic accompaniment. The third staff (bass clef) contains a bass line. The fourth staff (bass clef) contains a bass line. The music consists of six measures.

61

Musical score for measures 61-66. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The time signature is 3/4. The first staff (treble clef) contains the melody, with a dynamic marking of *mf* (mezzo-forte) starting in measure 65. The second staff (treble clef) contains a harmonic accompaniment. The third staff (bass clef) contains a bass line. The fourth staff (bass clef) contains a bass line. The music consists of six measures.

67

Musical score for measures 67-72. The score is written for four staves: two treble clefs and two bass clefs. The first staff (top) contains a melodic line with eighth and sixteenth notes. The second staff contains a line of whole notes. The third staff (bass clef) contains a line of whole notes. The fourth staff (bottom) contains a bass line with eighth and sixteenth notes.

73

Musical score for measures 73-78. The score is written for four staves: two treble clefs and two bass clefs. The first staff (top) contains a melodic line with eighth and sixteenth notes. The second staff contains a line of eighth notes with some rests. The third staff (bass clef) contains a line of eighth notes with some rests. The fourth staff (bottom) contains a bass line with eighth and sixteenth notes.

79

Musical score for measures 79-83. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music consists of eighth and sixteenth notes, with some rests and accidentals. Measure 79 starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line at the end of measure 83.

84

Musical score for measures 84-86. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music continues with eighth and sixteenth notes, including a sharp sign (#) in the first measure of the system. The piece concludes with a double bar line at the end of measure 86.

87

The musical score consists of four staves. The first staff is in treble clef and contains the following notes: G4, A4, B4, C5, B4, A4, G4. A dynamic marking of *ff* is placed below the second measure. The second staff is also in treble clef and contains: G4, A4, B4, C5, B4, A4, G4. The third staff is in bass clef and contains: G3, A3, B3, C4, B3, A3, G3. The fourth staff is in bass clef and contains: G2, A2, B2, C3, B2, A2, G2. A fermata is placed over the final note of the first staff in the third measure. The score is enclosed in a double bar line on the right.

GRACIOUS LORD

(A composition for Voice and the Piano)

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Introduction

The composition, Gracious Lord, is written as an act of thanksgiving to God for His daily show of mercies, forgiveness, consolation, and divine providence towards us. It is the last chorus from the operatic book titled, From Pit to Palace: Joseph's Journey.

Pre-compositional Consideration

Title	: Gracious Lord
Key	: G major
Time signature:	4/4
Tempo	: <i>Allegretto, Andante</i>
Length	: 65 bars
Texture	: Ternary
Texture	: Homophonic
Media	: Voice with Piano Accompaniment
Scale	: Diatonic
Mood	: Joyfully
Dynamic	: <i>f, rit</i>
Language	: English
Audience	: Church and Concert Hall
Genre	: Contemporary

Performance Interpretation

For the optimal performance of this work, the following should be considered.

- a) A good musical interpretation of the text.
- b) A good breath control of the phrases in section B
- c) A good articulation of words.

GRACIOUS LORD

Dr. Evangeline B. Giami

Allegretto f

Soprano

Alto

Tenor

Bass

Piano

Allegretto

gra-cious Lord, gra-cious Lord, we thank thee for all your love and

gra-cious Lord,

gra-cious Lord,

gra-cious Lord,

gra-cious Lord,

mer-cy to us, and for-give-ness, gra-cious Lord, we thank-thee for all your mer-cy, gra-cious Lord,
gra-cious Lord, gra-cious Lord,
gra-cious Lord, gra-cious Lord,
gra-cious Lord, gra-cious Lord,

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a melodic phrase: 'mer-cy to us, and for-give-ness, gra-cious Lord, we thank-thee for all your mer-cy, gra-cious Lord,'. The second, third, and fourth staves are vocal lines for other voices, each with the lyrics 'gra-cious Lord, gra-cious Lord,'. The fifth staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

Gra-cious Lord, gra-cious Lord, we thank-thee, we thank— thee, we thankthee, we thank thee,

The second system of the musical score consists of six staves. The top three staves are vocal lines, all of which are empty (rests). The fourth staff is a vocal line with the lyrics 'Gra-cious Lord, gra-cious Lord, we thank-thee, we thank— thee, we thankthee, we thank thee,'. The fifth and sixth staves are piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

gra-cious Lord, gra-cious Lord, we thank thee, we thank thee for your good-ness to wards us, Lord.

gra-cious Lord, gra-cious Lord, thee, we thank thee for your good-ness to wards us, Lord.

gra-cious Lord, gra-cious Lord, thee, we thank thee for your good-ness to wards us, Lord.

gra-cious Lord. gra-cious Lord. thee, we thank thee for your good-ness to wards us, Lord.

rit. **C Andante**

Gra-cious Lord, we thank

Gra-cious Lord, we thank

Gra-cious Lord, we thank

Gra-cious Lord, we thank

rit. **Andante**

thee, we thank - thee, we thank thee, we thank thee gra - cious Lord, - gra-cious

thee, we thank thee, we thank thee, we thank thee gra - cious Lord, gra-cious

thee, we thank thee, we thank thee, we thank thee gra - cious Lord, gra-cious

thee, we thank - thee, we thank thee, we thank thee gra - cious Lord, gra-cious

Lord, we thank thee, we thank thee, gra - cious Lord, gra-cious lord, we thank thee, we thank - thee.

Lord, we thank thee, we thank thee, gra - cious Lord, gra-cious lord, we thank thee, we thank thee.

Lord, we thank thee, we thank thee, gra - cious Lord, gra-cious lord, we thank thee, we thank thee

Lord, we thank thee, we thank thee, gra - cious Lord, gra-cious lord, we thank thee, we thank thee.

Allegretto

Musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked **Allegretto**. The key signature has one sharp (F#). The lyrics are: "Gra-cious Lord, gra-cious Lord, Gra-cous Lord, gra-cious Lord, Gra-cious Lord, gra-cious Lord, Gra-cious Lord, gra-cious Lord,". The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Allegretto

Piano accompaniment for the first system, showing the treble and bass staves with chords and eighth-note accompaniment.

Musical score for the second system, featuring a vocal line with lyrics: "gra-cious Lord, we thank thee for all your love and mer-cy to us, and for-give-ness,". The piano accompaniment continues with chords and eighth-note accompaniment. The tempo is marked **Allegretto**.

gra-cious Lord, we thank - thee for all your mer-cy, gra-cious Lord,
 gra-cious Lord, gra-cious Lord,
 gra-cious Lord, gra-cious Lord,
 gra-cious Lord, gra-cious Lord, Gra cious Lord,

gra-cious Lord,
 gra-cious Lord,
 gra-cious Lord,
 gra cious Lord we thank-thee, we thank___ thee, we thank thee, we thank thee, gra-cious Lord.

The image shows a musical score for a hymn, consisting of five systems of staves. The first system is a vocal line in treble clef with lyrics: "gra-cious Lord, we thank thee, we thank thee for your good ness to - wards us, Lord." Above the staff, the word "rit." is written. The second system is a vocal line in treble clef with lyrics: "thee, we thank thee for your good ness to - wards us, Lord." The third system is a vocal line in treble clef with lyrics: "thee, we thank thee for your good ness to - wards us, Lord." The fourth system is a vocal line in bass clef with lyrics: "gra-cious Lord. thee, we thank thee for your good-ness to - wards us, Lord." Above the staff, the word "rit." is written. The fifth system consists of two staves, treble and bass clef, representing a piano accompaniment. The music is in the key of D major and 4/4 time. The lyrics are: "gra-cious Lord, we thank thee, we thank thee for your good ness to - wards us, Lord." The word "rit." is written above the first and fourth systems.

I AM NOT ALONE

(Matt. 1:33; Isaiah 43:2; Psalm 23).

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Text in English

I AM NOT ALONE
I am not alone,
Not alone, not alone
I am not alone;
God is with me
Passing through the water
Yes He'll be with me
Even in the fire,
I shall not be consumed
I will fear no evil
For you are with me
Emmanuel, 'manuel, 'manuel
Emmanuel, God is with me
Passing through the water
Yes He'll be with me
Even in the fire,
I shall not be consumed
I will fear no evil
For you are with me
Yes o yes,
I am not alone
God is with me all the time and everywhere

Yoruba Translation

EMI KO DA WA
Emi ko dawa
Nko dawa n ko dawa
Olorun wa pelu mi
Bi mo ti n la agbami koja
Bee ni oun wa pelu mi,
Koda ninu ina
Ina ki yoo jo mi
Emi ko ni beru ibi kan
Tori pe iwo wa pelu mi
Imanueli, Imanueli, Imanueli
Imanueli, Olorun wa pelu mi
Ninu agbami ibu
Bee ni, o wa pelu mi
Ko da ninu ileru
Ina ki yo jo mi
Emi ko nii beru ibi kan
Nitori o pelu mi
Beeni o, beeni
Emi ko si ni adawa
Tori iwo wa pelu mi
Bee ni bee si ni
Emi ko da wa rara
'Tori pe Olorun wa pelu mi
Nigba gbobo ati nibi gbogbo.

