



HISPANIC INFLUENCES  
ON THE WEST VISAYAN FOLK SONG TRADITION  
OF THE PHILIPPINES

Vol. II

Appendix B

Fifty Selected Songs

With Musical and Textual Analysis

by

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I. TEN MOST POPULAR LOVE SONGS

1.

Moderato  
M.M.♩ = 84

1. DANDANSOY



1. Dan- dan- soy, ba-ya- an ta i- kaw  
Pa- u - li a - ko sa Pa- yao  
U- ga- ling kon i - kaw hid- la- won  
Ang Pa - yao i- mo lang lan-ta- won.

2. Dandansoy, kon imo apason  
Bisan tubig di magbalon;

Ugaling kon ikaw uhawon  
Sa dalan magbubon-bubon.

3. Ang panyò mo kag panyò ko  
Dal-a di kay tambihon ko;

Ugaling kon magasibò  
Bana ta ikaw, asawa mo ako.

4. Conbento, sa diin ang kura?  
Munisipyo, sa diin hustisya?

Yari si Dansoy makiha  
Makiha sa paghigugma.

\* See Chapter V, p. 182.



## DANDANSOY

1. Dandansoy, I'm leaving you  
I'm going home to Payao.  
If you start longing for me  
Just lift your eyes towards Payao.
2. Dandansoy, if you feel like coming over  
Don't bring any water along;  
If you get thirsty  
Just dig by the roadside.
3. Let my handkerchief and yours  
Be joined together.  
If they fit each other  
You'll be my husband; I'll be your wife.
4. Convent, where is the priest?  
Municipal Hall, where is justice?  
Here is Dandansoy filing a case  
It is a case of love.

This most popular folk song in West Visayas must have originated in Panay Island at the turn of this century when boatloads of migrant workers (*sacadas*) moved over to Negros Occidental province to harvest sugar cane. Travel was then difficult, and migrants often had to face a lifetime of separation from their families, a probable explanation for the pathos contained in the song.

Payao is now an overgrown *barrio* (village) of Isabela town in Negros Occidental and its residents still depend on the sugar industry as their means of livelihood.

The popularity of this song can be gauged by its inclusion in local and international publications including Emilia Reysio-Cruz' *Filipino Folk Songs*; Romualdez' *Philippine Music Horizons* which gives the name of Fortunata Magsipok of Culasi, Antique as informant; Janice Johnson's *Tayo'y Umawit* (published in America); and John Kelly's *Folk Music Festival of Hawaii*. Besides these are numerous sheet music arrangements for piano, violin, organ, and other instruments which are available in local music stores.

This song is included in Mabuhay Singers' record album *Ohoy Alibangbang* and in *Golden Marimba* of Express Records featuring Johnny Yu, marimbist, and Raul Sunico, pianist. A recent single disc by Nora Aunor, a film star, also features this number.

It has, likewise, penetrated the works of serious composers. Examples are Rodolfo Cornejo's "Caprice on a Filipino Air" for violin and piano; the author's "Canla-on Symphony"; and Lucrecia Kasilag's "Dandansoy", an arrangement for chorus and piano (See Chapter IX, p. 294 and Appendix A, No. 36).

#### Scansion

The quatrain form with an octosyllabic line structure is used for the text. Assonance rhyme is employed (See Chapter XI, pp. 315-316 for composite analysis of rhyme schemes and scansion).

Stanza	Line	No. of Syllables	Rhyme Scheme
Stanza 1	1	9	A
	2	8	A
	3	9	B
	4	9	B
Stanza 2	1	9	B
	2	8	B
	3	9	B
	4	8	B
Stanza 3	1	8	C
	2	8	C
	3	8	C
	4	11	C
Stanza 4	1	9	D
	2	10	D
	3	8	D
	4	8	D

### Poetic Metre

A combination of iambic and anapestic tetrametre prevails in the poetry as shown in the opening lines (See Chapter XI for composite analysis of stress and poetic metres).

"Dān-dān-soy ba-ya-an ta i-kaw  
 Pa-u-li a-ko sa Pa-yao"

### Figures of Speech

Two handkerchiefs fitting each other is an allegory of two lovers who are truly compatible, a justifiable reason for the pair to get married. Metonymy is seen in the words "convent" and "priest" which stand for ecclesiastical justice, while "municipal hall" stands for civil justice. Anaphora is illustrated by the word *makiha* which opens the two phrases of

line 4 stanza 4. The words *ugaling* and *uhawon* in line 3 of stanza 2 show the use of alliteration, since both words begin with the same letter. In line 4 of stanza 3, the phrases *Bana ta ikaw* (You'll be my husband) and *Asawa mo ako* (I'll be your wife) illustrate the use of chiasmus (See Chapter XI, pp. 316-320 for the composite analysis of poetic devices).


### Spanish Words

Five Spanish loan words that are used here are *conbento* from *convento* (convent), *kura* from *cura* (priest), *munisipyo* from *municipio* (municipal hall), *hustisya* from *justicia* (justice), and *kiha* (root word of *makiha* from *queja* "protest"). (See Chapter XI, pp. 320-323 for analysis of Spanish loan words).

