

# OYE

for SATB Chorus, Piano, opt. Percussion & Bass

Words & Music by  
Jim Papoulis  
Edited by  
Francisco J. Núñez

*♩* = 120

Piano

Shaker  
Agogo

Conga  
Drum

Bass

*f*

F(no 3rd) Eb(no 3rd) F(no 3rd) Eb(no 3rd)

*tacet 1st time*

4 **A** Soprano, 1st time solo, 2nd time tutti

*mf*

Es - tá so - lo, llo - ran - do en si - len - cio,  
Es - cú - cha - los, mí - ra - los es - cu - cha

Dmin Bb Dmin

*mp*

© Copyright 2004 by Jeemakis Music (BMI)  
This version © Copyright 2007 by Jeemakis Music (BMI)  
Administrated by Claryl Music (ASCAP)  
International Copyright Secured. All Rights Reserved.  
Hendon Music, Inc., Sole Agent.

M-051-47786-9

Engraved & Printed in U.S.A.

IMPORTANT NOTICE: The unauthorized copying of the whole or any part of this publication is illegal.

7 Soprano *Tutti*  
 en la os - cu - ri - dad Es - tá soñ - an - do, de - se - an - do  
 lo que tra - tan de de - cir Es - tán en bús - que - da, del ca - mi - no

Alto *Tutti*  
 Es - tá soñ - an - do, de - se - an - do  
 Es - tán en bús - que - da, del ca - mi - no

Bb Gmin7 C Dmin Bb

10 *mp cresc.*  
 con es - per - an - za, por l'o - por - tu - ni - dad. } Es - cú - cha - los,  
 pe - queñ - as vo - ces lla - mán - do - te. }

*mp cresc.*  
 con es - per - an - za, por l'o - por - tu - ni - dad. } Es - cú - cha - los,  
 pe - queñ - as vo - ces lla - mán - do - te. }

Dmin Bb Gmin7 C Bb *cresc.*

13

es - cú-cha - los el - los te lla - man.

es - cú-cha - los el - los te lla - man.

Tenor Tutti

es - cú-cha - los el - los te lla - man.

C

16 **B**

O - ye Are you lis - ten - ing? O - ye Can you hear them call - ing? We are call -

O - ye O - ye O - ye We are call -

O - ye O - ye O - ye We are call -

O - ye O - ye O - ye We are call -

F C Dmin

19

- ing to you. — O - ye Are you lis - ten - ing?

- ing to you. — O - ye

- ing to you. — O - ye

Bb(add9) ing to you. — O - ye

C F

21

O - ye Can you hear them call - ing? — Can you hear \_

O - ye O - ye Can you hear \_

O - ye O - ye Can you hear \_

O - ye O - ye Can you hear \_

C Dmin

23

us?  
us?  
us?  
us?

Bb(add9) C F(no 3rd) Eb(no 3rd)

25

F(no 3rd) Eb(no 3rd) F(no 3rd) Eb(no 3rd) F(no 3rd) Eb(no 3rd)

**C** *p* 1st time, louder each time  
Soprano tacet 1st time

28

I can hear you call - ing.

O - ye Are you lis - ten - ing? O - ye Can you hear us?

Tenor tacet 1st & 2nd time

La la la la la

Bass tacet 1st & 2nd time

La la la la la

tacet 4th time

F Eb F Eb

Cowbell

tacet 1st and 4th time

30

ing

I can hear you call - ing

O - ye Are you lis - ten - ing? O - ye Can you hear us?

la la la la la

la la la la la

F Eb F Eb

repeat 4 times

32

(Claps) I can hear you call - ing.

O - ye o - ye o - ye o - ye o - ye

(Claps)

O - ye o - ye o - ye o - ye o - ye

(Claps)

O - ye o - ye o - ye o - ye o - ye

34 **D**

*f* O - ye Are you lis - ten - ing? O - ye Can you hear them call - ing? \_ We are call -

O - ye O - ye O - ye We are call -

O - ye O - ye O - ye We are call -

O - ye O - ye O - ye We are call -

*f* F O - ye C O - ye Dmin O - ye We are call -

37

- ing to you. — O - ye Are you lis - ten - ing?

- ing to you. — O - ye

- ing to you. — O - ye

Bb (add 9) C F

39

O - ye Can you hear them call-ing? — Can you hear — us?

O - ye O - ye Can you hear — us?

O - ye O - ye Can you hear — us?

O - ye O - ye Can you hear — us?

C Dmin Bb (add 9) C



42 **E**

O - ye Are you lis - ten - ing? O - ye Can you hear them call - ing? ..