Structural Analysis

I Am Not Alone is written in an a cappella style and set in two stanzas. The piece is in B-flat major and employs a mixed metre of 3/4 and 4/4. It opens with a strong dynamic level, appropriate for its character as a confession of faith, and is marked *con moto*, giving it a sense of spirited movement within full harmony in 4/4. At bar 9, the metre shifts in response to a change in rhythmic pattern, accompanied by a moderately soft expression that continues until bar 13. From bars 14 to 17, the voices move in unison with a moderately loud dynamic as the metre changes once again.

The music then expands into a very loud passage that carries through to bar 24, after which the metre changes and the expression returns to a moderately loud level. The final section begins with another very loud entry and continues in time until the conclusion at bar 40. The melodic and harmonic language aligns with Western stylistic conventions, and the mode may be interpreted as Koinonia. The piece closes with a perfect, authentic cadence.

Vocal Range

- Soprano : F above middle C to G above the treble stave
- Alto : G below middle C to C above middle C
- Tenor : G above middle C to G above the treble stave
- Bass : G to D above middle C

Theological Analysis

Most people, at some point, have felt alone, pushed against the current of life, misunderstood, unwanted, or uncared for. Yet the central message of this song is that God assures His people that they are never truly alone. Isaiah 43:2 reminds us: “When you pass through the waters, I will be with thee... when you walk through the fire, you shall not be burned.” Although we often feel isolated or overwhelmed, Scripture affirms that God’s presence remains constant.

Human beings naturally long for ease without struggle and victory without battle, but life rarely unfolds that way. In moments of desperation, when God seems distant, faith invites us to trust that He is still at work. The New Testament reinforces this assurance: all things work together for good for those who love Him and are called according to His purpose (Romans 8:28). This truth can be difficult to grasp when circumstances appear to be falling apart, yet it remains a source of profound comfort.

Sachin (2013:104) captures this sentiment when he writes, “I feel alone, and that actually makes me think of God... and I feel a lot better after that.” For Christians, the promise is clear: God is present not only in times of trouble but at all times.

Usage

This song serves as a source of comfort and encouragement. It is suitable for personal reflection during moments of loneliness or distress, and it can be used in worship settings to strengthen and reassure individuals or entire congregations. Its message resonates across faith communities as a reminder of divine companionship and hope.

References

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Times of India. <https://timesofindiatimes.com/>

I AM NOT ALONE

STA

AJAYI, Solomon Tunde

ff **Con moto**

SOPRANO

I am not a-lone not a-lone not a lone I am not a lone
 E mma - nu-el 'ma-nu-el 'ma-nu-el E- mma - nu el

ALTO

I am not a lone not a lone not a lone I am not a lone
 E mma - nu-el 'ma-nu-el 'ma-nu-el E- mma - nu-el

TENOR

I am not a lone not a lone not a lone I am not a lone
 E mma - nu-el 'ma-nu-el 'ma-nu-el E-mma - nu-nu-el

BASS

I am not a lone not a lone not a lone I am not a lone
 E mma - nu-el 'ma-nu-el 'ma-nu-el E-mma - nu-nu-el

7 *mp*

God is with me Pass-ing through the wa-ter yes He'll be with me. ev-en in the fir - e

God is with me Pass-ing through the wa-ter yes He'll be with me. ev-en in the fir - e

God is with me Pass-ing through the wa-ter yes He'll be with me. ev-en in the fir - e

God is with me Pass-ing through the wa-ter yes He'll be with me. ev-en in the fir - e

12

mf *ff*

I shall not be con-sumed I will fear no e-vil for you are with me. I am E - mma

I shall no be con-sumed I will fear no e-vil for you are with me. I am E mma

I shall not be con-sumed I will fear no e-vil_for you are with me. I am E - mma

I shall not be con-sumed I will fear no e-vil_for you are with me. I am E - mma

19

not a lone not a lone not a lone I am not a lone God is with me
- nu-el 'ma-nu-el 'ma-nu-el E- mma - nu el

not a lone not a lone not a lone I am not a lone God is with me
- nu-el 'ma-nu-el 'ma-nu-el E- mma - nu-el

not a lone not a lone not a lone I am not a lone God is with me
- nu-el 'ma-nu-el 'ma-nu-el E-mma - nu-nu-el

not a lone not a lone not a lone I am not a lone God is with me
- nu-el 'ma-nu-el 'ma-nu-el E-mma - nu-nu-el

26

mf

I am not a lone I am not a-lone God is with me all the time

Yes o yes_ Yes o yes_ God is with me all the time

I am not a-lone I am not a-lone God is with me all the time

I am not a-lone I am not a-lone God is with me all the time

32 *ff*

e - very-where I am not a lone not a lone
E - mma - nu - el 'ma - nu - el

e - very-where I am not a lone not a lone
E mma - nu - el 'ma - nu - el

e - very-where I am not a lone not a lone
E - mma - nu - el 'ma - nu - el

e - very-where I am not a lone not a lone
E - mma - nu - el 'ma - nu - el

36 **D.C.**

not a lone I am not a lone God is with me
'ma - nu - el E - mma - nu el

not a lone I am not a lone God is with me
'ma - nu - el E - mma - nu - el

not a lone I am not a lone God is with me
'ma - nu - el E - mma - nu - nu - el

not a lone I am not a lone God is with me
'ma - nu - el E - mma - nu - nu - el

JESUS THE TREE OF LIFE

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Theological Perspective of the Tree of Life

The Tree of Life, a rich theological metaphor, first appears in Genesis 2:9 and Genesis 3:22-24; representing God's eternal life and divine wisdom. However, after the fall of man due to sin in Genesis 3, humanity was barred from accessing it, symbolizing separation from eternal life and divine wisdom -setting the stage for the Christological fulfilment in the New Testament. According to Ryken (1998, p.862) and Ladd (1993, p.666), the Tree of Life in Christian theology is interpreted typologically as a reference to Jesus Christ, especially, when considering the redemptive theme throughout the Scripture; affirming Jesus to be the fulfillment of what the Tree of Life symbolized in the garden of Eden, eternal life, divine wisdom, union and communion with God.

Whereas typology in biblical theology refers to how persons or events in the Old Testament prefigured Christ, Jesus Himself said in John 14:6, "I am the way and the truth and the life." According to Galatians 3:13 and Acts 5:30, Jesus' death on the cross (tree) becomes the means through which eternal life (the Tree of Life) is offered to humanity, restoring access to eternal life lost through Adam's sin (Romans 5:12-19).

According to Beale (2004, pp. 111–112), the Tree of Life represents "the eternal life that comes from intimate communion with God, a communion restored in and through Christ." And in agreement with Beale's assertion, Wright (2008), draws a strong connection between Jesus and the Edenic symbols, emphasizing Jesus as the one who restores humanity to God's presence and eternal life. Similarly, Wright (2008, 52) asserts, "Jesus becomes the source of life, just as the Tree of Life symbolized in Eden... He is the beginning of a new creation." According to Walvoord (1966, p. 311), the Tree of Life is both literal and symbolic in the book of Revelation, pointing to Christ's provision of life, asserting that "The Tree of Life in the eternal state is the eternal manifestation of Christ's life-giving power."

Gleaning from the aforementioned biblical assertions, and scholarly asseverations, the Tree of Life is a metaphor for Jesus, the source of eternal life and healing, whose salvation in the past (sanctification), and present (justification) redemptive works will give access to the realities of salvation in the future (glorification); an eschatological Tree of Life mentioned in Revelation 2:7 and Revelation 22:2 & 14. Be that as it may, Jesus as the Tree of Life is a theologically rich motif that connects Eden, the Cross, and the New Creation. Through Christ, humanity regains access to the life lost through sin, fulfilling the promise of the Tree of Life.