### Melodic Aspects

Scale - harmonic minor	Key and Tonality - G Minor
Beginning Note - 5th (D)	Ending Note - tonic (G)
Range - 9th (C-D)	Tessitura - medium
Intervals - major, minor, and perfect	Mood - sentimental
Leaps - six perfect 4ths, one major 6th, one minor 7th, one octave	
Contour - more leaps than stepwise movement	

Rhythm, Harmony, Form

This isorhythmic piece is in moderate triple time and the dominant rhythm pattern is . Except for one secondary dominant seventh chord (G7) in the third line, the harmony is confined to i, iv, and V chords. The sixteen-bar structure (four bars to a phrase) is the formal pattern of this one-part song with no refrain. (See Chapters VII to XI for the composite analysis of melody, rhythm, harmony, and form).

Largo

## 2. WALAY ANGAY

♩ = 44

1. Wa-lay a- ngay ang ka-mi- ngao  
 Nga mag-pu- yô sing wa-lay ka-li- pay  
 Pier-me ang bu- ot ko gi-na-pung- ao  
 Gi-kan sa wa-lay pa-hu- way nga pag-tu-ao.  
 Refrain: Kag si sin-o ay- han ang sa-rang ma- a-wa  
 Nga ma-kag-pa- hid sang na-ga-a-gay nga lu- hã?  
 Kag sa san-o ay- han, san-o pa ma- pa- la  
 Ang ma-nga ka-sa- kit gi-kan sa pag-kag- hã?

2. O dughan ko, itunong na

Itunong na ang manga pagkaghã!

Kay dao walã sing maawã

Nga makagpahid sang nagaagay ko nga luhã.

## O INCOMPARABLE LONELINESS

1. O incomparable loneliness!  
O joyless existence!  
I'm sunk in sadness  
And unending anguish.

Refrain: Who can show me pity?  
Who can wipe away my tears?  
When, O when will this be over?  
When will this torture ever end?

2. My heart, stop this despairing  
For no hope is in sight.  
No one cares enough  
To wipe away these flowing tears.

A transcription of this for piano and voice by Benito Trapaga appears in Romualdez' *Philippine Progressive Music Series: Advanced Course*, while a simpler arrangement for chorus and obligato by Francisco Santiago appears in Emilia Reysio-Cruz' *Filipino Folk Songs* (See Chapter IX, pp. 293-294 ). This is, likewise, found in Ramon Tapales' *Singing and Growing* for the intermediate grades.

The 1960 special Caltex calendar features this song along with other national folk tunes complete with native scenery in colour; while its inclusion in Janice Johnson's collection has assured this song an international circulation.

Besides Kasilag's concert variations of this for piano (See Chapter II, p. 64), other arrangements exist like John van de Steen's difficult four-part work for choir and obligato.

This song is included in the Mabuhay Singers' *Popular Ilongo Songs* record album, in *Gilopez Kabayao Plays Philippine Folk Songs* (See Chapter II, p. 64 ), and in *Buhat Sa Pilipinas* (in English and Tagalog), an album of Philippine tunes in contemporary electric idiom sung by Romy Tamayo. A translation of this in the Pangasinan language is found in the *Music to Remember Series*, Book I, p. 109.

### Scansion

There are three quatrains of varying syllabic lengths with assonance for rhyme.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	8	A
		2	10	B
		3	10	A
		4	12	A
Stanza 2	-	1	8	C
		2	10	D
		3	8	D
		4	13	D
Refrain	-	1	12	D
		2	13	D
		3	12	D
		4	12	D

### Figures of Speech

In line 3 of stanza 2, the expression *kay daw walâ sing maawà* (as if none cares) is a simile. In lines 1 and 2 of stanza 2, *itunong na* (do stop) appears at the end and beginning of the respective lines to illustrate a case of



anadiplosis. In line 4 of stanza 1, the keywords *pahuway* (rest) and *pagtuao* (sighing) both begin with the same consonant illustrating the use of alliteration.

### Spanish Words

The word *pierme* (always) is a local adaptation of the Spanish *firme* (firm or steady).

### Melodic Aspects

Scale - harmonic minor	Key and Tonality - C Minor
Range - 11th (C-F)	Tessitura - high
Beginning Note - 5th (G)	Ending Note - tonic (C)
Intervals - Perfect, Major, Minor	Mood - sentimental
Leaps - four perfect 4ths, four perfect 5ths, two minor 6ths, three major 6ths	
Contour - less smooth; more angular	

### Rhythm, Harmony, Form

The danza rhythm pattern (See Chapter VIII, pp. 257-259) prevails in this song that is performed slowly with much feeling. Except for one secondary dominant seventh chord (C7) in the third line of the verse, the harmony is limited to primary chords - i, iv, V7, or V9. There are sixteen bars each for the verse and the refrain suggesting a binary structure.

## 3. AHAY KALISUD!

Largo

♩ = 46

*Am* *E7*

A- hay ka-li-sud! ka -li-sud sang bi-na-ya- an

*Am*

Ad-lao, gab- i, pier-me ta i- kaw gi-na-ta-ngi- san

*A7* *Dm*

A- hay In- day, ka-pa-it sang ka-pa-la- ran

*E7* *Am* *E7* *Am*

Wa-lâ gid, wa-lâ gid sa-rang ko ka-li-pa- yan.

