

Eyẹ Òrófó (Green wild pigeon): Indigenous ethics and musical semiotics in Yoruba choral composition

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Abstract

This article examines *Eyẹ Òrófó*, a contemporary Yoruba choral composition that employs the green wild pigeon as a metaphor to critique excessive talkativeness within Yoruba society. Drawing on indigenous verbal art, folklore, children's moonlight songs, and the tonal logic of the Yoruba language, the study analyses how cultural semiotics and musical structure interact to convey moral instruction grounded in the Omoluabi ethos. The work adopts a rondo-derived sectional design comprising polyphony, call-and-response, homophony, and counterpoint, supported by pentatonic and heptatonic pitch resources centred on B-flat major. Through detailed examination of text setting, melodic contour, and structural organisation, the article demonstrates how the composition integrates satire, storytelling, and onomatopoeia to reinforce social moderation and communal ethics. The study contributes to scholarship on African art-music by showing how indigenous philosophies can be effectively embedded in modern choral writing to promote character formation and cultural continuity.

Keywords: African art music, Indigenous ethics, Musical semiotics, Tonal inflection, Yoruba choral composition



Introduction

Bird symbolism occupies a longstanding and richly layered position within Yoruba expressive culture, where birds are perceived not only as creatures that sing but also as agents capable of speech, moral instruction, and social commentary. Scholars have noted that Yoruba oral traditions frequently draw on the natural world to articulate social values, ethical expectations, and communal norms (Adegbite, 1999; Barber, 2018). Within this semiotic landscape, the *òrófó* or green wild pigeon, functions as a culturally recognisable metaphor for excessive talkativeness, a meaning preserved in proverbs such as *òrófó elejo wewe* and *ó n rojo bí ẹyẹ ibakà*. Titus (2019) observes that birdsong and avian behaviour are deeply embedded in Yoruba verbal art, where animals and environmental elements form an integrated artistic vocabulary used to comment on human conduct.

This study situates the choral composition *Ẹyẹ Òrófó* within this broader cultural and aesthetic framework. The work draws on Yoruba folksong idioms, children's moonlight play songs, and narrative folklore, weaving these elements into a contemporary choral structure that employs satire to discourage gossip, tale-bearing, and indiscriminate speech. By foregrounding Yoruba tonal inflection, metaphor, and moral philosophy, the composition exemplifies how indigenous epistemologies continue to inform modern African art-music. The introduction therefore establishes the cultural logic, scholarly context, and artistic lineage that underpin the analytical discussion that follows.

Theoretical and Cultural Framework

The cultural and aesthetic foundations of *Ẹyẹ Òrófó* are deeply rooted in Yoruba expressive traditions, where birds occupy a prominent symbolic position in the interpretation of human behaviour, social ethics, and communal expectations. Yoruba oral culture frequently attributes speech, reasoning, and moral agency to birds, reflecting a worldview in which the natural environment participates actively in social commentary. Proverbs such as *òrófó elejo wewe* and *ó n rojo bí ẹyẹ ibakà* illustrate the longstanding association between particular bird species and the human tendency toward excessive talkativeness. These expressions form part of a wider repertoire of metaphors through which Yoruba communities regulate speech, discourage gossip, and promote discretion. Titus (2019) notes that birdsong and avian behaviour are recurrent motifs in Yoruba verbal art, where animals and environmental elements are treated as extensions of human social life.



This composition draws directly on these cultural logics. By invoking the green wild pigeon as a metaphor for indiscriminate speech, *Ẹyẹ Òrófó* aligns itself with indigenous moral philosophy, particularly the Yoruba ethic of Omoluabi, which emphasises moderation, integrity, and responsible social conduct. The work also reflects the integrative nature of Yoruba oral genres, where folksongs, children's moonlight play songs, and storytelling share stylistic and thematic continuities. Scholars have shown that Yoruba musical and verbal arts operate as a unified expressive system in which narrative, song, and performance reinforce one another (Adegbite, 1999; Barber, 2018). The composition's reliance on onomatopoeia, call and response, and episodic storytelling mirrors these indigenous forms, situating the work within a continuum of traditional performance practices.

The cultural framework of the composition is further illuminated through its textual content. The lyrics combine satire, moral instruction, and folkloric narrative, using familiar characters and motifs to communicate social expectations. The table below presents selected Yoruba lines from the composition alongside their English translations.