Textual Analysis of Jesus the Tree of Life

Jesus, the Tree of Life, music composed by Blessing Ebruba Ichofe, and lyrics by Richard Hutchin and Blessing Ebruba Ichofe, is a hymn consisting of three stanzas and two refrains, with meter and rhyme aiding memorability, rooted in evangelical theology and biblical imagery. Imagery such as trees, fruit, shadows, beauty, and healing are all biblical metaphors tied to Christ. Each stanza consists of quatrains of iambic tetrameter, repeated with a different lyric to reinforce a meditative (except for stanza three), steady rhythmic lyrical flow. The chorus is a theological and emotional anchor, summarizing key themes of redemption, healing, grace, sanctification, spiritual hunger, peace, and eternal hope. The hymn has a reverent, reflective, hopeful, and worshipful tone.

Stanza One

This stanza, which spans from measure 17 to measure 25, displays symbolic imagery, contrasting poetic figurations, and Christological theological insights. This stanza introduces a visionary encounter with Christ as the Tree of Life, full of fruit (abundance spiritual blessings) which is "ever green" indicative of something eternal or ever-living, depicting all other earthly or "natural" trees (a metaphor for worldly sources of fulfillment) fruitless when compared to Jesus; reflecting Psalm 1:3 and Jeremiah 17:7–8, where righteous persons are trees that flourish by God's grace.

The term "perfect tree" implies Jesus' sinlessness, sufficiency, wholeness, and suitability as the only source of life, implying that the Ineffability of Christ's Glory and beauty surpasses human comprehension, echoing Isaiah 53:2 ("no beauty...") and 2 Corinthians 3:18 (beholding His glory), displaying the doctrinal anchoring of the Christian faith which is built on nothing else but Christ Jesus (Sola fide) and aligning with Ephesians 2:8–9, capturing the transformative awe of beholding Christ through the portal of faith.

Analysis of the First Refrain

The first refrain spans measures 26 to 34 and measures 44 to 52, and is poetically figured with themes of repetition, invitation, redemptive theology, and eucharistic echoes.

The refrain projected eucharistic echoes that suggest an invitation to "eat" from Christ. The idea of "eating" the tree may hint at sacramental language, paralleling John 6:51 ("I am the living bread") and Revelation 22:17, "Come... take the water of life freely." The chorus is a universal call to communion, partaking of Christ's saving grace.

Furthermore, the Redemptive Theology: "He heals," "purifies," and "justifies" all refer to Christ's atonement and sanctifying work (Isaiah 53:5, Romans 3:24). The refrain repeated the phrase "perfect tree" to reinforce the completeness and sufficiency of Jesus for salvation, healing, and righteousness.

Stanza Two

Stanza which spans measure 35 to measure 43, speaks of a spiritual confession that reflects a testimony of conversion, life spent chasing vain pleasures until Christ was found (Ecclesiastes 2:1–11), and God's Grace realized, echoing the tone of Augustinian and Wesleyan confessions which states that: all joy apart from Christ is fleeting and false, emphasizing that rest, refuge and peace can only be found in Christ, alluding to Matthew 11:28, “Come unto me... and I will give you rest.” Contrasting spiritual toil and striving with the peace of justification and union with Christ. Furthermore, the phrase "Under the shadow" used in this stanza symbolizes protection and intimacy (cf. Psalm 91:1; Song of Solomon 2:3, “I sat down under his shadow with great delight”).

Stanza three

Stanza three spans measure 61 to 68. In stanza three, the fruit (Jesus' grace, word, and Spirit) represents ongoing grace that revives, strengthens, and sustains the believer's faith, so that the believer can bear fruits resembling those the Apostle Paul describes in Galatians 5:22-23. Furthermore, this stanza emphasizes the believer's perseverance and eschatological yearning to be with Christ Jesus, reflecting the believer's earnest desire for eternal union with Christ beyond this terrestrial ball (cf. Philippians 1:23).

Final Refrain (Expanded Version)

The final refrain spans from measure 69 to measure 80, emphasizing a direct echo of scripture from the Gospel according to Saint John in the book of John and Revelation. The expression(s): ‘Let he who's hungry come and eat’ and ‘let he who's thirsty come and drink’ is an invitation to eat and drink from Jesus, the one from whom wholeness and eternal satisfaction are found, echoing the theme of John 6:32-35, where Jesus publicly declares Himself as the bread of life and the one who quenches eternal thirst (also see John 4:10- 13), whose finished works on the cross had freed humanity from the curse of the law; making the same partaker of the blessings of Abraham and carrier of the Holy Spirit, according to Galatians 3:13-15.

Additionally, the Spirit and the bride say, ‘Come’, from Revelation 22:17, signaling a universal invitation to meet with Christ Jesus, who is the rock (1 Cor. 10:4) that gave water in the wilderness (John 6:32-33), heralding His second coming, where He will reign in justice and righteousness. The reiteration of Jesus as the perfect tree unifies the imagery of the tree with the rock, portraying Jesus as both sustainer and redeemer.

Musical Analysis of Jesus the Tree of Life

Jesus, the Tree of Life begins in the key of Bb major and is a strophic arrangement, written in binary form (AABB), with each stanza followed by a repeated refrain. This homorhythm homophonic (pure homophony) structured composition spans 80 measures.

The music began with a piano prelude spanning 16 measures, creating interest, the preparedness to sing, and establishing the tonal center of the music. Within the preludes, there

were non-harmonic tone, some of which are chromatic pitches domicile at the fundamental register (measures 3-7), and a few at the melodic register (measures 4, 7, and 12), lurking within the harmonic minor mode, a Picardy third at measure 5 & 13, creating some tonicization which eventually resolved at a perfect authentic cadence ($V^7 - I$), ushering the vocal line up on measure 17 on a Bb major tonality.

The fundamental harmony of the prelude follows this progression: $I - IV - ii - V - V^{4/2} - I^6 - V^{6/4} - V/ii - V/ii - ii - V/vi - vi - I^{6/4} - IV - I^6 - V^{6/4} - : I - IV - ii - V - V^{4/2} - I^6 - V^{6/4} - V/ii - V/ii - ii - V/vi - ii - V - V^{4/2} - V^6 - I$

The cantos fermis follow a sequential pattern which oftentimes moves stepwise upward and downward intermittently, reaching its climax at the refrain, projecting the dire need for everyone to eat from Jesus, the sole tree of life. The melodic phrases are four measures long throughout the piece, forming a period every eight. Each phrase ends on a half cadence (e.g., measure 20), with the period ending on the authentic cadence (e.g., measure 24).

Although the vocal harmony has some nonharmonic tones embellishments, the fundamental vocal harmony for each stanza follows this progression: $I - ii^{4/2} - I - vi^7 - V^7 - I - I - ii^{4/2} - I - ii^{6/4} - vi^7 - V^{6/4} - I^{SUS2} - V - I - ii^{4/2} - I - vi^{6/4} - V^{4/2} / ii - ii^{6/4} - ii^{6/4} - V^{6/4} / ii - ii - V^7 - I$. while there is a $V/V - V/vi$ (e.g. pick up to measure 26) progression constantly introducing the refrain, the fundament harmony for the refrain of stanza one and two follows this progression: $vi^7 - V - vi - V^{4/2} - I - IV - V - vi - I^6 - V^6 - I - V - vi - V - vi - vi - V^{4/2}/ii - ii^{6/4} - V - ii - vi - IV^{6/4} - I - V^7 - I$. However, the harmonic progression of the refrain of stanza three has a slight alteration due to some chromatic notes introduced from measures 77 and 78 in the piano and voice harmony ($IV^7 - V/V - V/vi - V/ii - V/vi - V/ii - ii - IV^6 - I^{4/2} - IV^6 - V - IV^7 - vi^7 - vii^{o6/4} - V^7 - I$).

After the second stanza and the refrain, a piano interlude was announced, spanning measures 53-60, which borrows its progression from the established piano prelude. However, while the interlude was shorter than the prelude, the tonality of the music was changed by the piano interlude (see measures 59-60) from Bb major to C major, preparing stanza three to begin on the tonality of C major, creating a more intentional sense of persuasion geared towards the beckoning of those spiritually hungry and thirsty to eat and drink from Jesus the one who truly satisfies. More so, the modulation depicts the eagerness of the faithful saints to be with their Lord, a transition into a realm where pain, sorrow, death, and all other sorts of wickedness will not be found, a realm where God has promised to wipe every tear from our eyes (Revelation 21:3-5).