*E7* *Am*

*Refrain:* Ay cie-lo a-zul! A- baw di-in ka na ba-la?

*E7* *Am*

Bu-li-gi, ta-ba-ngi ang na- bi-lang-gò sa gug-ma

*A7* *Dm*

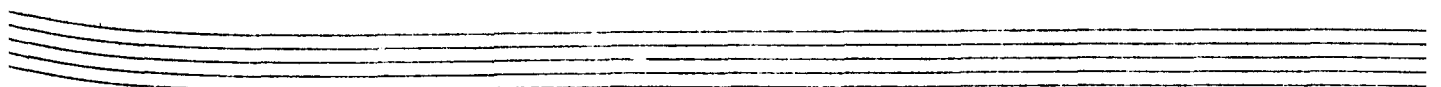
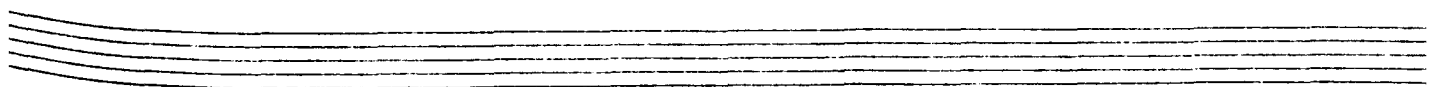
Mas ba-le ma-ma- tay, kon ha-los ma-ma-tay

*E7* *Am*

A- gud di a-ko ma-ka- dum-dom nga a -

*E7* *Am*

ko wa - lay ka- li- pay.



## O HOW SAD!

O how sad! Left behind and forsaken!  
 Day and night I shed tears for you  
 O *Inday*, what bitter fate!  
 Nothing! Nothing can ever make me happy again.

Refrain: O blue heaven, where are You?  
 Help, succour this prisoner of love.  
 Death means nothing; yes, I'd rather die  
 So I lose all memories of this tragic happening.

Restituto Umali has a concert arrangement of this for SATB choir and piano published by Manlapaz Publishing Co. in 1969, while Rosalina Abejo, R.V.M., uses a snatch of this song for a theme in her piece for piano entitled "Tartanilla Race".

This popular song is, likewise, included in at least four records - the Mabuhay Singers' *Popular Ilongo Songs*, Villar Records' *Kundiman* album featuring the soprano Sylvia la Torre, *Philippine Memories* by the same company featuring guitarist Pedro Concepcion and the Villar Symphonette, and the aforementioned album by the international violinist Gilopez Kabayao.

This music is particularly associated with the late diva Madame Jovita Fuentes, the first Filipino opera singer to gain recognition in Europe (See *Operatic Tradition*, Chapter II, pp. 66-67 ).

*Inday*, is an endearing term for a Visayan girl (from hereon, this term is no longer in italics).

### Scansion

Two quatrains with varying syllabic lengths and in assonance rhyme constitute the text of the song. The poetry reveals a combination of iambic and anapestic pentametre.

Stanza	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	13	A
		2	14	A
		3	12	A
		4	13	A
Refrain	-	1	13	B
		2	14	B
		3	12	C
		4	17	C

### Figures of Speech

The expression *nabilanggò sa gugma* (prisoner of love) is a metaphor, while the use of *kalisúð* (sadness) in line 1 shows the application of anadiplosis. Two key words beginning with letter *k* in line 3 of the stanza - *kapaít* (bitter) and *kapalaran* (fate) - illustrate the use of alliteration.

### Spanish Words

*Cielo azul* (blue heaven) is used here exactly as in Spanish, while two others are adaptations - *pierme* (always) from *firme* and *mas bale* from *mas vale* (more worthy).

Melodic Aspects

Scale - harmonic minor	Key and Tonality - A Minor
Range - 13th (A-F)	Tessitura - fairly high
Beginning Note - 5th (E)	Ending Note - tonic (A)
Intervals - Perfect, Major, Minor, Augmented	Mood - desperate
Leaps - fourteen perfect 4ths, two perfect 5ths, one major 6th, two minor 6ths, one octave	
Contour - quite angular due to many leaps	

Rhythm, Harmony, Form

This song is normally performed in very slow duple time with much feeling. Some singers even employ more fermatas than usual complete with sighs for emotive effects.

The danza rhythm is evident (See Chapter VIII, pp. 257-259) and the harmony is confined to tonic-dominant relationship. A secondary dominant 7th appears in line 3 of the stanza - V7 (A7) of iv (D Minor) - and in line 3 of the refrain.

The music employs a simple binary structure of verse and refrain with sixteen bars each.

## 4. OHOY ALIBANGBANG

Allegro  
♩ = 132

(Tra-la-la on instruments)

1. O- hoy a-li-bang- bang, kon i- kaw ang mag-lu- pad

Ta-ta- pon mo sing ma-a- yo ang ta-nan-ta-nan nga bu-lak

Ba- si sa u-li- hi kon i- kaw ang mag-lu- pad

Ka-nu- gon si ta-pu-la- nga sa du-ta a-hay ma-tak-tak.