Yoruba Text	English Translation
So, so, so, so, ẹyẹ òrófó	So, so, so, so, green wild pigeon bird
Ẹyẹ òrófó ẹlẹjọ wẹwẹ	Green wild pigeon bird, the talkative
Dakun, dabọ, ma ya 'le e mi	Please, and please, come not to my house
Ẹyẹ òrófó, dakun ma ba o	Green wild pigeon bird, do not perch
Agbọteku wi f'ẹyẹ	It gossips rat to the bird
Agbjọ t'ẹyẹ wi feku	It gossips bird to the rat
Ọrọ gbogbo ni soju ara ile wa	A neighbour that witnesses every incident in the community
Fenu menu, fete mete	Talk less, keep mute
A difa fun wẹfa Alaba	Alaba's servant was warned thus

Yoruba Text	English Translation
To ri akuju lori obi	He found dried human skeleton on a kola nut tree
O ki akuju o ni peṣe	He saluted the skeleton and said hi
Akuju dahun wipe	The skeleton replied and said
Enu re ni yoo pa o o	You will be implicated by your mouth
Eye melo tologo aye	How many birds are there
Okan dudu aro	One is as black as dye
Okan rere osun	One is as red as osu
So, so, so, firu bale	So, so, so, thus perching

These texts demonstrate how the composition employs metaphor, humour, and narrative to reinforce Yoruba social ethics. The cautionary tale of *Iwefa Alaba*, the servant who greets a skeleton and is warned that his own mouth will implicate him, exemplifies the pedagogical function of Yoruba folklore. The interplay of these cultural elements with musical structure enables the composition to operate simultaneously as artistic expression and moral instruction.

Through its integration of metaphor, folklore, tonal language, and communal ethics, *Eye Orófó* exemplifies how contemporary African art music can remain deeply anchored in indigenous epistemologies. The theoretical and cultural framework outlined here provides the foundation for the subsequent analysis of the work's musical structure, text setting, and compositional techniques.

Methodology

This study adopts a qualitative analytical approach grounded in close reading of the musical score, detailed examination of the textual materials, and interpretive engagement with Yoruba cultural aesthetics. The methodology is shaped by the dual nature of *Eye Orófó* as both a musical composition and a culturally embedded narrative. The analysis therefore proceeds through three interrelated procedures. First, the score is segmented according to its formal design, allowing each section to

be examined in relation to its structural function, textural organisation, and thematic continuity. This involves identifying the rondo-derived layout, the distribution of polyphony, homophony, call and response, and the emergence of counterpoint. Attention is also given to bar numbers, phrase lengths, and the deployment of onomatopoeic materials that imitate the sonic behaviour of birds.

Second, the study analyses the relationship between text and melody, focusing on how Yoruba tonal inflection shapes melodic contour and preserves semantic clarity. Since Yoruba is a tonal language, the alignment of pitch with lexical meaning is essential for intelligibility. The methodology therefore evaluates how the composer negotiates this linguistic requirement while integrating Western harmonic support. This includes examining the use of pentatonic and heptatonic pitch resources, the tonal centre of B-flat major, and the application of tempo and dynamics to reinforce expressive intent.

Third, the analysis interprets the cultural and philosophical content embedded in the lyrics. This involves situating the metaphors, proverbs, and folkloric references within Yoruba moral philosophy, particularly the ethic of Omoluabi. The study draws on established scholarship to contextualise how satire, cautionary tales, and environmental symbolism function as mechanisms of social regulation. Through this combined structural, linguistic, and cultural analysis, the methodology provides a comprehensive framework for understanding how *Ẹyẹ Òrófó* synthesises indigenous aesthetics with contemporary choral composition.

Compositional Analysis

Form and structural design

Ẹyẹ Òrófó is articulated as a rondo-derived choral design whose recurring A section functions as both thematic anchor and ethical refrain. The opening measures (mm. 1–8) present the principal theme, built on the onomatopoeic incipit “So, so, so, so, e ye o-ro-fo, e-ye o-ro-fo e-le-jo we-we! Da-kun, da-bo ma ya 'le e mi” which immediately establishes the work’s motivic and textual core. The A section is extended through repetition and slight textural variation up to approximately m. 16, before yielding to the contrasting B section. The overall formal plan may be summarised as A–B–A–C–A–D–A–Coda, corresponding to the 110-bar span described in the accompanying commentary.

The B section (around mm. 16–25) introduces a more declamatory, socially pointed text, including “a-gbo-te-ku wi fe-ye” and “o-ro gbo-gbo ni so-ju a-ra i-le-e

wa,” which intensifies the admonitory tone of the work. The return of A at mm. 26–30 reasserts the opening theme and restores formal familiarity. Section C (mm. 31–53) presents the narrative of *Wefa Alaba* and the skeleton, culminating in the repeated warning “e-nu-u re ni yo pa o o!” which functions as a structural and semantic climax. Section D (mm. 61–71) shifts to a children’s moonlight song character, with the playful enumeration of birds and the nonsense syllable “to-lon-go,” before the final recurrence of A and the extended coda (mm. 91–110) restate and intensify the central plea that the green wild pigeon should not perch.