Generally, the piano accompaniment follows the rhythmic and harmonic patterns of the vocal line, creating a homorhythm homophonic block harmony with the voice line, except that there are extra notes on the fundamental and melodic register of the piano line that forms a hocket with the voice line at the pick-up of almost every new measure (see pickup to measure 18, 19, et al.) through the music.

Dynamic markers employed in the piano line include mezzo forte (e.g., measures 1-8), piano (e.g., measures 9-12), and forte (e.g., measures 26- 34). Also, ornamentation employed within the piano line-up includes turns (e.g., measure 2), inverted turns (e.g., measure 4), and reversed turns (measure 6). Dynamic markers applied to the voice line include mezzo-forte (e.g., measures 17–25) and forte (e.g., measures 26–34).

There was a ritardando at measure 78 to appeal to and convince in the grandeur of His power, driving the message of Jesus, the perfect tree, who, by His Spirit and the Church, invites anyone hungry and thirsty to eat and drink from Him who truly satisfies the needs of the human soul. The music ended at 79 with a perfect, authentic cadence on C major.

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JESUS THE TREE OF LIFE

(Revelation 2:7; 22:2,14)

Richard Hutchin & Blessing Ichofe

Blessing Ichofe

Doh is Bb

Piano

13

The tree of life my soul hath seen,
His beau-ty non can com-pre- hend:

The tree of life my soul hath seen,
His beau-ty non can com-pre- hend:

The tree of life my soul hath seen,
His beau-ty non can com-pre- hend:

19

la - den with fruit that's ev - ver green the tree of na - ture fruit-less be com-pared with Christ
 my faith is built on no-thing else the glo-ry which i now be-hold is Je - sus Christ

la - den with fruit that's ev - ver green the tree of na - ture fruit-less be com-pared with Christ
 my faith is built on no-thing else the glo-ry which i now be-hold is Je - sus Christ

la - den with fruit that's ev - ver green the tree of na - ture fruit-less be com-pared with Christ
 my faith is built on no-thing else the glo-ry which i now be-hold is Je - sus Christ

la - den with fruit that's ev - ver green the tree of na - ture fruit-less be com-pared with Christ
 my faith is built on no-thing else the glo-ry which i now be-hold is Je - sus Christ

24

the per-fect tree the per-fect tree the tree of life oh must i eat He's filled with grace
 the tree of life oh come and eat He heals the wound -

the per-fect tree the per-fect tree the tree of life oh must i eat He's filled with grace
 the tree of life oh come and eat He heals the wound -

the per-fect tree the per-fect tree the tree of life oh must i eat He's filled with grace
 the tree of life oh come and eat He heals the wound -

the per-fect tree the per-fect tree the tree of life oh must i eat He's filled with grace
 the tree of life oh come and eat He heals the wound -

29

that sets men free the tree of life the gift from God Je-sus the Christ the per-fect tree
 eth bro-ken soul He pu-ri-fies and jus-ti-fies

that sets men free the tree of life the gift from God Je-sus the Christ the per-fect tree
 eth bro-ken soul He pu-ri-fies and jus-ti-fies

that sets men free the tree of life the gift from God Je-sus the Christ the per-fect tree
 eth bro-ken soul He pu-ri-fies and jus-ti-fies

34

the per-fect tree For ha-ppi-ness i long have sought and plea-sure dear-ly i have bought:
 the per-fect tree I'm wea-ry with my for-mer toil, in Christ i've found the per-fect peace

the per-fect tree For ha-ppi-ness i long have sought and plea-sure dear-ly i have bought:
 the per-fect tree I'm wea-ry with my for-mer toil, in Christ i've found the per-fect peace

the per-fect tree For ha-ppi-ness i long have sought and plea-sure dear-ly i have bought:
 the per-fect tree I'm wea-ry with my for-mer toil, in Christ i've found the per-fect peace

39

i missed of all: un-der the sha - dow i will be tis found in Christ of Je - sus Christ the per fect tree the per fect tree

44

the tree of life oh must i eat He's filled with grace that sets men free the tree of life
 the tree of life oh come and eat He heals the wound - eth bro - ken soul He pu - ri - fies

49 | d .r :m .f :- . | f .f .,m .d :- . | ^{1.}m .r .,d .d :- . | ^{2.}m .r .,d .d :- . | : : |

the gift from God and jus - ti - fies Je sus the Christ the per - fect tree the per - fect tree

the gift from God and jus - ti - fies Je sus the Christ the per - fect tree the per - fect tree

the gift from God and jus - ti - fies Je sus the Christ the per - fect tree the per - fect tree

the gift from God and jus - ti - fies Je sus the Christ the per - fect tree the per - fect tree

54 | : : | : : | : : | : : | : : | : : | : : |

mf

10

mf [C.r]

60 | : : || [fe]m .m :f .s :- . | d .d .r .m :- . | m .f :s .l :- . | l .s .r .r :- .
 This fruit doth makes my soul to thrive, it keeps my faith in God a-live;

| : : || [l]s .d :r .m :- . | s .l .t .d :- . | m .r :m .f :- . | m .r .d .t :- .
 The fruit doth makes my soul to thrive, it keeps my faith in God a-live

| : : || [l]s .s :fe .s :- . | m .f .fe .s :- . | s .l :t .d' :- . | d' .t .l .t :- .
 The fruit doth makes my soul to thrive it keeps my faith in God a-live

| : : || [r]d .d :d .d :- . | l .l .s .d :- . | d .d :d .l :- . | l .l .s .s :- .
 The fruit doth makes my soul to thrive it keeps my faith in God a-live

11

65 | m .m :f .s :- . | d .r :m .f :- . | f .f .m .d :- . | m .r .d .d :- . | ^fd' .t :d' .d' :- .
 which makes my soul in haste to be with Je-sus Christ the per-fect tree Let he who's hun -
 The Spi - rit and

| s .d :r .m :- . | l .l :de .r :- . | r .d .l .l :- . | m .r .d .d :- . | ^fs .s :l .l :- .
 which makes my soul in haste to be with Je-sus Christ the per-fect tree Let he who's hun -
 The Spi - rit and

| s .l :t .s :- . | m .f :s .l :- . | l .l .s .f :- . | s .f .f .m :- . | m' .r' :m' .m' :- .
 which makes my soul in haste to be with Je-sus Christ the per-fect tree Let he who's hun -
 The Spi - rit and

| d .d :d .d :- . | d .d :t .l :- . | l .l .de .r :- . | s .l .t .d :- . | l .s :d' .d' :- .
 which makes my soul in haste to be with Je-sus Christ the per-fect tree Let he who's hun -
 The Spi - rit and

70 | d' .t .,s .m :- . | d' .t :d' .d' :- . | d' .t .,s .s :- . | d' .t :d' .d' :- .

gry come and eat the bride say come let he who's thirs come eat and drink from Christ the Rock while on the cross He pro-mised He'll

s .s .,m .d :- . | s .s :l .l :- . | s .f .,m .r :- . | s .s :l .l :- .

d' .r' .,d' .d' :- . | f' .m' :re' .m' :- . | d' .r' .,l .t :- . | m' .r' :m' .m' :- .

l .f .,s .d :- . | l .s :d' .d' :- . | m .r .,d .s :- . | l .s :d' .d' :- .

gry come and eat the bride say come let he who's thirs come eat and drink from Christ the Rock while on the cross He pro-mised He'll

74 | d' .r' :m' .f' :- . | f' .f' .,m' .d' :- . | m' .r' .,d' .d' :- .

He paid it all be back a - gain Je - sus the Christ the per - fect tree

l .l :de' .r' :- . | r' .d' .,l .l :- . | d' .t .,s .s :- .

m' .f' :s' .l' :- . | l' .l' .,s' .f' :- . | s' .f' .,f' .m' :- .

l .l :s .f' :- . | s .l .,l .l :- . | s .l .,t .d' :- .

He paid it all be back a - gain Je - sus the Christ the per - fect tree

14

77 ^{2.} *rit.*

m' .r' .,t de' .r' m' | f' .f' .,m' d' .r' m' | m' .r' .,d' .d' :- | - :- :-
the per - fect tree Je - sus the Christ says come and eat

t .l .,se | r' .d' .,t .l .:t .d' | d' .t .,s .s :- | - :- :-
the per - fect tree Je - sus the Christ says come and eat

m' .fe' .,se' l' .f' m' | f' .f' .,s' f' m' l' | s' .f' .,f' m' :- | - :- :-
the per - fect tree Je - sus the Christ says come and eat

f' .r' .,m l' :- t de | r .l .,s l' :s f | l .f .,s .d :- | - :- :-
the per - fect tree Je - sus the Christ says come and eat

rit.

