

Music in the Service of Politics of Acrimony: A Textual and Socio-Musical Analysis of ‘*B’Oju W’ole*’ and ‘*Ilé Ologo*’

Blessing Amos Amole, PhD

Department of Music

Alvan Ikoku Federal University of Education,
Owerri, Imo State, Nigeria.

Abstract

The intensification of political intolerance, moral decline, and social fragmentation in contemporary African societies has renewed interest in cultural and religious media capable of fostering ethical consciousness and social reform. Sacred music, long associated with worship and spiritual edification, increasingly functions as a vehicle for political commentary and moral regulation. This study examines the sacred compositions *B’Oju W’ole* and *Ilé Ologo* by Blessing Amole, analysing their textual, musical, and socio-cultural dimensions to demonstrate how sacred music engages with the politics of acrimony. Through discography, score reading, and textual analysis, the study reveals that the compositions expose societal vices such as hypocrisy, corruption, sacrilege, and hostile political behaviour. The songs operate as corrective instruments that caution leaders and citizens against actions capable of undermining justice, peace, and national development. The study concludes that sacred music remains a viable medium for political engagement, moral regeneration, and social transformation, and recommends that composers continue to produce spiritually edifying and socially responsive works.

Keywords: African Christian Music, Moral Regulation, Political Acrimony, Sacred Music, Social Criticism



Introduction

Music occupies a central place in African societies as a medium of communication, cultural preservation, religious expression, and political engagement. Scholars such as Nketia (1974), Merriam (1964), and Blacking (1973) emphasise that African musical practices are inseparable from the social environments that produce them. Music articulates communal experiences, communicates values, challenges injustice, and shapes public consciousness. It is therefore unsurprising that musicians frequently assume roles as social commentators, moral educators, and agents of transformation (Akuno 2012; Omojola 2020).

Across African history, musical expression has been deployed to address oppression, corruption, leadership failure, religious hypocrisy, and moral decadence (Idamoyibo 2017; Ajayi 2014). Through lyrical content and performance practice, musicians provide platforms for expressing public concerns and advocating social change. This tradition persists in contemporary Nigeria, where political hostility and divisive rhetoric have become defining features of public life.

The phenomenon commonly described as the politics of acrimony refers to a political culture marked by bitterness, intolerance, personal attacks, and antagonistic relationships among political actors. Such politics erodes democratic dialogue, fosters conflict, and weakens institutions. In Nigeria, its consequences include electoral violence, ethnic and religious tension, abuse of power, and declining public trust in governance (Okafor 2005; Ajayi 2014).

In response, religious institutions and artists have increasingly contributed to efforts aimed at moral and social reform. Sacred music, traditionally associated with worship and devotion, has expanded beyond liturgical boundaries to engage actively with societal concerns (Adedeji 2006; Daramola 2017). Sacred musicians often operate within prophetic traditions that require speaking truth to power and upholding moral standards. Through their compositions, they draw attention to societal problems and encourage reflection, repentance, and transformation.

Blessing Amole stands within this tradition. Her compositions frequently address morality, righteousness, accountability, and the consequences of human actions. Two of her works, *B'Oju W'ole* and *Ilé Ologo*, exemplify how sacred music can confront societal misconduct and encourage moral regeneration. *B'Oju W'ole*, meaning “Look Downwards from Heaven”, is a supplicatory and prophetic song that appeals for divine intervention in the face of corruption and injustice. Its text includes lines such as “B'Oju w'ole, Oluwa, ka fi hàn ohun tí a kò rí”, which implores God to expose hidden wrongdoing. *Ilé Ologo* presents a theological vision of eternal reward for righteous living and warns against behaviours that compromise

moral integrity. Its text reminds listeners that “Ilé Ologo l’a nlọ, kì í ẹ̀ ayé àìnípẹ̀kun”, emphasising the transient nature of earthly power.

These compositions merge devotion with social engagement, addressing political hostility, moral duplicity, and unethical behaviour. They demonstrate how sacred music can promote ethical consciousness and social responsibility. Yet scholarly attention has tended to privilege secular protest music over sacred compositions that perform similar socio-political functions (Barz and Cooley 2008; Waterman 1990). This gap necessitates a focused examination of sacred musical texts as instruments of political criticism and moral regulation.