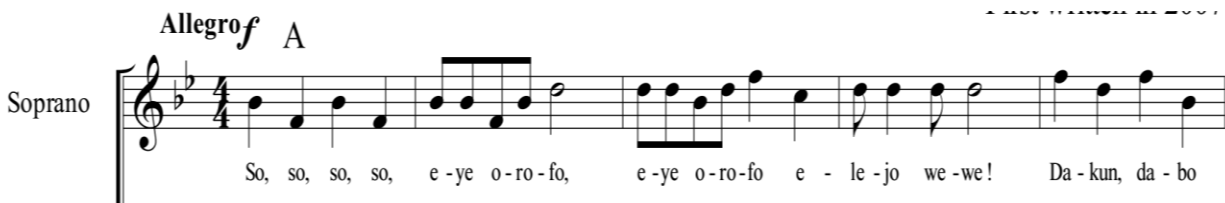


Figure 1. Opening onomatopoeic theme in Section A (mm. 1–8).

The text setting of *Eyẹ Òrófó* demonstrates consistent sensitivity to Yoruba tonal inflection, ensuring that melodic contour supports lexical meaning. In the opening A section (mm. 1–8), the repeated “So, so, so, so” is set on a relatively stable pitch pattern that imitates the clustered sound of birds while avoiding interference with the tonal profile of the subsequent phrase “e ye o-ro-fo, e-ye o-ro-fo e-le-jo we-we.” The rise and fall of the melody aligns with the inherent tones of the words, preserving intelligibility and reinforcing the semantic association of the bird with talkativeness.

In Section C, the narrative line “We-fa A-la-ba tó ri a-ku-ju lo-ri o-bi” and the subsequent warning “e-nu-u re ni yo pa o o!” are set with careful attention to tonal contour. The phrase “e-nu-u re ni yo pa o” is repeated across different voice parts (mm. 41–51), each time maintaining the tonal integrity of the Yoruba while allowing for contrapuntal overlap. The climactic setting “e-nu-u mi ko ma pa mi o!” further demonstrates the composer’s negotiation of expressive emphasis and tonal correctness, as the melodic rise on “pa mi o” intensifies the sense of danger associated with careless speech.



41 *f*

e-nu-u re ni yo pa o o! e-nu-u re ni yo pa o o!

- - e-nu-u re ni yo pa o e-nu-u re ni yo pa o e-nu-u re ni yo pa o e-nu-u re ni yo pa o

8 A-ku-ju da-hun wi-pe e-nu-u re ni yo pa o o! e-nu-u re ni yo pa o o!

A-ku-ju da-hun wi-pe e-nu-u re ni yo pa o o! e-nu-u re ni yo pa o o!

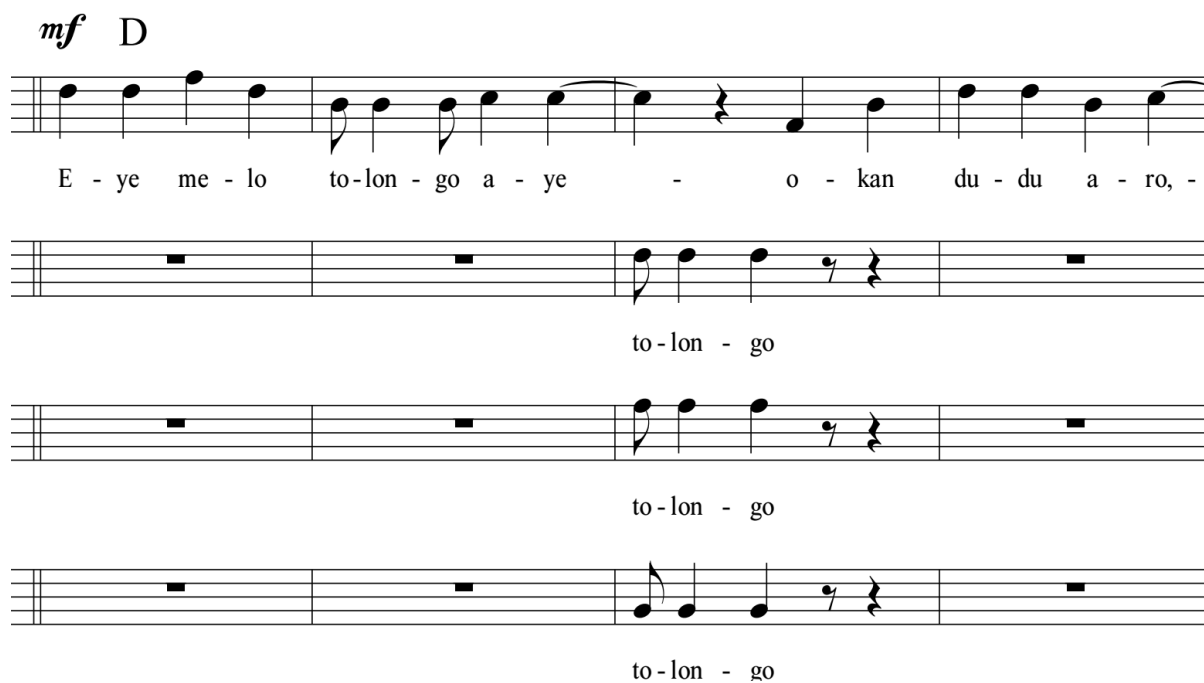
Figure 2. Text setting of “e-nu-u re ni yo pa o o!” in Section C (mm. 41–45).