OJEJE

(A Folk Music Composition)

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A Musical Analysis of *Ojeje*

Introduction

Ojeje is a compelling expression of Yoruba oral tradition, where music operates simultaneously as narrative, moral instruction, and cultural memory. Rooted in folklore, the piece recounts the tragic story of a young girl betrayed by her stepmother, whose disobedience leads to the child's death and subsequent spiritual transformation. Her voice, now speaking from beyond the grave, becomes a haunting lament that continues to address the living.

The composition is structured in a cyclical call-and-response form and incorporates African idiophones, Western melodic instruments, and layered polyrhythms. These musical elements work together to evoke a communal atmosphere of mourning, justice, and spiritual reckoning. This analysis examines the work's formal structure, thematic content, rhythmic organisation, and improvisational features, illustrating how Yoruba musical practice functions as an archive of ethics, memory, and spirituality. Drawing on the scholarship of Nketia (1974), Chernoff (1979), Agawu (2003), and Okpewho (1992), the discussion highlights how *Ojeje* blurs the boundaries between performance and ritual, grief and resistance, and sound and story.

The narrative behind *Ojeje* is deeply embedded in Yoruba folklore. A child conceived through sacrificial rites is entrusted to her stepmother, who is instructed by a herbalist to feed her only eggs. Instead, the stepmother consumes the eggs herself and feeds the child water yam, leading to the girl's premature death. The child's spirit ascends and perches on a tree along the *Ojeje* market path, where she calls out to passers-by, recounting her suffering and seeking her mother. The song thus becomes a moral indictment of greed, disobedience, and cruelty, while simultaneously conveying themes of tragedy, spiritual transcendence, and cosmic justice.

Musical Form

The musical structure of *Ojeje* is organised around a cyclical call-and-response pattern, a hallmark of African folk traditions. This form encourages active participation between soloist and chorus, reflecting the communal ethos of African performance culture. As Nketia (1974) notes, call-and-response is not merely a musical device but a mode of social dialogue embedded within performance.

The recurring refrain, "Ojeje, Ojeje", serves as the central motif, providing cohesion across the episodic narrative and reinforcing the emotional weight of the girl's lament. Chernoff (1979) argues that such repetition functions as a ritual anchor, supporting memory and meaning within oral-musical storytelling.

Measures 1–12 introduce the thematic and sonic environment, with the refrain supported by flute and percussion to create a ritualistic atmosphere. This aligns with Agawu's (2003)

observation that African compositions often begin with tonal invocations that prepare listeners emotionally and spiritually.

Measures 13–30 form the first episode, featuring the girl’s plea, “E ro mi ro je” (“Consider my suffering”). Measures 31–50 constitute the second episode, where a dialogue unfolds between the spirit-child and the community. The soprano soloist narrates the events while the chorus responds, embodying the participatory nature of African oral storytelling (Drewal et al., 1989).

From measure 51 to the end, the closing episode intensifies the emotional climax. The refrain is repeated with increasing urgency before fading into a mournful cadence. This sonic decay symbolises both the child’s fading life and the enduring resonance of her spiritual presence, echoing Nzewi’s (1991) insight that African music often uses diminishing sound to signify spiritual transition.

Thematic Interpretation

The narrative of *Ojeje* reflects the dual function of Yoruba folklore as moral instruction and spiritual reflection. The story of a child betrayed by a caregiver echoes common motifs of innocence wronged and justice ultimately restored, illustrating how oral narratives serve as vessels of ethical teaching (Okpewho, 1992).

The girl’s transformation into a spiritual voice crying from a tree reflects Yoruba cosmology, where ancestral spirits remain active within the living world and communicate through nature, ritual, and song (Drewal et al., 1989). Her refrain, “Ojeje”, becomes a sonic indictment of wrongdoing and a reminder of communal responsibility. Agawu (2003) describes African music as the voice of a people’s soul and collective consciousness, a sentiment clearly embodied in this piece.

Rhythm

The rhythmic structure is set predominantly in a moderato tempo. Layers of claves, agogo, sekere, kalimba, and mbira create interlocking polyrhythms. The call-and-response sections are rhythmically offset, producing syncopated exchanges between soloist and chorus. These rhythmic interactions evoke both the bustling energy of the marketplace and the emotional intensity of lamentation, merging everyday life with spiritual tragedy.

Arrangement

The instrumentation blends African idiophones with Western melodic instruments, including flute, violin, marimba, *kalimba*, *mbira*, *agogo*, *sekere*, and claves. The four-part choir (soprano, alto, tenor, and bass) provides harmonic grounding, symbolising communal witness to the unfolding tragedy. The flute and violin contribute sustained, expressive lines that resemble mourning wails, while the percussion ensemble offers an earthy foundation that evokes the soundscape of the *Ojeje* market.

Improvisation

Improvisation plays a significant role in the performance. The soloist often embellishes the refrain with melismatic phrases, while percussionists introduce spontaneous rhythmic variations. These improvisatory elements reflect the flexibility and expressive depth of African oral tradition, mirroring the unpredictability of grief and emotional release.

Textural Analysis

The text of *Ojeje* deepens the emotional and symbolic dimensions of the narrative. The phrase *E ro mi rojeje* (“People going to Ojeje, consider my suffering”) expresses both personal anguish and a fractured familial bond. The mother’s journey to Ojeje market signifies care intertwined with absence.

The line *Eyin to fi sile* (“The egg she left behind”) symbolises the sacred responsibility entrusted to the stepmother. In Yoruba cosmology, the egg (*eyin*) may represent a child’s soul or a ritual offering, and its misuse carries spiritual consequences (Drewal et al., 1989).

Orogun ma ti muje (“My stepmother has eaten it”) directly accuses the stepmother of greed, while *Ewura to kan gogo* (“A bad water yam”) highlights the harmful substitution that led to the child’s death. The concluding phrase, *L’orogun ma fun mi je* (“Is what the stepmother gave me”), completes the causal chain of betrayal. The lament thus becomes a moral record, inscribing wrongdoing into communal memory.

Conclusion

The musical and narrative structure of *Ojeje* demonstrates the profound ways in which Yoruba folklore and oral music function as repositories of cultural memory, ethical instruction, and spiritual reflection. Through its cyclical call-and-response form, symbolic text, and communal lamentation, the composition articulates the moral consequences of greed and neglect while elevating the voice of the innocent victim into a lasting spiritual presence.

The interplay of instrumentation, rhythm, and improvisation reflects the interwoven nature of everyday life and metaphysical experience in African performance traditions. As affirmed by Nketia (1974), Drewal et al. (1989), and Okpewho (1992), African music is far more than artistic expression; it is a living medium of collective memory, social commentary, and ancestral dialogue. In capturing the child’s sorrowful cry, “Ojeje”, the music ensures that her story remains embedded in communal consciousness, serving as a sonic testament to the enduring power of oral tradition to confront injustice, preserve memory, and affirm cultural identity.

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OJEJE

(A Folk Music Composition)

Composed by
Adetoyese Oladapo Adeyeye

Moderato ♩ = 108

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are: Flute (treble clef, 6/8 time, rests); Claves (percussion, 6/8 time, rhythmic pattern); Marimba (treble and bass clefs, 6/8 time, melodic line in treble, bass line in bass); Soprano (treble clef, 6/8 time, rests); Alto (treble clef, 6/8 time, rests); Tenor (treble clef, 6/8 time, rests); Bass (bass clef, 6/8 time, rests); Violin (treble clef, 6/8 time, rests); Kalimba (treble clef, 6/8 time, rests); Mbira (treble clef, 6/8 time, rhythmic pattern); Shekere (percussion, 6/8 time, rhythmic pattern); and Agogo (percussion, 6/8 time, rests). The key signature is three sharps (F#, C#, G#). The tempo is marked 'Moderato' with a quarter note equal to 108 beats per minute.

5

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

E - ro mi

2

9

Fl.

Clv.

Mrb.

S
ro je je O - je je e bami

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

Detailed description: This is a page of a musical score, page 9. It features a variety of instruments and vocal parts. At the top, there is a Flute (Fl.) part with a whole rest. Below it is a Clarinet (Clv.) part with a rhythmic pattern of eighth notes. The Maracas (Mrb.) part consists of two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has the lyrics 'ro je je O - je je e bami'. The Alto, Tenor, and Bass parts have the lyrics 'O - je - je'. The Violin (Vln.) part is shown in two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The Double Bass (B) part is shown in two staves, with the right hand playing a rhythmic pattern and the left hand playing a whole rest. The score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

13

Fl.