This study therefore investigates *B’Oju W’ole* and *Ilé Ologo* to demonstrate how sacred music functions in the service of politics of acrimony. Through discography, score reading, and textual analysis, the study argues that sacred music remains a powerful medium for social criticism, political engagement, and national development. It further contends that contemporary sacred musicians continue to play crucial roles as agents of social transformation by challenging injustice, encouraging ethical leadership, and promoting harmonious society.

Theoretical and Conceptual Framework

African musical thought emphasises the inseparability of music from social life. Nketia (1974) and Arom (1991) demonstrate that African musical structures embody cultural values and social meanings. Nzewi (1997) further argues that African music operates within a creative continuum where musical expression reflects communal ethics and cosmological understandings. This study draws on these perspectives to interpret sacred compositions as socio-musical texts embedded within cultural and political realities.

The conceptual orientation of this study rests on three interrelated ideas. First, music as social commentary. Blacking (1973) and Turino (2008) show that music often functions as a medium for articulating communal concerns and critiquing social injustice. In Nigeria, musicians have historically used songs to challenge corruption, oppression, and leadership failure (Ajayi 2014; Idamoyibo 2017).

Second, sacred music has a prophetic voice. Adedeji (2006) and Daramola (2017) highlight the role of sacred musicians as moral regulators who speak truth to power. Sacred compositions frequently address ethical lapses, encourage repentance, and promote righteous conduct.

Third, politics of acrimony as a socio-cultural challenge. Acrimonious politics undermines democratic participation and fosters hostility, division, and corruption. Sacred music, by invoking moral and spiritual authority, offers a counter-narrative that promotes accountability and ethical leadership.

Together, these concepts provide the analytical lens through which *B'Oju W'ole* and *Ilé Ologo* are examined.

Methodology

The study employs a qualitative research design that integrates discography, score reading, and textual analysis. The primary materials consist of the musical scores and song texts of *B'Oju W'ole* and *Ilé Ologo*. Discography offers insight into performance practice, interpretive choices, and the expressive possibilities inherent in the works. Score reading enables close examination of compositional structure, tonal organisation, stylistic devices, and the relationship between musical elements and thematic intent. Textual analysis facilitates interpretation of lyrical content, symbolic language, and the socio-political meanings embedded within the songs.

This combination of methods is well suited to the study of sacred music because it allows for a holistic exploration of musical structure, textual meaning, and cultural context. It supports an integrated understanding of how the compositions operate simultaneously as artistic creations, spiritual expressions, and vehicles for social commentary.

Textual and Socio-Political Analysis

The textual and socio-political dimensions of the two compositions reveal how sacred music can function simultaneously as devotional expression and moral critique. *B'Oju W'ole* presents a supplicatory appeal for divine intervention in the face of societal corruption, injustice, and moral decline. Its text conveys deep frustration with hidden wrongdoing and calls upon God to expose evil, as captured in the line “ka fi hàn ohun tí a kò rí”, which expresses a yearning for the revelation of concealed misconduct. Through its condemnation of hypocrisy, oppression, and unethical leadership, the song operates not only as a prayerful plea but also as a pointed commentary on the moral failures of contemporary society. Its tone aligns with African prophetic musical traditions in which sacred musicians address social problems through spiritual language, situating the composition within broader discourses on political accountability and moral regeneration.

Ilé Ologo offers a contrasting yet complementary perspective by presenting a theological vision of eternal reward for righteous living. The song juxtaposes the fleeting nature of earthly power with the permanence of spiritual accountability, reminding listeners through the line “Ilé Ologo l’a nlọ” that ultimate judgement lies beyond the temporal world. It cautions against greed, dishonesty, and self-centredness, implicitly critiquing political and social behaviours that undermine integrity. By emphasising eschatological accountability, the composition encourages ethical conduct and warns against moral corruption, functioning as both spiritual exhortation and moral corrective.



Together, the two compositions merge devotion with social engagement. *B'Oju W'ole* confronts corruption and injustice through supplication, while *Ilé Ologo* promotes ethical consciousness through reflection on eternal consequences. Their combined effect is a sustained critique of political hostility, moral duplicity, and unethical behaviour. In doing so, they demonstrate how sacred music can serve as a moral compass in contexts marked by acrimonious politics, offering listeners a spiritually grounded framework for ethical reflection.