Melodic and harmonic language

The melodic language of *Eyẹ̀ Òrófó* is grounded in pentatonic and heptatonic resources within a B-flat major tonal centre. The opening theme (mm. 1–8) outlines a diatonic framework that is easily singable and accessible, supporting the pedagogical intent of the work. The melodic lines frequently employ stepwise motion and small intervals, which facilitate clear text delivery and communal participation. In Section D (mm. 61–71), the bird enumeration and “to-lon-go” passages reveal a more overt pentatonic flavour, with the soprano line “E-ye me-lo to-lon-go a-ye, o-kan du-du a-ro” moving within a five-note subset that evokes folk song idioms.

Harmonically, the work employs functional progressions that remain within the orbit of B flat major, with occasional modal inflections that reflect indigenous melodic tendencies. The repeated cadential gestures on “da-kun ma ba o!” in Sections B and D (for example mm. 21–25 and mm. 61–66) reinforce the plea through strong harmonic closure. The use of simple triadic harmonies and parallel motion in some passages underscores the composer’s intention to keep the work performable by a wide range of choirs, while still allowing for moments of richer sonority in the more intense narrative sections.

mf D



E - ye me - lo to-lon - go a - ye - o - kan du - du a - ro, -

to-lon - go

to-lon - go

to-lon - go

Figure 3. *Pentatonic inflection in Section D (“E-ye me-lo to-lon-go a-ye...”)* (mm. 62–65).

Texture and compositional techniques

Textural variety is a central compositional strategy in *Eyẹ Òrófó*. The opening A section (mm. 1–8) presents a largely homorhythmic texture, with all voices articulating the onomatopoeic “So, so, so, so” and the subsequent plea in rhythmic unison, creating a strong communal voice. As the section unfolds (mm. 9–16), subtle polyphonic interplay emerges, with staggered entries and echoing of “ma ya 'le e mi” that suggest overlapping voices in a community. Section B (mm. 16–25) adopts a call and response technique, where one part initiates the phrase “da-kun ma ba o!” and others respond, reinforcing the dialogic nature of social admonition.

Section C introduces more complex textural devices. The narrative of *Wẹfa Alaba* (mm. 31–40) is initially presented in a predominantly homophonic style, with the soprano carrying the story while the lower voices provide chordal support and occasional interjections. As the warning “e-nu-u re ni yo pa o o!” is developed (mm. 41–51), the texture shifts toward counterpoint, with overlapping entries of the phrase in different voices, creating a dense web of admonitions that sonically enacts the consequences of uncontrolled speech. Section D returns to a lighter, playful texture, with the nonsense syllable “to-lon-go” passed between parts in quasi-ostinato fashion, before the final A and coda reassert the homorhythmic communal plea.



41 *f*

e -nu-u re ni yo pa o o! e -nu-u re ni yo pa o o!

e -nu-u re ni yo pa o e -nu-u re ni yo pa o e -nu-u re ni yo pa o e -nu-u re ni yo pa o

8 A -ku -ju da -hun wi -pe e -nu-u re ni yo pa o o! e -nu-u re ni yo pa o o!

A -ku -ju da -hun wi -pe e -nu-u re ni yo pa o o! e -nu-u re ni yo pa o o!

