**Jangu Jangu ggwe Kristu**

Hymn no. 155 (MTO version 2000)

The song jangu i´jangu ggwe Kristu as known by its text literally translated come O Christ,

Calling on the awaited messiah to come. (Advent season)

Double Character: The parousie (2nd Coming ) and awaiting the birth of the saviour on Christmas Day.

The earliest version known to us is attributed to Abbey Joseph Pellegrin (1663-1745) with the title “*Venez Divin Messie”.* Harmonised later by *Abby Lambert from Versailles (1845).* An arrangement which is believed to have been delivered by the Missionaries of Africa to Uganda.

*Refer to Hymn Book (1938) Song number 57; Hymn Book (1944) Song Number 64; Hymn Book (1958) Song Number 65*

**Brief Analysis:**

**Text**

The Chorus calls on the saviour to come and rescue the nations.

The first verse is an appeal to the long-awaited saviour to come urgently; the supplication is not to consider the sinful ways but to have mercy on them.

In the first verse there is a reflection on how through the ages the people have waited for the saviour.

The Second verse looks at the fall of man and losing his favour with through sin. And therefore, pleas with the saviour to come and save his people from the enemy who awaits to devour them.

In the third verse is the plea again for the saviour to come from his throne and save us from sin and thus eternal punishment.

In the fourth verse is the call to God to look at all nations, which are in wailing and in total disarray. And therefore, the prayer to come and save them.

The fifth verse is the promise man makes to God: Once saved, he will praise God in eternity.

In the sixth and last verse is the plea to God to look at the suffering and agony of man.

His only hope and rescue lies in God.

**Harmonic structure (Homophony)**

Jangu jangu is a hymn written in a major diatonic scale. (Modern arrangements are contain contemporary harmony with more variations of minor septa chords)

Homophony means a melody line harmonised by one or more lines of voices. It may be

alto, tenor or bass.

The piece has two major parts. One beginning off-beat but with the tonic and ending in a tonic. The second part begins with Dominant and also ends with a dominant. Either part of the melodic structure can be used as refrain and chorus. (Depending on the arrangement of wording).

The melody of the piece is in a major diatonic scale. Its step wise movement in secondary intervals provides a smooth movement from the tonic back to the tonic in the first eight bars. For some countries the first eight bars form the chorus while for others these are the verses.

The chords vary from arrangement to arrangement. However, the structure is generally I-IV-I-V-IV with a repetition ending with the tonic. In order to avoid parallels, one may not avoid using sexta-chords. These are very common at the time the peace was first composed. (Late barrock).

This depends on the person rewriting the harmony. In the recent version of the MTO mr. Mukisa uses the melody taken over from the white Fathers with some modifications. (Missionaries of Africa).

Mr. Mukisa applies contemporary Technik to his harmony. The use of the minor septa-chords and chromatics.

This piece bears a three-four or six eight rhythms depending on the grouping of the beats.

**Demonstrations**

1. Harmony from the late barock period attributed to Joseph Pellegrin (1662-1745)
2. A two-voice-part arrangement (Bicinium) with variations, where the melody switches between the left and right hands (Michel Gorrette 1707-1795)
3. Mr. Michael Mukisa’s Arrangement