The musical construction of the works reinforces these textual messages through deliberate compositional choices. Both pieces employ mixed structural forms that blend homophonic and polyphonic textures, allowing for expressive contrast and dynamic interplay. *B'Oju W'ole*, set in G major with an andante tempo, cultivates a reflective and supplicatory atmosphere, while *Ilé Ologo*, in B flat major and moderato tempo, evokes anticipation and spiritual aspiration. These tonal and temporal decisions support the thematic intentions of each composition.

The composer employs a range of techniques including sequence, parallel thirds, syncopation, tonal shifts, repetition, counterpoint, imitation, hemiola, and call and response. These devices intensify emotional expression, highlight key textual themes, and encourage communal participation. Call and response strengthens the sense of collective accountability and shared moral responsibility, reinforcing the socio-political messages embedded in the texts.

The performance contexts of the compositions further enhance their impact. Designed for concert halls and church auditoria, the works occupy spaces where artistic appreciation and spiritual reflection intersect. Their presence in such communal environments amplifies their socio-political resonance, enabling them to function as both aesthetic creations and instruments of moral engagement.

Discussion

The analysis demonstrates that sacred music can function as a potent medium for addressing politics of acrimony. By exposing societal vices and promoting ethical consciousness, *B'Oju W'ole* and *Ilé Ologo* exemplify how sacred compositions contribute to moral regulation and social transformation. They align with African traditions where music serves as social commentary and prophetic voice.

Sacred music's effectiveness lies in its ability to invoke spiritual authority, employ symbolic language, and engage in communal participation. In contexts marked by political hostility and moral decline, sacred compositions offer alternative narratives that promote justice, accountability, and harmony.



Conclusion and Recommendations

Sacred music remains a viable instrument for political engagement, moral regeneration, and social transformation. The compositions analysed in this study demonstrate how sacred musicians can challenge injustice, encourage ethical leadership, and promote societal harmony. It is recommended that composers continue to produce religious music that is spiritually edifying, socially relevant, and responsive to contemporary challenges. Scholars should also expand research on sacred music's socio-political functions to enrich understanding of its role in African societies.

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Appendix I: Full Score of 'B'Oju W'ole' B'OJU WO'LE!

(Look downwards)
Free accompaniment with Indigenous musical instruments

Amole, Blessing Amos

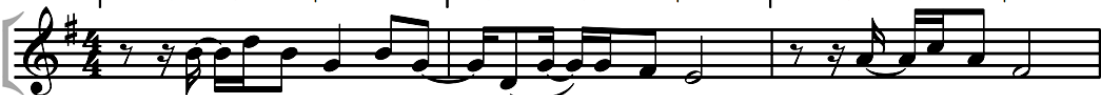
08063971081

Doh is G

Andante

mf | .,m:-,s .m | d :m .d | d ,s:-,d:-,d .t_l | l_l :- | .,r :-,f .r | t_l :-

SOPRANO



B'o-ju wó-le, ki O - s'a - nu fun wa B'o - ju w'o-le,

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



s'a - nu fun wa, B'o ju w'o le s'a - nu fun wa B'o - ju w'o le,

8 | .,t_l,r :-,r .t_l | d :- | .,m:-,s .m | d :m .d | d ,s:-,d:-,d .t_l | l_l :- | .,r :-,f .r | t_l :-



a - nu la fe. B'o ju w'o le ki O - s'a - nu fun wa B'o - ju w'o le

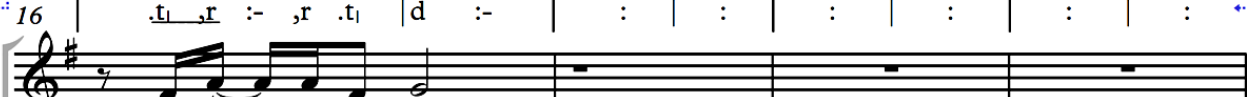
12 | .,m,l :-,l .l | s :- | .,s :-,d' .s | m :- | .,m,s :-,s .s | f :- | .,r :-,f .r | t_l :-



s'a - nu fun wa, B'o ju w'o le s'a - nu fun wa B'o - ju w'o le,

16 | .,t_l,r :-,r .t_l | d :- | : | : | : | : | : | :