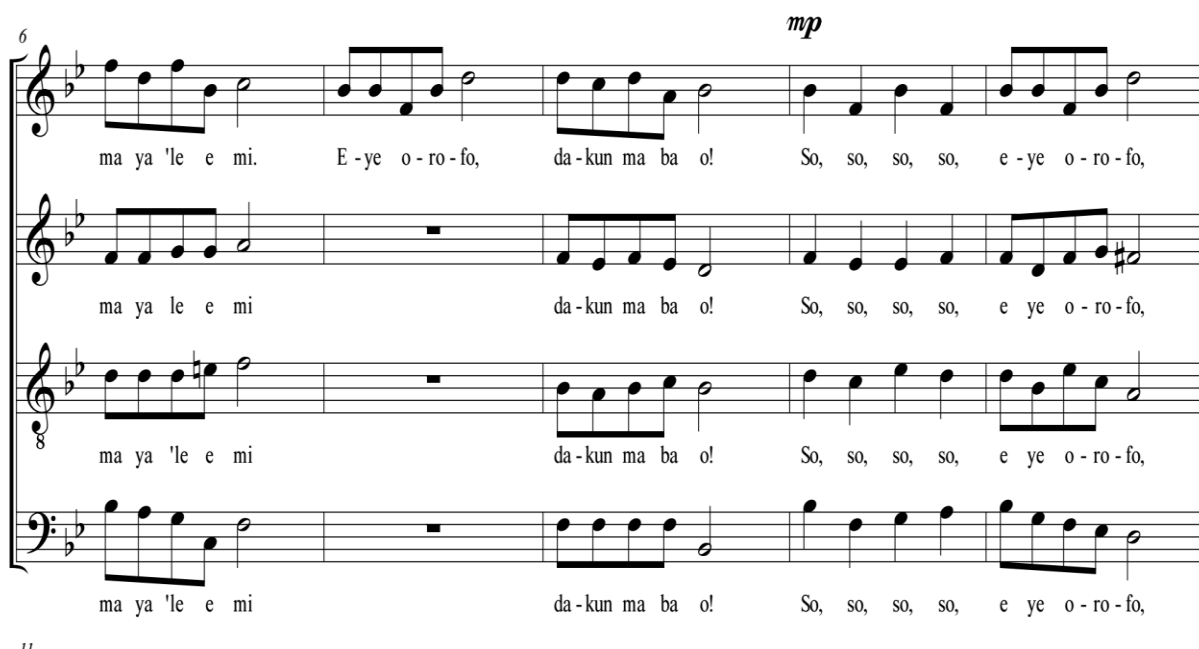
Figure 4. *Emergence of counterpoint on “e-nu-u re ni yo pa o o!” (mm. 41–45).*

Cultural semiotics within the music

The compositional techniques described above are inseparable from the cultural semiotics embedded in the work. The recurring onomatopoeic “So, so, so, so” in the opening measures and throughout the A sections sonically mimics the chattering of birds, thereby embodying the metaphor of the green wild pigeon as a symbol of excessive talkativeness. The text “E-ye o-ro-fo e-le-jo we-we! Da-kun, da-bo ma ya 'le e mi. E-ye o-ro-fo, da-kun ma ba o!” frames the bird as an unwelcome presence whose perching signifies the intrusion of gossip and indiscretion into the domestic and communal sphere.

The narrative of *Wefa Alaba* and the skeleton, set in Section C, functions as a cautionary tale that dramatizes the dangers of careless speech. The repeated warning “e-nu-u re ni yo pa o o!” and the personal plea “e-nu-u mi ko ma pa mi o!” translate the general moral principle into individual responsibility. In Section D, the playful enumeration of birds of different colours, accompanied by “to-lon-go” and the perching gesture “So, so, so, fi-ru ba-le,” extends the metaphor into a broader reflection on diversity and behaviour within the natural and social environment. Throughout the work, the musical setting of these texts reinforces Yoruba moral

philosophy, particularly the ethic of Omoluabi, by using satire, humour, and narrative to promote moderation, character formation, and social control.



6 *mp*

ma ya 'le e mi. E -ye o - ro - fo, da - kun ma ba o! So, so, so, so, e - ye o - ro - fo,

ma ya le e mi da - kun ma ba o! So, so, so, so, e ye o - ro - fo,

8 ma ya 'le e mi da - kun ma ba o! So, so, so, so, e ye o - ro - fo,

11 ma ya 'le e mi da - kun ma ba o! So, so, so, so, e ye o - ro - fo,

Figure 5. *Satirical framing of the green wild pigeon in Section A (mm. 6–10).*

Discussion

The core insight of this study is that *Eyẹ Òrófó* demonstrates how a contemporary Yoruba choral composition can function simultaneously as aesthetic artefact, moral pedagogy, and vehicle for indigenous philosophical reflection. This matters for theory, practice, and scholarship because it shows that African art music is not merely a site of stylistic hybridity, but a medium through which local epistemologies and ethical systems are actively negotiated and transmitted. By foregrounding the metaphor of the green wild pigeon as a symbol of excessive talkativeness and embedding it within a carefully structured choral design, the composition indicates that formal musical decisions are inseparable from cultural meaning and social regulation.

