

sounds of a better world



small voices calling™

48005166 / OYE / 3-PT TREBLE // US \$1.95

# Oye

## Jim Papoulis

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BOOSEY & HAWKES

# 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  
en silencio, en la oscuridad  
Esta soñando, deseando  
con esperanza, por la oportunidad.

*All alone, in the darkness  
They are crying out for your help  
They are hoping, they are dreaming  
They are asking, for a change to be heard.*

Escuchalos, escuchalos, ellos te llaman.

*Are you listening, can you hear their cries?*

Escuchalos, miralos  
escucha lo que tratan de decir  
Estan en busqueda, del camino  
pequeñas voces llamandote.

*They are watching, they are listening  
They are searching to find their way  
Can you see them, can you hear them calling  
What their voices are trying to say.*

## 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 [soundsofabetterworld.org](http://soundsofabetterworld.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

for Three-Part Treble Voices, Piano, opt. Percussion & Bass

Words & Music by

Jim Papoulis

Edited by

Francisco J. Núñez

**Piano**

$\text{♩} = 120$

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

*f*

**Shaker**

**Agogo**

*tacet 1st time*

**Conga**

**Drum**

**Bass**

4 **A** Treble I, 1st time solo, 2nd time tutti

*mf*

Es - ta so - lo, llo - ran - do en si - len - cio,  
Es - cu - cha - los, mi - ra - los es - cu - cha

*mp*

Bb Dmin

Treble I

Tutti

en la os - cu - ri - dad  
lo que tra-tan de de-cir

Es - ta soñ - an - do,  
Es - tan en bus-que-dad,

de - se - an - do  
del ca - mi - no

Treble II

Tutti

Es - ta soñ - an - do,  
Es - tan en bus-que-dad,

de - se - an - do  
del ca - mi - no

Bb

Gmin7

C

Dmin

Bb

Piano accompaniment for Treble I and Treble II. The score includes chords (Bb, Gmin7, C, Dmin) and melodic lines with dynamic markings like *mp* and *cresc.*

*mp cresc.*

*Tutti*

*mp cresc.*

con es - per - an - za,  
pe - queñ - as vo - ces

por l'o - por - tu - ni - dad.  
Ila - man - do - te. —

Es - cu - cha - los, —

*mp cresc.*

con es - per - an - za,  
pe - queñ - as vo - ces

por l'o - por - tu - ni - dad.  
Ila - man - do - te. —

Es - cu - cha - los, —

Dmin

Bb

Gmin7

C

Bb

Piano accompaniment for the lower staves, including bass clef parts and chords (Dmin, Bb, Gmin7, C, Bb). The score includes dynamic markings like *cresc.*

*cresc.*

13 *mp* *mf*

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

Treble III Tutti

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

C

16 **B** *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 -

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) C F

21

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

O - ye Can you hear -

O - ye Can you hear -

O - ye Can you hear -

C Dmin

24

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

Musical score for Treble I, measures 28-30. The score is written on a single treble clef staff. It begins with a dynamic marking of *p* and a tempo marking of *1st time, louder each time*. The first measure (28) contains the lyrics "I can hear you call - ing." with a fermata over the word "ing". The second measure (29) contains "O - ye Are you lis - ten - ing?" with a fermata over "ing?". The third measure (30) contains "O - ye Can you hear - us?" with a fermata over "us?". The score includes various musical notations such as slurs, ties, and dynamic markings. A section of the score is marked "repeat 4 times" at the end of measure 30. The word "Cowbell" is written above the staff in measure 29, and "tacet 1st and 4th time" is written below the staff in measure 29.

Musical score for Treble II and Bass parts, measures 28-30. The score is written on two staves: a treble clef staff for Treble II and a bass clef staff for the Bass part. Treble II part (28-30):  
Measure 28: "I can hear you call - ing." with a fermata over "ing".  
Measure 29: "O - ye Are you lis - ten - ing?" with a fermata over "ing?".  
Measure 30: "O - ye Can you hear - us?" with a fermata over "us?".  
The Treble II part includes slurs, ties, and dynamic markings. A section is marked "repeat 4 times" at the end of measure 30. The word "la" is written above the staff in measures 28, 29, and 30. The Bass part (28-30):  
Measure 28: "I can hear you call - ing." with a fermata over "ing".  
Measure 29: "O - ye Are you lis - ten - ing?" with a fermata over "ing?".  
Measure 30: "O - ye Can you hear - us?" with a fermata over "us?".  
The Bass part includes slurs, ties, and dynamic markings. A section is marked "repeat 4 times" at the end of measure 30. The word "la" is written above the staff in measures 28, 29, and 30. The page number "30" is located at the top left of the score.





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 Can you hear us?

O - ye Can you hear us?

C Dmin Bb (add 9) C

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

O - ye O - ye

O - ye G O - ye D

44 We are call - ing to you. —

O - ye We are call - ing to you. —

O - ye We are call - ing to you. —

Emin D C(Cladd 9)

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

Guitar: G

O - ye O - ye  
Can you hear us? (Claps)  
O - ye.  
Can you hear us? (Claps)  
O - ye.

Guitar: D

48  
Can you hear us? (Claps)  
O - ye.  
Can you hear us? (Claps)  
O - ye.  
Can you hear us? (Claps)  
O - ye.  
Can you hear us? (Claps)  
O - ye.

Guitar: Emin, C(add 9), D, G

*(Optional repeat)*

*(Optional repeat)*

Guitar: V

# OYE

Shaker & Agogo

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$\text{♩} = 120$

Shaker

Agogo

repeat 4 times

(Optional repeat)

# OYE

Conga Drum

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♩ = 120 *tacet 1st time*

# OYE

Cowbell

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

$\text{♩} = 120$

**A**

16 **B**

**C** Cowbell

*repeat 4 times*

32

**D**

*f*

36

**E**

42 **E**

*(Optional repeat)*

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