2. Ohoy alibangbang, kon may huyog ka kay bulak  
Imo nga tatapon ang tanan paga-agyan mo;

Basi sa ulihi matunok inang tiil mo  
Pobre man si lawas mausik inang dugo mo.

3. Ohoy alibangbang, kilay mo nga daw binadlit  
Ohoy alibangbang, ngipon mo nga daw tinagik

Ohoy alibangbang, ilong mo nga daw kinimpit  
Ohoy alibangbang, daw anghel ikaw sa langit.

## O BUTTERFLY

1. O butterfly, when you flutter in the garden  
Do give time to each flower.  
If you don't and then decide to fly away  
Poor *tapulanga* will fall and wilt.
  
2. O butterfly, when you fall for a flower  
Watch your steps carefully;  
Lest you step on some thorns  
And cause yourself undue harm.
  
3. O butterfly, your gracefully curving eyebrows  
O butterfly, your fine-woven teeth  
O butterfly, your high-bridged nose  
O butterfly, you're like an angel from heaven.

A *tapulanga* is a multi-petaled hibiscus with a light pink-orange colour.

There is an arrangement of this song for SSA voices in Romualdez' *Philippine Progressive Music Series: Advanced Course*, while a folk dance version of this is found in Libertad Fajardo's *Visayan Folk Dances*, Volume 2. The Mabuhay Singers have included this in an album that bears this song's title, *Ohoy Alibangbang*, by Villar Records, Manila.

Scansion

Three quatrains dominated by fourteen-syllable lines constitute this strophic song. The refrain is done in "tra-la-la" (not fa-la-la) style by voices and/or instruments.

Stanza	Line	No. of Syllables	Rhyme Scheme
Stanza 1	1	13	A
	2	16	B
	3	13	A
	4	16	B
Stanza 2	1	14	C
	2	14	D
	3	14	D
	4	14	D
Stanza 3	1	14	E
	2	14	E false
	3	14	E
	4	14	E

### Poetic Metre

The poetry fluctuates between the iambic and anapestic hexametre or septametre.

\_ | \_ \_ | \_ | \_ | \_ | \_ |  
 "O-hoy a-li-bang-bang kon i-kaw ang mag-lu-pad  
 \_ | \_ \_ | \_ | \_ | \_ | \_ |  
 Ta-ta-pon mo sing ma-a-yo ang ta-nan-ta-nan  
 \_ | \_  
 nga bu-lak"

### Figures of Speech

The entire song is an allegory of a boy (butterfly) looking for a girl (flower) of his choice. Personification and apostrophe are effectively put to good use here.

Four similes occur in stanza 3 - *daw binadlit* (like a graceful etching), *daw tinagik* (as tightly woven), *daw kinimpit* (as aquiline), and *daw anghel* (like an angel).



### Spanish Words

The Spanish term *pobre* (poor) is used here with no change in spelling, while *anghel* is an adaptation of the Spanish *ángel* (angel).

### Melodic Aspects

Scale - harmonic minor	Key and Tonality - C Minor
Range - 10th (C-Eb)	Tessitura - fairly high
Beginning Note - 5th (G)	Ending Note - tonic (C)
Intervals - Perfect, Major, Minor, Diminished	Mood - happy and humorous; dancelike
Leaps - seven perfect 4ths; four perfect 5ths; one diminished 5th; one minor 6th	
Contour - generally jagged	

The version of the introduction sung by the Mabuhay Singers differs considerably from the version I have learned in Omambong, for in the bar after the upbeat the last two notes are Bb and Ab. From the second bar (marked with asterisk) the melodic line shows this intervallic sequence above middle C - C, Eb, D, C, B, C, D, Eb, and C.

### Rhythm, Harmony, Form

This song is normally performed in brisk waltz tempo, and except for a secondary dominant seventh in the third line

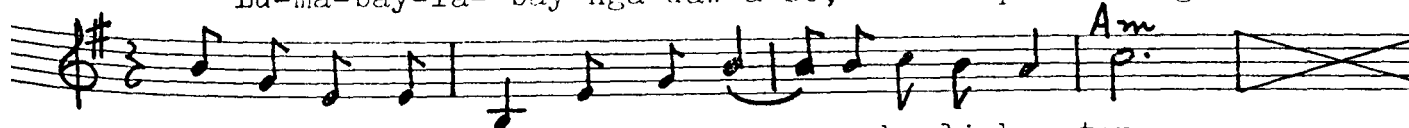
(C7), only primary chords - i, iv, and V are used. An isorhythmic pattern is visible at first glance.

The eight-bar refrain is sung and/or played by instruments before every stanza which has a sixteen-bar phrase structure.

Allegro

 $\text{♩} = 126$ 

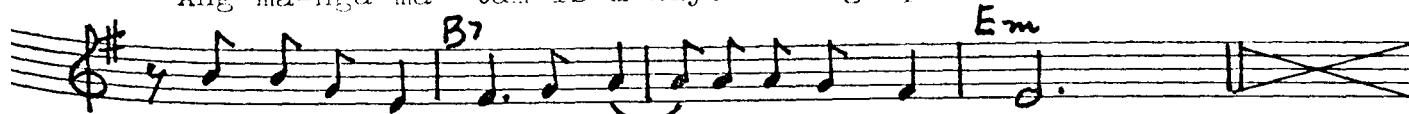
Lu-ma-bay-la- bay nga daw a-só, a-só pa la-mang



Ang ma-nga bu- tang nga ta-nan sa ka-li-bu- tan;



Ang ma-nga ma- tam-is a-hay! na-ga-pa-it man a-hay!