The central problem addressed in this article concerns how a single choral work can embody Yoruba philosophies of speech, character, and communal responsibility while employing Western harmonic and formal resources. The analysis has shown that the recurring plea “So, so, so, so, e ye o-ro-fo, e-ye o-ro-fo

e-le-jo we-we! Da-kun, da-bo ma ya 'le e mi” and its variants articulate a sustained ethical injunction against gossip and indiscretion, while the narrative episode centred on *Wefa Alaba* and the skeleton, with its repeated warning “e-nu-u re ni yo pa o o!”, dramatizes the consequences of careless speech within a recognisable folkloric frame. These findings suggest that the composition extends the tradition of African art music described by scholars such as Euba (1989) and Nketia (1974), in which composers draw on indigenous materials not only for colour or authenticity, but as structural and semantic foundations for modern works.

The study’s findings also complicate prevailing accounts of African choral practice that emphasise either liturgical function or nationalist representation. In *Ẹyẹ Òrófó*, the rondo-derived form, the alternation of homophony, polyphony, call and response, and counterpoint, and the integration of pentatonic and heptatonic resources are not merely stylistic markers. They indicate a deliberate alignment between musical structure and the cyclical, reiterative nature of moral instruction in Yoruba society. The repeated returns of the A section, each time reasserting the metaphor of the bird and the plea that it should not perch, mirror the way communal values are reinforced through repetition in oral performance contexts. This extends Agawu’s (2003) argument that African musical structures often encode rhetorical and ethical patterns, showing in concrete detail how such encoding operates within a specific choral score.

From a theoretical perspective, the composition challenges simplistic binaries between “traditional” and “modern” African music. The work’s use of Western tonal harmony centred on B-flat major, its clear sectional design, and its accessibility for standard SATB choirs position it within the domain of contemporary choral practice. At the same time, its reliance on Yoruba tonal inflection, proverb, satire, and narrative aligns it with indigenous performance systems. This dual positioning indicates that African art music can be understood as a site of ongoing negotiation rather than a fixed synthesis, refining Omojola’s (2012) account of Nigerian art music as a dialogic engagement between local and global idioms. Methodologically, the study shows that score-based analysis, when combined with cultural and linguistic interpretation, can reveal layers of meaning that would remain obscured in purely stylistic or purely ethnographic approaches.

The findings also have practical implications for choral pedagogy and performance. The simplicity of the melodic and harmonic language, coupled with the rich cultural content, suggests that *Ẹyẹ Òrófó* can serve as a pedagogical resource for teaching both musical skills and ethical reflection. Choirs engaging with the work are invited not only to master its rhythmic and textural demands, but to inhabit its

moral universe, where speech is understood as a powerful force that can build or destroy communal trust. This aligns with Vidal's (2012) observation that Nigerian choral compositions often function as tools for social commentary and education, and it extends that insight by demonstrating how specific compositional techniques, such as the layering of the warning "e-nu-u re ni yo pa o o!" in counterpoint, sonically enact the multiplicity of voices that participate in communal moral discourse.

One tension that emerges from the analysis concerns the balance between tonal correctness and expressive emphasis in the setting of Yoruba text. While the composer consistently respects the tonal contour of key phrases, there are moments, particularly in the climactic repetitions of "e-nu-u mi ko ma pa mi o!", where melodic intensification slightly stretches the natural speech pattern in favour of heightened affect. This unexpected nuance indicates that the composer prioritises communicative impact in certain passages, suggesting a flexible rather than rigid approach to tonal alignment. Interpreted with musical reasoning, this tension reveals an underlying aesthetic principle in which semantic clarity and emotional force are both valued, and occasional micro-departures from strict tonal mapping are tolerated when they serve the broader expressive and pedagogical aims of the work.

The study is not without limitations. The analysis has focused primarily on the written score and its cultural context, without incorporating empirical data from live performances, rehearsal practices, or audience reception. As a result, the interpretive claims about how choirs and listeners might experience the work remain inferential rather than observational. Furthermore, the discussion has centred on one composition by a single composer, which constrains the generalisability of the findings to the wider corpus of Yoruba choral music. These limitations should be understood as boundaries of interpretation rather than weaknesses, and they point to areas where further research could deepen and refine the insights presented here.

Looking forward, the study indicates several concrete avenues for future scholarship and practice. Comparative analyses of other Yoruba-based choral works that employ animal metaphors or environmental imagery could test and extend the patterns identified in *Ẹyẹ Òrófó*. Ethnographic studies of choirs that perform this composition in different contexts, such as schools, churches, or community ensembles, could illuminate how its moral and cultural messages are received, negotiated, or transformed in practice. At a broader level, the findings suggest that African art music scholarship would benefit from more sustained attention to the ethical and philosophical dimensions of composition, treating works like *Ẹyẹ Òrófó* not only as musical texts, but as interventions in ongoing debates about speech,

character, and communal life within Yoruba and other African societies. In this way, the Discussion flows toward a conclusion in which the composition is recognised as a significant contribution to both choral art and indigenous knowledge systems.