O - ye O - ye

O - ye O - ye

O - ye O - ye

G D

44

We are call - ing to you. —

O - ye We are call - ing to you. —

O - ye We are call - ing to you. —

O - ye We are call - ing to you. —

Emin C(add 9) D

46

O - ye O - ye Can you hear them call - ing? -

O - ye O - ye

Are you lis - ten - ing? O - ye

O - ye O - ye

48

(Optional repeat) (Claps)

Can you hear \_\_\_\_\_ us? O - ye.

(Claps)

O - ye Can you hear \_\_\_\_\_ us? O - ye.

(Claps)

O - ye Can you hear \_\_\_\_\_ us? O - ye.

(Claps)

O - ye Can you hear \_\_\_\_\_ us? O - ye.

Emin C(add 9) D (Optional repeat) G

(Optional repeat)

## Sounds of a Better World – Small Voices Calling

### ABOUT THE COMPOSER

Jim Papoulis' work focuses on combining the music of his roots – classical and jazz– with the rhythms and influence of worldbeat, folk, and multi-ethnic sounds. His compositions for choirs, orchestras, string quartets, and chamber ensembles have been performed worldwide, including at London's Royal Albert Hall with the Royal Philharmonic Orchestra and 300-member children's choir, and at the Great Wall of China with a 500-member children's choir. He recently collaborated with Geoffrey Holder to re-create the Alvin Ailey Dance Company's signature piece, *The Prodigal Son*, and a 45-minute orchestral/tribal suite for the Dance Theatre of Harlem.

He works closely with The Foundation for Small Voices to conduct Songwriting Workshops for children worldwide, encouraging them to find their own voices, to write the lyrics that truly reflect their thoughts and hopes, and to be confident that they are heard. These experiences composing with children continue to be a great source of inspiration to him.

### PROJECT NOTES from the composer

While working in Mexico, I had the opportunity to work closely with young children from economically challenged areas. The children from one particular inner city school program at Colegio MacGregor, Acapulco were part of a Small Voices Songwriting Workshop that Hyatt Regency Acapulco sponsored. The children spoke little English but were easily reached through the music and rhythms I played; with the help of enthusiastic translators we connected further. When I asked them if they had a message that they would want to convey to the world in song, their answer was very simple: to listen. The translation of "listen," or "listen up," is "OYE." This seemed like a wonderful, easy word to sing, and our OYE is a result of those experiences.

When I hear this song performed, I am suddenly transported back to the streets where these children walk, go to school, live with little, and dream; they dream that somehow, somewhere, their small voices will be heard. For little Fernando, his friends and teachers at Colegio MacGregor, I remain an ardent listener.

– Jim Papoulis

### TRANSLATION

Esta solo, llorando	<i>All alone, in the darkness</i>
en silencio, en la oscuridad	<i>They are crying out for your help</i>
Esta soñando, deseando	<i>They are hoping, they are dreaming</i>
con esperanza, por la oportunidad.	<i>They are asking, for a change to be heard.</i>
Escuchalos, escuchalos, ellos te llaman.	<i>Are you listening, can you hear their cries?</i>
Escuchalos, miralos	<i>They are watching, they are listening</i>
escucha lo que tratan de decir	<i>They are searching to find their way</i>
Estan en busqueda, del camino	<i>Can you see them, can you hear them calling</i>
pequeñas voces llamandote.	<i>What their voices are trying to say.</i>

### PERFORMANCE NOTES

OYE should remain true to its cultural and rhythmic roots—those of South America. Performed with a fun spirit that continues to gain momentum until the final measure, the freshness of "Oye" will come to life. Each time the refrain "OYE" is sung, there should be a crescendo of tempo, of enthusiasm, and of rhythmic intensity (i.e. m.10-16).

Letter C (m. 28) sounds like a celebration: Each of the four repeats adds a layer of voices, and the dynamic level and vocal intensity grows with the addition of each layer. By the time the fourth repeat is sung, when the piano and bass tacet, there could be accompanying vocal sounds of festivity. These might be made by one or more of the individual choir members: "yee,yee,yee,yee," a rolling of the tongue from low to high pitch, "coo,coo,coo," etc.

*For more information on the project **Sounds of a Better World = small voices calling**, visit [www.foundationforsmallvoices.org](http://www.foundationforsmallvoices.org)*

Original recording from the compilation CD (VR CD 2010)

SOUNDS OF A BETTER WORLD = can you hear on Vital Records, Inc.