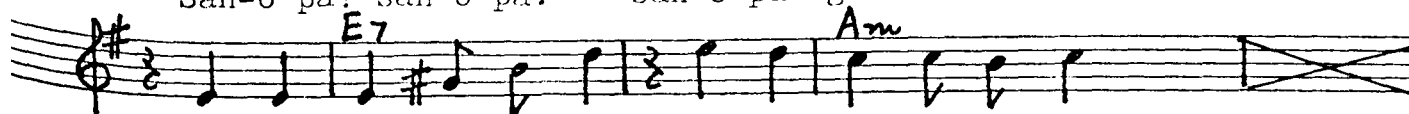


Kon sa gi-ha- pon a-hay a-só gid la- mang.



Refrain:

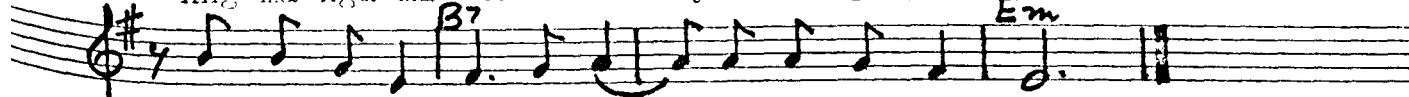
San-o pa? san-o pa? san-o pa nga ad- lao



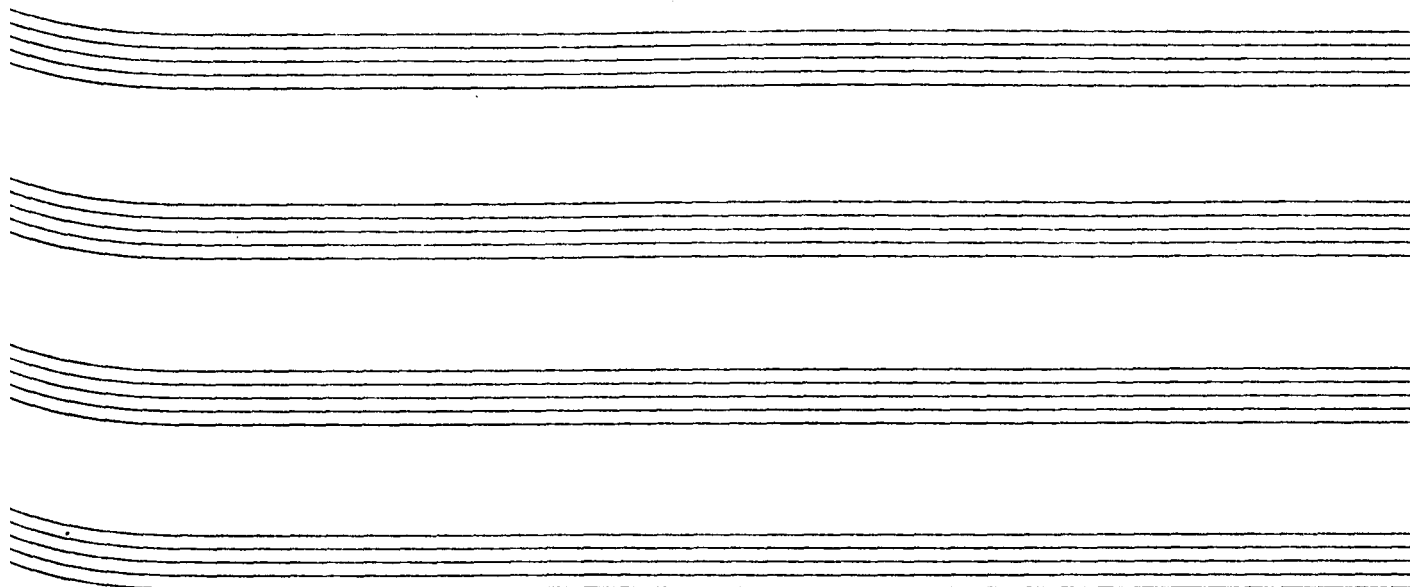
Mag-ba- lik ang gug-ma sa dug-han gin-ti-gay?



Ang ma-nga ma- tam-is a-hay! na-ga-pa-it man a-hay!



Kon sa gi-ha- pon a-hay, u- ma- gi la- mang.



## SO PASSES LIKE A VAPOUR

So passes like a vapour  
 Everything in this world.  
 The sweet and the lovely become bitter  
 Like smoke they disappear fast.

Refrain: When will that day come?  
 When will the love I treasured be back?  
 The sweet and the lovely become bitter  
 Everything is indeed passing.

The Biblical injunction from *St. James* on the brevity of life that is contained in this song reflects the influence of the church on the people of the region.

This is found in the collection, *Music To Remember*, Book I, by Enriquez and del Rosario, and it is included in the Mabuhay Singers' record, *Popular Ilongo Songs*.