Interlude



a - nu la fe

20 | : | : | *f* .m,s :- ,s.m | f .r,f :- ,f .r | m .d,m :- ,m.d | r .t₁ :r .r

A - nu la fe, A - nu la fe, A - nu la fe, A - nu

: | .t₁ ,r :- ,r .t₁ | d .s₁ ,d :- ,d .s₁ | l₁ .f₁ :l₁ .l₁

A - nu la fe, A - nu la fe, A - a nu

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

A - nu la fe, A - nu

: | : | : | : | : |

23 | d .m,s :- ,s.m | f .r,f :- ,f .r | m .d,m :- ,m.d | r .t₁ :r .r | d . : | : |

ni A - nu la fe, A - nu la fe, A - nu la fe A - nu ni

s₁ . : | s₁ .d :- | t₁ :- | - .s₁ :t₁ .t₁ | s₁ . : | s₁ .d :-

ni A-nu o A - nu ni A-nu

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

ni A-nu o - - A - nu ni A-nu

:m,l .l | :d,m,m | :s₁ ,r .r | :s₁ ,d .d | :m,l .l | :d,m,m

A - nu A - nu A - nu A - nu A - nu A - nu

Interlude

26



o - - A - nu A - nu

o A - nu A - nu

A - nu A - nu A - nu

29



mf
:s .l
O lu

p
A - nu-----

33 | s :- | m.l :l .l | s :- | - :d'.d' | d'.m :s .s | m :l .r

wa sa - nu fun wa ge ge bi i se un i fe

: | : | : | r.f.f | m . : | :

A - nu ni

mp | .m,s :- ,s .m | f r.f :- ,f .r | m .d,m :- ,m .d | r .t.r .r | d .m,s :- ,s .m | f r.f :- ,f .r

A - nu la fe, A - nu la fe, A - nu la fe, A - nu ni A - nu la fe, A - nu la

| d :- | d.l.l :l | s | :- | - .s | :- .s | d | . : | s .d :d

A - nu o----- A nu ni A - nu-----

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

Re, ge ge be i ro nu o po s'a nu Re fun wa

: | r.f.f | m . : | : | : | : | :

A - nu ni

| m .d,m :- ,m .d | r .t.r .r | d . : | : | : | : | : | :d'.d'

fe, A - nu la fe A - nu ni O-ya

| d :- | d.l.l :l | s | :- . , | : | : | : | : | :

A - nu ni

ff *Poco Rall.....*

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

O ni bu o -re O ni bu o re s'a - nu fun wa

| d .r :r .d |d :- .s_l |m .m :r .m |l_l .r :r .t_l |s_l :t_l |t_l :t_l |s_l :- | - :-

O ni bu o -re a - nu la fe ba-ba da-kun s'a - nu fun wa

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

O ni bu o -re O ni bu o -re da-kun s'a - nu fun wa

| m_l .f_l :f_l .m_l |m_l :- | m_l .d :d .t_l |d .t_l :- |s_l :r_l |r_l :r_l |d_l :- | - :-

O ni bu o -re A - nu la fe o s'a - nu fun wa

Appendix II: Full Score of 'Ilé Ologo'

ILE OLOGO

(The Glorious Home)

Amole, Blessing Amos
08063971081

To be accompanying by indigenous musical instruments in woro beat

Moderato Doh is Bb ***p***

BASS

I - le o - lo - go i - le o - lo - go i - le o - lo -

Beat starts ***f***

Sop.

O

Alto

O

Ten.

O

Bass

go I - le o - lo - go i - le o - lo - go i - le o - lo -

ff

5 | r :- :- | - :- :- | d :- :- | - :- :- | : : | : : | : : | : : |

o _____

l :- :- | s :- :- | - :- :- | m :- :- | s :- :- | - :- :- | : : | : : | : : | : : |

o _____

f :- :- | - :- :- | m :- :- | - :- :- | m :- :- | s :- :- | d' :- :- | d' :- :- | s :- :- | m :- :-

o _____ I - gba - wo n'o rio? _____ i -

d :- :- | - :- :- | l :- :- | d :- :- | - :- :- | : : | : : | : : | : : |

go _____

7 | : : | : : | : : | : : | : : | : : | : : | : : | : : |

gba - wo n'o rio? _____ i - gba - wo n'o ri i -

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

p 1.