Clv.

Mrb.

S
ki 'ya mi O - je - je E - yin to

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

Detailed description: This is a page of a musical score for page 13. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The instruments and voices included are Flute (Fl.), Clarinet (Clv.), Maracas (Mrb.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin (Vln.), and Piano. The Flute part is mostly rests. The Clarinet part plays a rhythmic pattern of eighth notes. The Maracas part consists of two staves, with the upper staff playing a melody and the lower staff providing a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "ki 'ya mi O - je - je E - yin to". The Soprano part has a melodic line, while the other three parts have simpler accompaniment. The Violin part is mostly rests. The Piano part consists of two staves, with the upper staff playing a rhythmic pattern of eighth notes and the lower staff providing a simple accompaniment.

17

Fl.

Clv.

Mrb.

S
fi si le O - je - je E - wu-ra

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

21

Fl.

Clv.

Mrb.

S
to kan go go O - je - je

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

Detailed description: This page of a musical score, numbered 21, features a variety of instruments and vocal parts. At the top, the Flute (Fl.) part is mostly silent. The Clarinet (Clv.) plays a rhythmic pattern of eighth notes. The Maracas (Mrb.) provide a steady accompaniment. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B), all singing the phrase "to kan go go O - je - je". The Violin (Vln.) part is also silent. The Percussion section at the bottom includes a snare drum and a bass drum, both playing rhythmic patterns. The score is written in a key with four sharps (F#, C#, G#, D#) and a 2/4 time signature.

25

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

O - je je E - ki ya mi

4 4

2

Detailed description: This is a page of a musical score, page 25. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Clarinet (Clv.), Maracas (Mrb.), Violin (Vln.), and Percussion (Perc.). The vocal line is for Soprano (S), with lyrics "O - je je E - ki ya mi". The score is in a key with four sharps (F#, C#, G#, D#) and a 4/4 time signature. The Flute and Clarinet parts are mostly rests. The Clarinet has a rhythmic pattern of eighth notes. The Maracas part has a complex rhythmic pattern with some sixteenth notes and rests. The Soprano part has a simple melody. The Violin part has a simple melody. The Percussion part has a complex rhythmic pattern with some sixteenth notes and rests. There are some markings like "4 4" and "2" under the Maracas and Percussion parts respectively.

29

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

O - je - je

4

2

Detailed description: This is a page of a musical score, page 29. It features eight staves of music. The top staff is for Flute (Fl.), which is mostly silent. The second staff is for Clarinet (Clv.), playing a rhythmic pattern of eighth notes. The third staff is for Maracas (Mrb.), with a treble clef and a bass clef; the bass clef part has a '4' under a group of notes. The next four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has the lyrics 'O - je - je' written below the notes. The final staff is for Violin (Vln.), which is mostly silent. At the bottom, there are two more staves, likely for a keyboard or guitar accompaniment, with various rhythmic patterns and a '2' under a note in the lower staff.

33

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

E - ro mi

2

4

2

37

Fl.

Clv.

Mrb.

S
ro je je O - je je e bami

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

41

Fl.

Clv.

Mrb.

S
ki 'ya mi O - je - je E - yin to

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

Detailed description: This is a page of a musical score, page 41. It features a variety of instruments and vocal parts. At the top, there is a Flute (Fl.) staff with a whole rest. Below it is a Clarinet (Clv.) staff with a rhythmic pattern of eighth notes. The Maracas (Mrb.) part consists of two staves, with the right hand playing a melody and the left hand playing a rhythmic accompaniment. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B), each with their respective lyrics. The Soprano part has the lyrics 'ki 'ya mi O - je - je E - yin to'. The Alto, Tenor, and Bass parts have the lyrics 'O - je - je'. At the bottom, there is a Violin (Vln.) staff with a whole rest, and a double bass part with a rhythmic pattern of eighth notes. The page number '41' is written at the top left.

45

Fl.

Clv.

Mrb.

S
fi si le O - je - je E - wu-ra

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

49

Fl.

Clv.

Mrb.

S
to kan go go O - je - je

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

Detailed description: This is a page of a musical score for page 49. It features eight staves. The top staff is for Flute (Fl.), which is mostly silent. The second staff is for Clarinet (Clv.), playing a rhythmic pattern of eighth notes. The third staff is for Maracas (Mrb.), with a treble clef and a bass clef; the bass clef part includes triplets and a five-measure rest. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the third measure with the lyrics 'to kan go go O - je - je'. The Soprano part has a melodic line, while the other three parts provide harmonic support. The Violin (Vln.) part is also mostly silent. The bottom two staves are for a keyboard instrument, likely piano, with a treble and bass clef, playing a rhythmic accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A dashed line is present above the Flute staff.

53

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

O - je je E - ki ya mi

2

Detailed description: This is a page of a musical score, page 53. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Clarinet (Clv.), Maracas (Mrb.), Violin (Vln.), and Percussion (Perc.). The vocal line is for Soprano (S). The score is in a key with four sharps (F#, C#, G#, D#) and a common time signature. The vocal line has the lyrics "O - je je E - ki ya mi". The Maracas part has a rhythmic pattern with a "5" marking. The Percussion part has a rhythmic pattern with a "2" marking. The Flute, Clarinet, Alto, Tenor, Bass, and Violin parts are mostly silent, indicated by rests.

57

Fl.

Clv.

Mrb.

S
O - je - je

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

61

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

2

65

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

2

Detailed description: This page of a musical score contains measures 65 through 68. The score is arranged in a vertical stack of staves. At the top, the number '65' is written. The instruments and parts are: Flute (Fl.), Clarinet (Clv.), Piano (Mrb.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin (Vln.), and a double bass part at the bottom. The Flute part has a melodic line with slurs. The Clarinet part has a rhythmic pattern of eighth notes. The Piano part has a complex texture with multiple voices. The vocal parts (S, A, T, B) are currently silent, indicated by horizontal lines. The Violin part is also silent. The double bass part has a rhythmic pattern of eighth notes, with a '2' marking below the staff in the final measure.

18

OJEJE

69

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

E - ro mi

2

Detailed description: This is a musical score for a piece titled 'OJEJE'. The score is for measures 69-72. It features a variety of instruments and vocal parts. The Flute (Fl.) part has a melodic line with a five-fingered scale run. The Clavichord (Clv.) and Maracas (Mrb.) provide a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Soprano part having a vocal line starting in measure 72. The Violin (Vln.) part has a rhythmic accompaniment. The Clavichord part has a rhythmic accompaniment with a double bar line and a '2' below it in measure 72. The Maracas part has a rhythmic accompaniment with a double bar line and a '2' below it in measure 72. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

73

Fl.

Clv.

Mrb.

S
ro je je O - je je e ba mi

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

77

Fl.

Clv.

Mrb.

S
ki 'ya mi O - je - je E - yin to

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

81

Fl.

Clv.

Mrb.

S
fi si le O - je - je E-wu-ra

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

2

85

Fl.

Clv.

Mrb.

S
to kan go go O - je - je

A
O - je - je

T
O - je - je

B
O - je - je

Vln.

89

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

2

4

2

Detailed description: This page of a musical score contains measures 89 through 92. The score is arranged in a system with multiple staves. At the top left, the measure number '89' is written. The instruments are: Flute (Fl.), Clarinet (Clv.), Maracas (Mrb.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Violin (Vln.). The Flute part has a melodic line with slurs and a '2' indicating a second ending. The Clarinet part has a rhythmic pattern of eighth notes. The Maracas part has a complex rhythmic pattern with a '4' indicating a four-measure phrase. The vocal parts (S, A, T, B) are currently silent, indicated by horizontal lines. The Violin part has a melodic line. At the bottom, there are two staves for a piano accompaniment, with a '2' indicating a second ending. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4.

93

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

2

Detailed description: This page of a musical score, numbered 93, features a variety of instruments. At the top, the Flute (Fl.) part has a melodic line with a long note at the end. Below it, the Clarinet (Clv.) plays a rhythmic pattern of eighth notes. The Maracas (Mrb.) part consists of two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment, including a quintuplet and a quartuplet. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The Violin (Vln.) section includes two staves: the upper staff has a melodic line with a quintuplet, and the lower staff has a rhythmic accompaniment. At the bottom, there are two more staves, likely for a double bass or piano, with a rhythmic pattern and a second ending bracket labeled '2'.