Scansion

A stanza and a refrain of four lines each compose the text. It leans towards the dodecasyllabic structure with assonance for rhyme.

Stanza	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	14	A
		2	13	B
		3	15	C
		4	12	A
Refrain	-	1	12	D
		2	12	B
		3	14	B
		4	12	A

Poetic Metre

The poetry leans more towards a combination of iambic and anapestic hexametre as seen in the opening lines.

\_ \_ | \_ | \_ | \_ | \_ | \_ \_ |  
 "Lu-ma-bay-la-bay nga daw a-so, a-so pa la-mang  
 \_ \_ | \_ | \_ \_ | \_ | \_ | \_  
 Ang ma-nga bu-tang nga ta-nan sa ka-li-bu-tan."

Figures of Speech

The expression *daw asó* (like a vapour) is a simile. An antithesis appears in the last lines of the stanza, which runs thus - "The sweet and the lovely / To bitterness they all turn". The word *asó* (vapour) in line 1 illustrates anadiplosis, for the word is the beginning and the ending of two succeeding phrases. In line 2 of the refrain, an alliteration appears in the key words *gugma* (love) and *gintigay* (treasured) which begin with similar consonantal sounds. An epistrophe occurs in line 3 of the verse where two phrases end with the word *ahay*.

Spanish Words

None

Melodic Aspects

Scale - harmonic minor	Key and Tonality - E Minor
Range - 12th (B-F)	Tessitura - high
Beginning Note - 5th (B)	Ending Note - tonic (E)
Intervals - Perfect, Major, Minor	Mood - sentimental; dance- like
Leaps - five perfect 4ths; two perfect 5ths; one minor 6th; one perfect 8th	
Contour - The first two bars of each line consist mainly of leaps while the subsequent bars move stepwise.	

Rhythm, Harmony, Form

This song is usually performed in fast balitao time (See Chapter VIII, pp. 275-280). Lines 1, 2, and 3 of the verse, and lines 3 and 4 of the refrain have identical rhythmic patterns.

One secondary dominant seventh chord (E7) appears in line 2 of the refrain and the rest of the harmony is divided between tonic, subdominant, and dominant chords. The music is in binary form in spite of the fact that the refrain quotes lines 3 and 4 of the verse. The sixteen-bar structure is strictly upheld in both sections.

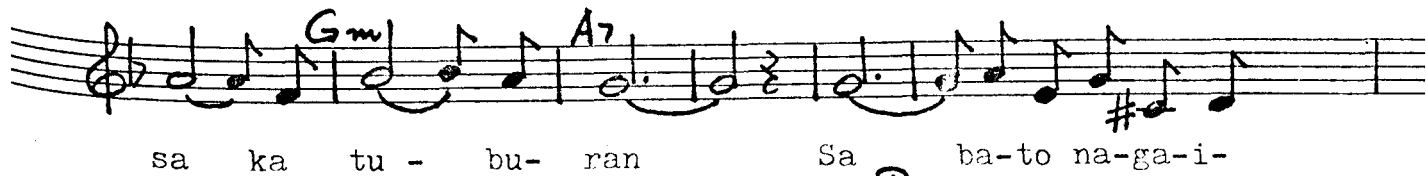
Allegretto

24.