9 | : : | : : | : :d |r :d :r | d :- :- | - :- :- | - :- :- | - :- :-

I - le o - lo - go

| : : | : : | : :s₁ |l₁ :s₁ :l₁ | s₁ :- :- | - :- :- | - :- :- | - :- :-

I - le o - lo - go

| s₁ :- :d | - :r :- | r :- :m |f :m :f | m :- :- | - :- :- | - :- :- | - :- :m

8 gba - wo n'o ri I - le o - lo - go i

| : : | : : | : :s₁ |r :d :r | d :- :- | - :- :- | - :- :- | - :- :-

I - le o - lo - go

2. *f*

11 | d :- :- | - :- :- | - :- :- | - :- :- || s :- :- | - :d' :l | s :- :- | - :- :-

go I lu a - yo

| s₁ :- :- | - :- :- | - :- :- | - :- :- || : : | : : | : :m |f :m :f

go ni 'le O - lu -

| m :- :- | - :- :- | - :- :- | - :- :- || : : | : : | : :s |l :s :l

8 go ni 'le O - lu -

| d :- :- | - :- :- | - :- :- | - :- :- || : : | : : | : :d₁ |r₁ :d₁ :r₁

go ni 'le O - lu -

p

13 | m :- :- | - :s :f | m :- :- | - :- :- | r :- :- | - :f :m | r :- :d | r :d :r

i _____ lu a -yo i _____ lu a -yo ni 'le o - lo -

| m :- :- | - :- :- | : :d | r :d :r | d :- :- | - :- :- | : :s_l | l_l :s_l :l_l

wa ni 'le o - lo - go i - le o - lo -

| s :- :- | - :- :- | - :- :- | - :- :- | : : | : : | : :m | f :m :f

8 wa i - le o - lo -

| d_l :- :- | - :- :- | : :m_l | f_l :m_l :f_l | m_l :- :- | - :- :- | : :s_l | r :d :r

wa ni 'le o - lo - go i - le o - lo -

f

15 | d :- :- | - :- :- | - :- :- | - :- :- || : : | : : | : :d | r :d :r

go i - le o - lo -

| s_l :- :- | - :- :- | - :- :- | - :- :- || s_l :l_l :s_l | - :l_l :m_l | s_l :- :- | - :- :-

go I - le a - la - yo ni

| m :- :- | - :- :- | - :- :- | - :- :- || : : | : : | : :m | f :m :f

8 go i - le o - lo -

| d :- :- | - :- :- | - :- :- | - :- :- || : : | : : | : :s_l | l_l :s_l :l_l

go i - le o - lo -

17 | d :- . : | : : | : :d | r :d :r | d :- . : | : : | t_l :r :r | r :d :r +



go ni 'le o - lo - go ko si ni 'le o - lo -
s_l :s_l :l_l | - :s_l :l_l | m_l :s_l :- | - :- :- | m_l :s_l :s_l | s_l :s_l :l_l | s_l :- :- | - :- :-
E - bi n pa mi ko si I - jo - ba 'ni - ni la - ra
m :- . : | : : | : :m | f :m :f | m :- . : | : : | m :l :l | l :s :l
go ni 'le o - lo - go ko si ni 'le o - lo -
s_l :- . : | : : | : :s_l | l_l :s_l :l_l | s_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l
ni 'le o - lo - go ko si ni 'le o - lo -

19 | t_l :- . : | : : | t_l :r :r | r :d :r | d :- . : | : : | t_l :r :r | r :d :r +



go ko si ni 'le o - lo - go ko si ni 'le o - lo -
l_l :l_l :l_l | s_l :l_l :l_l | s_l :- :- | - :- :- | m_l :- :m_l | l_l :l_l :s_l | s_l :- :- | - :- :-
se won tun ti mu 'na lo? ai - san ni - nu a - ra
s :- . : | : : | m :l :l | l :s :l | s :- . : | : : | m :l :l | l :s :l
go ko si ni 'le o - lo - go ko si ni 'le o - lo -
m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l | m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l
go ko si ni 'le o - lo - go ko si ni 'le o - lo -