97

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

2

101

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

Cym.

2

4

5

2

105

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

2

109

Fl.

Clv.

Mrb.

S

A

T

B

Vln.

2

"OMO LAWORAN ERE"

(Mezzo Soprano)

'WOLE ARO

Music Teacher

Start-Rite Schools, Gudu District, Abuja

Phone number: 08050657880

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The final scene in the opera entitled "Iyunade" captures one's offspring as the true essence of life, a common belief among individuals in Yorubaland. It was initially composed in 2016 as the final scene of the opera but was later adapted for piano accompaniment and mezzo-soprano solo in 2018. According to the libretto, this was sung by a certain *Iya Osun* (Osun priestess) named *Osunbunmi* with the mezzo-soprano vocal range. The vocal number includes a recitation from the first measure to the ninth measure, and an aria starts from there to the end. In all, the piece extols the power of *Osun*, the Yoruba goddess of fertility, and re-echoes the credibility of one's progeny.

The composition was based on diatonic harmony, which majorly reflects styles from the Common Practice musical era. Some devices used to craft this piece include flowery notes as made prominent in the bass line of measures 14b – 17, m48 – 50, and m55b – 58. Both ascending and descending sequences were used in measures 11 – 14a and m39 – 44, respectively. Other devices include call and response between the voice and the piano accompaniment. Repetition and modulation were used to emphasise the main idea of the piece. Basically, the left hand of the piano accompaniment was crafted mostly to imitate the voice.

Below is the translation of the lyrics, which were composed in both English and the Yoruba language.

RECITATIVE LYRICS**ENGLISH TRANSLATION**

Osun o se, Yeye Odo e seun
Kabiyesi, this is destined to happen
The ancestors of this land, want your
heir from a blameless woman like Iyun'

Thank you, Osun, thank you, the Queen of the river
O king, this is destined to happen
The ancestors of this land, want your
heir from a blameless woman like Iyun'

**ARIA
LYRICS**

Omo lowuro kutu hai
Bi'le obi ba su

The child is the dawn
When the parents are old

A ki n ba'le ayo lai romo	One cannot but find "Ayo" game seeds in its box
E wole ayo e womo	Behold one with many seeds
Omọ tuntun laworan ere	A newborn child is the reflection of its parents
Omọ ọla, jinwin jinwin ileke	A child in riches and royalty
Sebi omọ laworan ere	A child is the reflection of its parents
Omọ lowuro kutu	The child is the dawn
Omọ l'owuro kutu	The child is the dawn
Mo ri 'un he bi n ba ni o, to je temi ma yin baba	I gained magnificently if I had you, and would praise the Almighty
Ma'dupe ore bi n ba ni o, to je temi mayin baba	I will appreciate the favour if I have you, I will praise the Almighty
Ma'yin baba, ma yin baba	I will praise the Almighty, I will praise the Almighty
Ma'dupe ore, ma'dupe ore, madupe oun t'Olu se	I will appreciate the favour, I will appreciate the favour, will be appreciative of what the Almighty has done
Omọ l'owuro kutu hai	The child is the dawn
Bi'le obi ba su	while the parents are old
A ki n ba'le ayo	One cannot help but find "Ayo" game seeds in its box
lai romo ewole ayo e womo	Behold one with many seeds
Omọ tuntun laworan ere	A newborn child is a reflection of its parents
Omọ ọla, jinwin jinwin ileke	A child in riches and royalty
Sebi omọ laworan ere	A child is the reflection of its parents
Omọ niyi, omọ nide	Children are dignifying, children are precious
Sebi omọ laworan ere	A child is the reflection of its parents
Omọ niyi, omọ nide	Children are dignifying, children are precious
Sebi omọ laworan ere	A child is the reflection of its parents
Omọ niyi, omọ nide	Children are dignifying, children are precious
Sebi omọ laworan ere	A child is the reflection of its parents
Ori omọ nin pese funni	One's child brings good luck
B'ori agbe se n pese fagbe	As the sparrow does for itself
Ori wa a kuku pese fun wa	We are all destined for good luck

Since this piece is dramatic, it is suggested that dramatic scenery be included in its performance, especially during instrumental interludes. Also, this piece has been adapted to be performed by a mezzo-soprano and a piano accompanist; the original orchestra score is available.

OMOLAWORAN ERE

(Mezzo soprano)

NO 14: ACT III, SCENE VI

Wole Aro

Moderato

O - sun o se Ye-ye o-do o seun Ka-bi-ye-si, this is

5

des-tined to ha-ppen The an - ces-tors of this land want your heir from a blame-less

8

wo-man like I-yun''

14

mp
O-

2
19

m^o lo-wu - r^o ku-tu hai bi-l^o o-bi ba su A ki n ba-le A-

24

yo lai r^o-m^o ɛ wo-le A-yo ɛ w^o-m^o ɔ-m^o tun-tun la-wo-rane - re

29

ɔ - m^o ɔ - la jin-win-jin-win i-l^o-k^o se-bi

33

ɔ - m^o la-wo-rane - re ɔ-m^o lo-wu-r^o ku - tu ɔ-m^o lo-wu-r^o ku-

38

f

tu Mo ri un he bi n ba ni o, to je te-mi ma yin Ba - ba

42

p

Madu-pe o - re bi n ba ni o, to je te-mi ma yin Ba - ba Mayin Ba-

46

a tempo

f *cresc.*

ba, ma yin Ba - ba Ma du-pe o - re, ma du - pe

rit.

49

cresc.

o - re, ma du-pe o - un t'O - lu se

52

57

mf
 0 - m0 lo-wu - r0 ku-tu hai

62

bi- lẹ o-bi ba su A ki n ba-le A - yo lai r0-m0 ẹ wo-le A-yo ẹ w0

67

m0 0-m0 tun-tun la-wo-ran e - re 0 - m0

72

o - la jin-win-jin-win i-le-ke se-bi o - mo la-wo-ran e - re o-mo

76

ni - yi, o-mo ni - de se - bi o - mo la-wo-ran e - re o-mo

80

ni - yi, o-mo ni - de se - bi o - mo la-wo-ran e - re o-mo

84

ni - yi, o-mo ni - de se - bi o - mo la-wo-ran e - re O-ri

88

o - mo nin pe - se fun ni bo - ri a - gbe sen pe - se fa - gbe O - ri wa ku - ku

93

pe - se fun wa

97 **rall.** -----

IMUMECHIEEN OKUPMUGWEM

(God's Love)

Warigbani, ThankGod Zebulun

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

Structural Analysis of *"Imumechieen Okupmugwem"*

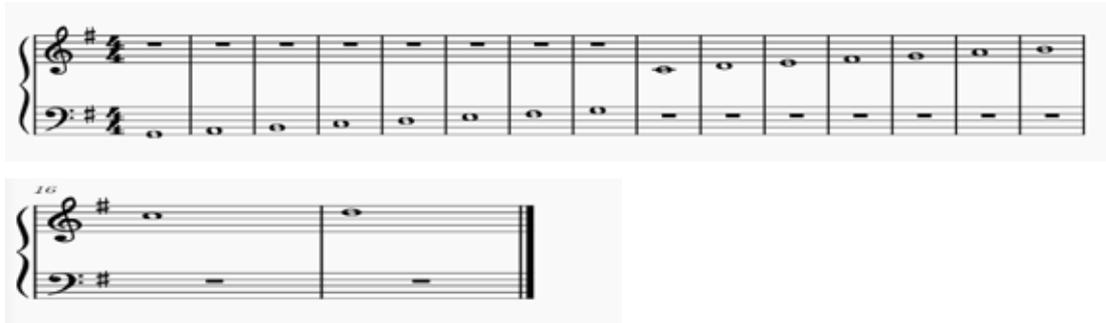
Identification and Form

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

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

The Scale Mode: Diatonic

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



The Melodic Structure of the Song

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

The Rhythmic Structure of the Melody

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



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

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

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

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

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

Dynamics /Expression Marks

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

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

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

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

IMUMECHIEEÑOKUPMUGWEM

(The Love Of God)

♩ = 96
Moderato

THANKGOD Z. WARIGBANI

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

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.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

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

9

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

B. *p*

Pno. *p*

Con. *p*

Sh. *p*

Wd. Bl. *p*

Fr. Dr. *p*

Trgl. *p*

11

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

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

14

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

B. *ff*

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

17

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

B. 