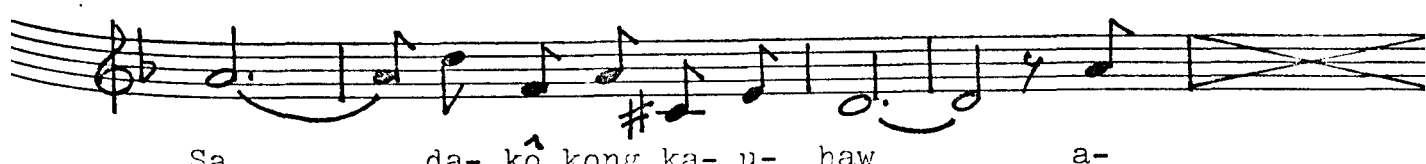
$\text{♩} = 116$

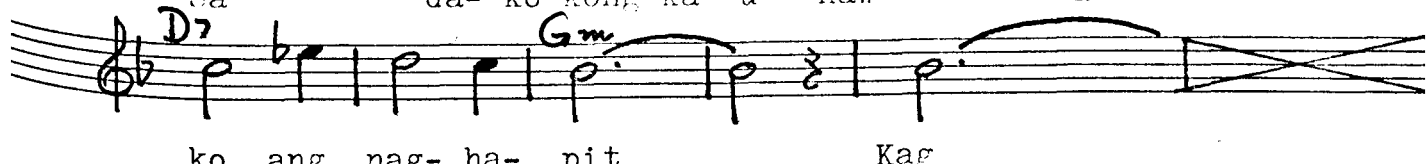
6. SA TUBURAN

*Dm*  
  
 Sa hi-gad si-nang bu- kid may i -

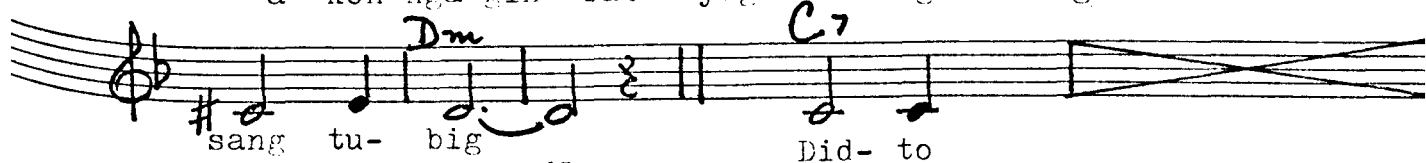
*Gm* *A7*  
  
 sa ka tu - bu- ran Sa ba-to na-ga-i-

*Dm*  
  
 lig ang ma- tin- aw nga tu- big

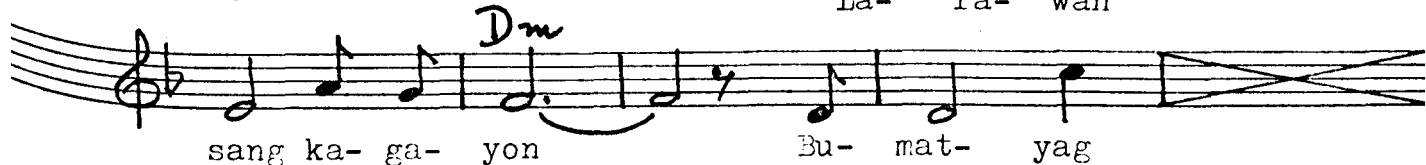
*Dm*  
  
 Sa da- kô kong ka- u- haw a-

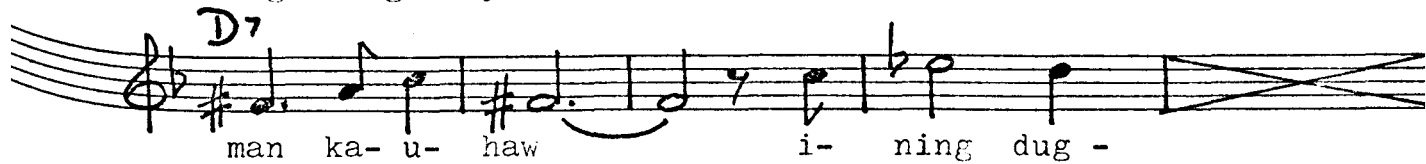
*D7* *Gm*  
  
 ko ang nag- ha- pit

*Dm* *A7*  
  
 a- kon nga gin- bat- yag ang ka- bug- naw

*Dm* *C7*  
  
 sang tu- big Did- to

*F* *A7*  
  
 ko sia na- ki - tã La- ra- wan

*Dm*  
  
 sang ka- ga- yon Bu- mat- yag

*D7*  
  
 man ka- u- haw i- ning dug -



Musical staff with notes and chords Gm and A7.

han na- kon. Ka- tu- lad

Musical staff with notes and chords.

sang tu- bu- ran ang gug- ma

Musical staff with notes and chords Dm and Gm.

nga da- li- tan Daw

Musical staff with notes and chords Dm and A7.

tu- big na - ga - i - lig nga di-

Musical staff with notes and chord Dm.

li ko ma- pung- gan.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



## BY THE SPRING

By yonder mountainside is a spring.  
 Its crystalline waters gushing out of a rock.  
 I passed by to slake my thirst  
 Its coolness refreshed me once again.

Refrain: 'Twas there where I met her - a vision of beauty  
 And then my heart started to thirst for her.  
 Ah, love is indeed like that spring  
 Flowing unceasingly, rushing unimpeded.

The names of Idemne Mirasol and Cesar Mirasol are listed as composers of this song in the record *Popular Ilongo Songs* by the Mabuhay Singers.

The flow of this tune is typical of melodies found in the region glorifying nature's handiwork - springs, waterfalls, flowers, and birds.

This music exhibits a larger binary form in which verse and refrain has thirty-two bars each. This structure follows closely the division of the text. The quatrain for the stanza is in the minor key, while the quatrain for the refrain is in the relative major before reverting to the minor. Due to wide variety of intervallic leaps - perfect 4ths and 5ths, major and minor 6ths, minor sevenths, and octave - the melody possesses an angular contour. It has the range of a 13th and is performed in waltz rhythm.

7. DAW PISPIS NGA BUKAW

Allegretto  
♩ = 108

1. Daw pis-pis nga bu-kaw ang ka - ha-lim-ba-wa

Sa ad-lao kag gab-i pier-me lang sa kag-ha;

Ang pis-pis nga ma-ya wa-lâ sing ka-a-wa

Si-ning a-kon dug-han nga na - ga-pi-lis-ngo-on.

Refrain:

O dug-han an-tu-sa nga pi-lit

I-ning ka-lis-da-nan nga wa-lâ sing sang-lit

Ma-ma-tay gid i-ning la-was na-kon

Kon di-li mo tam-don bu-lak nga ma-ga-yon

Kon di-li mo tam-don bu-lak nga ma-ga-yon.

(optional repeat)

2. Ikaw ang nagsaad Inday sadto anay

Sang kita nga duha nagahigugmaanay;

Antusa lang Inday sing walay pahuway

Ining akon dughan nga nagapuloryakot.