Conclusion

This study set out to examine how *Ẹyẹ Òrófó* embodies Yoruba ethical philosophy through its musical, textual, and structural design, and the analysis has shown that the composition achieves this by integrating indigenous metaphor, tonal language, and narrative with accessible choral writing. In doing so, the work demonstrates how a modern composition can sustain culturally grounded meaning while engaging contemporary performance practice. The study has established that *Ẹyẹ Òrófó* operates as both artistic expression and moral pedagogy, using its recurring thematic refrain, its cautionary folkloric episode, and its textural contrasts to articulate Yoruba values concerning speech, character, and communal responsibility.

In essence, the study has shown that the composition translates Yoruba moral discourse into a coherent musical architecture. Its theoretical contribution lies in demonstrating how indigenous semiotics can shape formal design in African art music. Methodologically, it illustrates the value of combining score analysis with cultural interpretation to reveal layers of meaning that neither approach could fully illuminate alone. Empirically, it provides a detailed account of how specific musical gestures, such as the repeated admonition “e-nu-u re ni yo pa o o!” and the onomatopoeic “So, so, so, so, e ye o-ro-fo,” function within the score to reinforce ethical instruction. Together, these insights indicate that the composition extends existing understandings of how African choral works encode social commentary, showing that musical structure and cultural philosophy can be mutually constitutive.

The significance of this study for the wider field lies in its demonstration that African art music can serve as a site where indigenous epistemologies are not merely referenced but structurally enacted. By revealing how *Ẹyẹ Òrófó* aligns musical form with Yoruba ethical reasoning, the study advances debates on the relationship between tradition and modernity in African composition and fills a gap in scholarship concerning how moral philosophy is embedded in contemporary choral practice. It suggests that works of this kind deserve closer analytical attention, not only for their musical qualities but for the cultural knowledge they transmit.

Collectively, the findings affirm that *Ẹyẹ Òrófó* is more than a choral piece; it is a crafted moral statement that uses musical repetition, narrative, and metaphor to



cultivate reflection on responsible speech and communal harmony. The composition's closing plea, "ma ya 'le e mi," encapsulates the ethical centre of the work and provides fitting closure to both the musical narrative and the interpretive arc of this study.

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Appendix: Full Score of *Eye Òrófó*

EYE OROFO

(Green Wild Pigeon)

Christopher Olurotimi Omotoso
First written in 2007

Allegro *f* A

Soprano
So, so, so, so, e - ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we! Da - kun, da - bo

Alto
So, so, so, so, e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo

Tenor
So, so, so, so, e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo

Bass
So, so, so, so, e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo

6 *mp*
ma ya 'le e mi. E - ye o - ro - fo, da - kun ma ba o! So, so, so, so, e - ye o - ro - fo,
ma ya le e mi da - kun ma ba o! So, so, so, so, e ye o - ro - fo,
8 ma ya 'le e mi da - kun ma ba o! So, so, so, so, e ye o - ro - fo,
ma ya 'le e mi da - kun ma ba o! So, so, so, so, e ye o - ro - fo,

11
e - ye o - ro - fo e - le - jo we - we! Da - kun, da - bo ma ya 'le e mi. E - ye o - ro - fo,
e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya le e mi
8 e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi
e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi



16

B *mp* *f*

da - kun ma ba o! *ff* a - gbo - te - ye wi fe - ku a - gbo - te - ye wi fe - ku

da - kun ma ba o! a - gbo - te - ku wi fe - ye - - - a - gbo - te - ku wi fe - ye - - -

da - kun ma ba o! a - gbo - te - ye wi fe - ku a - gbo - te - ye wi fe - ku

da - kun ma ba o! a - gbo - te - ye wi fe - ku a - gbo - te - ye wi fe - ku

21

o - ro gbo - gbo ni so - ju a - ra i - le - e wa. E - ye o - ro - fo, da - kun ma ba o! So, so, so, so,

o - ro gbo - gbo ni so - ju a - ra i - le - e wa. da - kun ma ba o! So, so, so, so,

o - ro gbo - gbo ni so - ju a - ra i - le - e wa da - kun ma ba o! So, so, so, so,

o - ro gbo - gbo ni so - ju a - ra i - le - e wa, da - kun ma ba o!

26

e - ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we! Da - kun, da - bo ma ya 'le e mi.

e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya le e mi

e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi

e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi

31

C

E - ye o - ro - fo, da - kun ma ba o! Fe - nu me - nu fe - te me - te a di - fa fun

da - kun ma ba o! o - - -

da - kun ma ba o! o - - -

da - kun ma ba o! o - - -

36

'We - fa A - la - ba tó ri a - ku - ju lo - ri o - bi o ki a - ku - ju o ni pe - le

- - o - - - - o - - - - *ff* -

- - o - - - - o - - - - o -

- - o - - - - o - - - - o -

41

f

e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o o!