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

20

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

ji mi - nwón. I - nye - ji

22

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

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

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

24

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

ji Je - sus Christ i - be i -

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

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 24. The vocal parts (T. and B.) feature a melodic line with lyrics. The piano accompaniment provides harmonic support. The percussion parts include a Conga with a rhythmic pattern of eighth notes, a Shaker with a steady quarter-note pulse, a Wood Block with dotted quarter notes, a Frame Drum with a pattern of quarter notes and rests, and a Triangle with a rhythmic pattern of eighth notes.

26

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

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

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

28

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

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

2nd time
Animato
:&:

30

T.

B.

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

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 - gçk e -

B.

Pno.
ke e -

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

36

T.

bi o - sat e - kọt o - kwa i .

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

38 *ton.* **FINE**

T.
B.
Pno.
Con.
Sh.
Wd. Bl.
Fr. Dr.
Trgl.

40

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

42

T. I - mu - me - chiee`n

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

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

44

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

cheen, I - mu - me

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

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

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

46

Christ I - mu - me - chieeñ

T.

chieen Christ I - mu - me - chieeñ Imume chieeñ

B.

ff

Christ I - mu - me chieeñ

Pno.

Con.

Sh.

vd. Bl.

Fr. Dr.

Trgl.

48 **Christ**

T. **Christ**

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

Christ . . . I - ka - ki - go

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

Trgl.

50 $\text{♩} = 80$
Rallentando

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

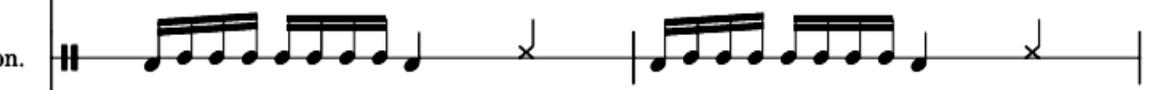
Trgl.

53 $\text{♩} = 80$ $\text{♩} = 75$

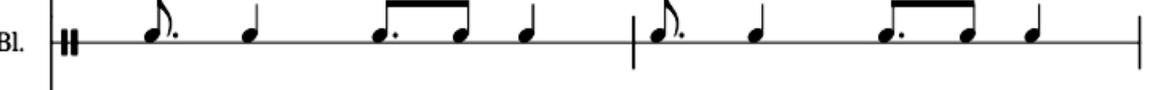
T. 

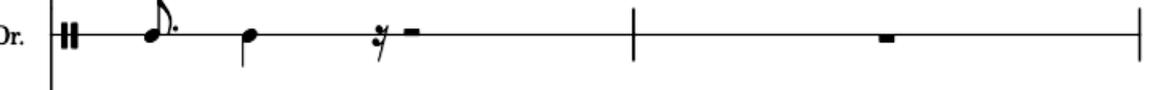
B. 

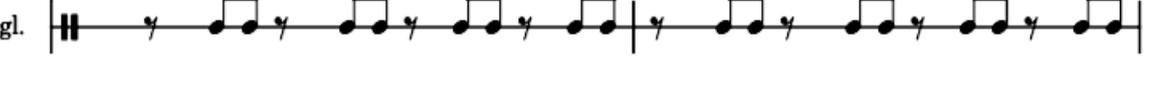
Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

Atempo (Andantino)

55 $\text{♩} = 80$

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

B. *f*

Pno. *mf*

Con. *mf*

Sh. *mf*

Wd. Bl. *mf*

Fr. Dr.

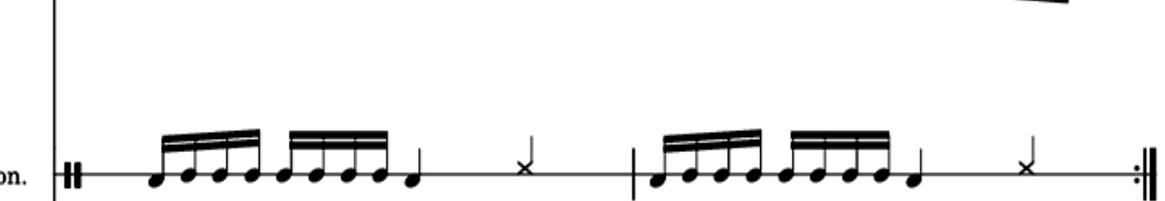
Trgl. *mf*

57

T. 

B. 

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

59

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

B. **ff**

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

Con.

Sh.

Wd. Bl.

Fr. Dr.

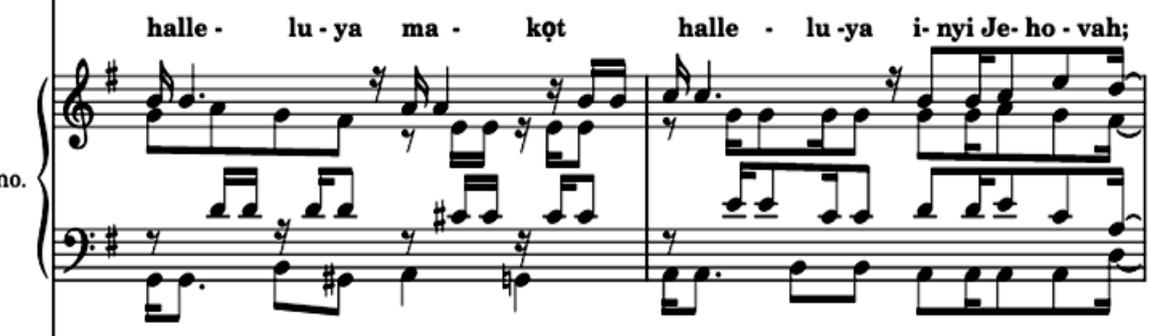
Trgl.

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

61

T. 

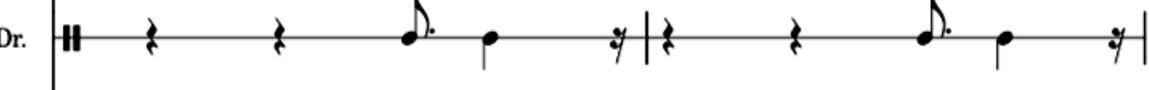
B. 

Pno. 

Con. 

Sh. 

Wd. Bl. 

Fr. Dr. 

Trgl. 

63

O-wu o-gbe i - tòn o-wu o-gbe u -

O-gbe i - tòn o-gbe u -

O-wu o-gbe i - tòn o-wu o-gbe u -

T.

B.

Pno.

Con.

Sh.

Wd. Bl.

Fr. Dr.

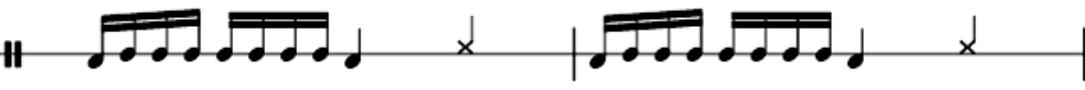
Trgl.

65

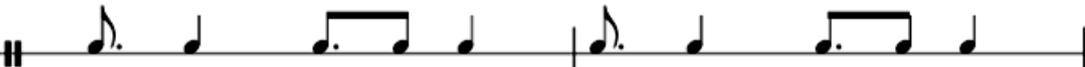
T. min iton kwun i-kpo-bo ta m'o - tu ña.

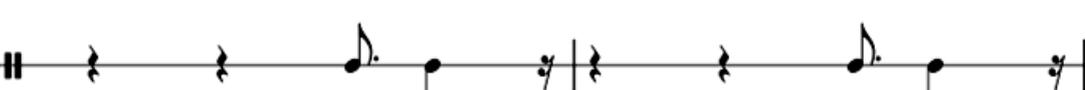
B. min min i-kpo-bo-ta m'o-tu ña kpota motu kpota motu

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

The musical score consists of nine staves. The top two staves are for vocal parts: Tenor (T.) and Bass (B.), both in treble clef with a key signature of one sharp (F#). The vocal lines are mostly rests, with a final note in the second measure of each staff. The piano accompaniment (Pno.) is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex rhythmic pattern with eighth and sixteenth notes. The percussion section includes Congas (Con.), Shakers (Sh.), Wood Blocks (Wd. Bl.), French Drums (Fr. Dr.), and Triangle (Trgl.). The Congas play a steady eighth-note pattern. The Shakers play a simple quarter-note pattern. The Wood Blocks play a dotted quarter-note pattern. The French Drums play a pattern of quarter notes with rests. The Triangle plays a pattern of eighth notes with accents.

Blank musical staff with five lines.



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