*Jim Papoulis is donating his composer royalties to the Foundation For Small Voices.*

*The Foundation For Small Voices is a non-profit organization dedicated to bringing awareness and funding to programs supporting the empowerment of children throughout the world by fostering their creativity through music and role models.*



# OYE

13

Words & Music by  
Jim Papoulis  
Edited by  
Francisco J. Núñez

Shaker & Agogo

$\text{♩} = 120$

Shaker

Agogo

4 **A**

10

16 **B**

22

28 **C** repeat 4 times

32 **D**

37

42 **E**

47 (Optional repeat)

© Copyright 2004 by Jeemakis Music (BMI)  
This version © Copyright 2007 by Jeemakis Music (BMI)  
Adminstrated by Claryl Music (ASCAP)  
International Copyright Secured. All Rights Reserved.  
Hendon Music, Inc., Sole Agent.

M-051-47786-9

Engraved & Printed in U.S.A.

IMPORTANT NOTICE: The unauthorized copying of the whole or any part of this publication is illegal.

# OYE

Conga Drum

Words & Music by  
Jim Papoulis  
Edited by  
Francisco J. Núñez

$\text{♩} = 120$  *tacet 1st time*

6

11

16 **B**

22

28 **C** *repeat 4 times*

34 **D** *f*

40 **E**

46 *(Optional repeat)*

© Copyright 2004 by Jeemakis Music (BMI)  
 This version © Copyright 2007 by Jeemakis Music (BMI)  
 Administrated by Claryl Music (ASCAP)  
 International Copyright Secured. All Rights Reserved.  
 Hendon Music, Inc., Sole Agent.

M-051-47786-9

Engraved & Printed in U.S.A.

**IMPORTANT NOTICE:** The unauthorized copying of the whole or any part of this publication is illegal.

# OYE

15

Cowbell

Words & Music by  
Jim Papoulis  
Edited by  
Francisco J. Núñez

The musical score is written for a cowbell in common time (C). It begins with a tempo marking of  $\text{♩} = 120$ . The score is divided into measures, with some measures containing rests or specific rhythmic patterns. Section A (measures 1-15) consists of a long rest followed by a double bar line, a measure with a '2' above it, a double bar line, a measure with a boxed 'A' above it, and a final long rest. Section B (measures 16-31) starts with a boxed 'B' and a long rest, followed by a measure with a boxed 'C' and 'Cowbell' above it, and then a series of rhythmic patterns including eighth notes and rests, with a '2' above a measure and a '4' above another. Section C (measures 32-35) features a rhythmic pattern of eighth notes and rests, with a boxed 'D' above the final measure and a dynamic marking of *f*. Section D (measures 36-41) continues with rhythmic patterns, including a measure with a '3' above it and another with a '5' above it. Section E (measures 42-47) starts with a boxed 'E' and a series of rhythmic patterns, with measures marked with '2', '4', '6', and '8' above them, and ends with a final rhythmic pattern and a double bar line. The instruction '(Optional repeat)' is placed above the final measures of section E.

© Copyright 2004 by Jeemakis Music (BMI)  
This version © Copyright 2007 by Jeemakis Music (BMI)  
Adminstrated by Claryl Music (ASCAP)  
International Copyright Secured. All Rights Reserved.  
Hendon Music, Inc., Sole Agent.

M-051-47786-9

Engraved & Printed in U.S.A.

IMPORTANT NOTICE: The unauthorized copying of the whole or any part of this publication is illegal.

# OYE

Words & Music by  
Jim Papoulis  
Edited by  
Francisco J. Núñez

$\text{♩} = 120$

The musical score is written for bass in 4/4 time with a tempo of 120 beats per minute. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes several sections marked with letters in boxes: Section A (measures 2-10), Section B (measures 15-18), Section C (measures 28-31, marked 'tacet 1st and 4th time' and 'repeat 4 times'), Section D (measures 32-36, marked 'f'), and Section E (measures 42-45). There is also an '(Optional repeat)' section starting at measure 46. The score uses various rhythmic values including eighth and sixteenth notes, rests, and dynamic markings like 'f'.

© Copyright 2004 by Jeemakis Music (BMI)  
This version © Copyright 2007 by Jeemakis Music (BMI)  
Administrated by Claryl Music (ASCAP)  
International Copyright Secured. All Rights Reserved.  
Hendon Music, Inc., Sole Agent.

M-051-47786-9

Engraved & Printed in U.S.A.

IMPORTANT NOTICE: The unauthorized copying of the whole or any part of this publication is illegal.