- - e - nu - u re ni yo pa o e - nu - u re ni yo pa o e - nu - u re ni yo pa o e - nu - u re ni yo pa o

A - ku - ju da - hun wi - pe e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o o!

A - ku - ju da - hun wi - pe e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o o!

46



e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o

e - nu - u re ni yo pa o e - nu - u re ni yo pa o e - nu - u re ni yo pa o e - nu - u re ni yo pa o e - nu - u re ni yo pa o

e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o

e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o o! e - nu - u re ni yo pa o

51



o! e - nu - u mi ko ma pa mi o! So, so, so, so, e - ye o - ro - fo,

e - nu - u re ni yo pa o e - nu - u mi ko ma pa mi o! So, so, so, so, e ye o - ro - fo,

o! e - nu - u mi ko ma pa mi o! So, so, so, so, e ye o - ro - fo,

o! e - nu - u mi ko ma pa mi o! So, so, so, so, e ye o - ro - fo,

56



e - ye o - ro - fo e - le - jo we - we! Da - kun, da - bo ma ya 'le e mi. E - ye o - ro - fo,

e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya le e mi

e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi

e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi

61 *mf* D



da - kun ma ba o! E - ye me - lo to - lon - go a - ye - o - kan du - du a - ro -

da - kun ma ba o! to - lon - go

da - kun ma ba o! to - lon - go

da - kun ma ba o! to - lon - go

66



- o kan re - re o - sun, - So so so so fi - ru ba - le So so so

to - lon - go to - lon - go to - lon - go

to - lon - go to - lon - go to - lon - go

to - lon - go to - lon - go to - lon - go

71



so fi - ru ba - le So so so so fi - ru ba - le So, so, so, so

to - lon - go to - lon - go So, so, so, so

to - lon - go to - lon - go So, so, so, so

to - lon - go to - lon - go So, so, so, so

76



e - ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we! Da - kun, da - bo ma ya 'le e mi.

e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya le e mi

8 e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi

e ye o - ro - fo, e - ye o - ro - fo e - le - jo we - we Da - kun, da - bo ma ya 'le e mi

81



E - ye o - ro - fo, da - kun ma ba o! So, so, so, so, e - ye o - ro - fo, e - ye o - ro - fo e -

da - kun ma ba o! So, so, so, so, e ye o - ro - fo, e - ye o - ro - fo e -

8 da - kun ma ba o! So, so, so, so, e ye o - ro - fo, e - ye o - ro - fo e -

da - kun ma ba o! So, so, so, so, e ye o - ro - fo, e - ye o - ro - fo e -

86



le - jo we - we! Da - kun, da - bo ma ya 'le e mi. E - ye o - ro - fo, da - kun ma ba o!

le - jo we - we Da - kun, da - bo ma ya le e mi da - kun ma ba o!

8 le - jo we - we Da - kun, da - bo ma ya 'le e mi da - kun ma ba o!

le - jo we - we Da - kun, da - bo ma ya 'le e mi da - kun ma ba o!

91 Coda



e ye e-ye o-ro-fo e-ye o-ro-fo e-le-jo we-we! e ye
e-ye e-ye o-ro-fo e-le-jo we-we e-ye
e-ye e-ye o-ro-fo e-le-jo we-we e-ye
e-ye e-ye o-ro-fo e-le-jo we-we e-ye

96



e-ye o-ro-fo e-ye o-ro-fo e-le-jo we-we! e ye e-ye o-ro-fo
e-ye o-ro-fo e-le-jo we-we e-ye
e-ye o-ro-fo e-le-jo we-we e-ye
e-ye o-ro-fo e-le-jo we-we e-ye

101



e-ye o-ro-fo e-le-jo we-we! e ye e-ye o-ro-fo ma ya 'le e mi! Mo ni
e-ye o-ro-fo e-le-jo we-we e-ye ma ya 'le e mi!
e-ye o-ro-fo e-le-jo we-we e-ye ma ya 'le e mi!
e-ye o-ro-fo e-le-jo we-we e-ye ma ya 'le e mi!

106 *fff* Rall.



ma ya 'le e mi! Mo ni ma ya 'le e mi! Mo ni ma ya 'le e mi! ma ya 'le e mi!

ma ya 'le e mi! ma ya 'le e mi! ma ya 'le e mi! ma ya 'le e mi!

ma ya 'le e mi! ma ya 'le e mi! ma ya 'le e mi! ma ya 'le e mi!

ma ya 'le e mi! ma ya 'le e mi! ma ya 'le e mi! ma ya 'le e mi!