21 | d :- . : | : : | t_l :r :r | r :d :r | d :- . : | : : | t_l :r :r | r :d :r

go ko si ni 'le o -lo - go ko si ni 'le o -lo -

m_l :s_l :s_l | - :l_l :s_l | s_l :- :- | - :- :- | m_l :m_l :l_l | - :s_l :s_l | s_l :- :- | - :- :-

a-won a - gbe-ni-pa o - si - sen - pa -ri-wo

s :- . : | : : | m :l :l | l :s :l | s :- . : | : : | m :l :l | l :s :l

go ko si ni 'le o -lo - go ko si ni 'le o -lo -

m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l | m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l

go ko si ni 'le o -lo - go ko si ni 'le o -lo -

23 | d :- . : | : : | t_l :r :r | r :d :r | d :- . : | : : | t_l :r :r | r :d :r

go ko si ni' le o lo go ko si ni' le o lo

s_l :l_l :s_l | l_l :l_l :s_l | s_l :- :- | - :- :- | m_l :m_l :l_l | s_l :l_l :l_l | s_l :- :- | - :- :-

e fun wa l'o-wo o wa o - se - lu o -ni-ro ni

s :- . : | : : | m :l :l | l :s :l | s :- . : | : : | m :l :l | l :s :l

go ko si ni 'le o -lo - go ko si ni 'le o -lo -

m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l | m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l

go ko si ni 'le o -lo - go ko si ni 'le o -lo -

25 | d :- . : | : : | t_l :r :r | r :d :r | d :- . : | : : | t_l :r :r | r :d :r

go ko si ni 'le o - lo - go ko si ni 'le o - lo -

m_l :s_l :s_l | s_l :m_l :l_l | s_l :- :- | - :- :- | f_l :f_l :f_l | s_l :s_l :- | s_l :- :- | - :- :-

e - mi ni mo ju o lo o - gun a - be - len - ko

s :- . : | : : | m :l :l | l :s :l | s :- . : | : : | m :l :l | l :s :l

go ko si ni 'le o - lo - go ko si ni 'le o - lo -

m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l | m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l

go ko si ni 'le o - lo - go ko si ni 'le o - lo -

ff

27 | d :- . : | : : | t_l :r :r | r :d :r | d :- :- | - :- :- | - :- :- | - :- :-

go ko si ni 'le o - lo - go

f_l :f_l :s_l | - :s_l :s_l | s_l :- :- | - :- :- | s_l :- :d | r :d :- | - :- :- | - : :

mo ti wa 'se wa 'se O - lu - wa

s :- . : | : : | m :l :l | l :s :l | s :- :- | - :- :m | m :- :s | - :d' :-

go ko si ni 'le o - lo - go I - gba wo n'o

m_l :- . : | : : | d_l :f_l :f_l | f_l :m_l :f_l | m_l :- :- | - :- :- | - :- :- | - :- :-

go ko si ni 'le o - lo - go

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: : | s :- :- | : : | : : | : : | f :- :- | : : | : :

O_____ O_____

: : | m :- :- | : : | : : | : : | r :- :- | : : | : :

O_____ O_____

d' :- :- | :- :m | m :- :s | - :l :- | l :- :- | - :- :r | r :- :m | - :s :-

8 ri i - gba wo n'o ri_____ i - gba wo n'o

: : | d | :- :- | : : | : : | : : | t | :- :- | : : | : :

O_____ O_____

Poco rall...

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: : | m :- :- | : : | : : | : : | d | r :d :r | d :- :- | d :- :- | : : | : :

O i - le o - lo - go?_____

: : | d :- :- | : : | : : | : : | s | l | s | l | s | :- :- | s | :- :- | : : | : :

O i - le o - lo - go?_____

s :- :- | - :- :s | s | :- :d | - :r :- | r :- :d | r :d :r | d :- :- | d :- :- | : : | : :

8 ri_____ i - gba wo n'o ri i - le o - lo go?_____

: : | s | :- :- | : : | : : | : : | s | r :d :r | d :- :- | d :- :- | : : | : :

O i - le o - lo - go?_____