## LIKE A POOR OWL

1. I am like a poor owl  
That is agonizing night and day.  
How unconcerned is that *maya* bird!  
Oblivious she is to my poor sobs.

Refrain: O my heart, what else can you do?  
Endure this anguish that has come.  
I'll surely die if you go on ignoring  
This fairest of flowers.

2. Inday, you did promise one day  
When we still belonged to each other.  
Now, Inday, bear these patiently  
All these incessant sighs I'm going through.

The *maya* is a rice bird, brown in colour, and is a pest; it personifies an unfaithful object of affection in this song.

The name of T. Villa is given as the composer of this song as found in the record of the Mabuhay Singers, *Popular Ilongo Songs*, and in the aforementioned one of violinist Gilopez Kabayao.

The text leans strongly towards a dodecasyllabic line structure while the music is in the standard binary form of verse and refrain, each with sixteen bars of four phrases. The melody has a wide range of a twelfth (A-E) and is very sentimental in nature. A definite waltz rhythm exists and a spritely tempo is normally followed in performance.

Syncopation and ties across the bars help give the rhythm some needed variation. A secondary dominant seventh (B7) appears in line 3 of the stanza.

Singers in Iloilo, like soprano Anita Aurelio Gonzaga, use this as an encore in voice recitals.

Allegretto  
♩ = 112

## 8. DALAWIDAW

1. Da-la-wi-daw i- kaw kon mag - am - ba - ha - non  
kid na - bun - ag sa pa - yag

Yu - hom mong ba - la - ni - on may bi - na - lay - bay  
Na - yon sa tu - bu - ran nga daw han - du - ra - wan

Du - hang la - ra - wan mo sa da - lam - go - ha - non  
Tu - big na - ga - ti - gay sang i - mong ka - an - yar

Di - wa - ta sa bu - kid kag ka - taw sa bay - bay  
Kag na - ngin sa - la - minr hub - las mong la - ra -

2. Tu - man - dok sa bu - wan.

Di - wa - ta sa ta - lon, Bu - lok nga i - la - has

Sa ka pa - la - ran nga daw ga - pa - sim - pa - lad

A - li - bang - bang la - mang la - bing ma - ka - has

Ma - kig - su - yop sang ka - yu - yom si - nang si - pad

Sad - tong ka - gab - i - hon nga ma - hi - ma - ya - on

Sa i - sang pa - yag ki - ta nag - sum - pa - a - nay

Did-to ta pi-nang-gas ang di-li ma-la-ya

Put-ling han-du-ma-nan sang gug-mang pa-nga-nay.

## DALAWIDAW

Dalawidaw, whenever you sing  
Your magical smile tells a story.

Dreams and visions are your abode  
You, mountain goddess and mermaid of the sea.

In a mountain hut you were born  
By the spring that gurgled gently by;

Its waters caressing your face  
Its waves reflecting your beauty divine.

Refrain: Woodland fairy, enchanting wildflower!  
Love's delight and fortune!

Drawing that audacious butterfly  
To sip precious nectar from your petals.

That very glorious night  
In a hut we pledged our devotion.

There living seed was planted  
Of a love so pure and true.

According to Buenaflor (See Introduction, p. xxi and Chapter V, p. 175), Mayor Augurio M. Abeto of Binalbagan, Negros Occidental, wrote the words of this song, while the name of Teodulfo P. Villa is given as the composer in the Mabuhay Singers' record *Popular Ilongo Songs*.

Buenaflor says that the lyrics were written by Abeto on February 1, 1943, as a tribute to the courage of Filipino women who were involved in guerilla warfare against the Japanese during World War II. All the metaphors, similes, and personification of the *dalawidaw*, a specie of native dove, are applied to them. The setting of the song is Verobina Mountain in Binalbagan.

The text is purely a dodecasyllabic quatrain, and the music resembles that of Song No. 6 in its employment of the double binary structure - thirty-two bars each for verse and refrain. The verse is in the key of G Minor, while the refrain is in the relative key of Bb major, except for a short digression to G Minor in line 6.

Isorhythm and the waltz pattern prevail in the whole song which is usually done in relatively brisk tempo. A long anacrusis opens each line of the verse and guitarists sometimes stop accompanying this bar altogether. Jagged intervallic leaps are abundant - twelve perfect 4ths, three perfect 5ths, one diminished 5th, five minor 6ths, three perfect 5ths, one diminished 5th, five minor 6ths, two minor 7ths, and an octave. A secondary dominant seventh (G7) appears in line 3 for harmonic colour.

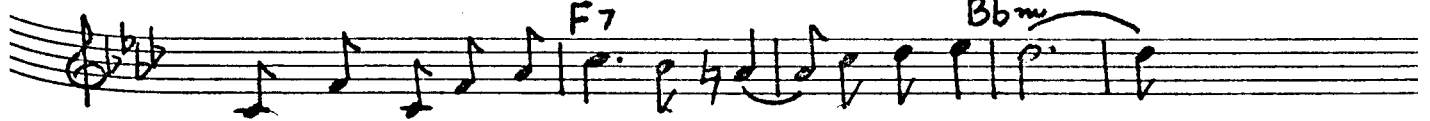
## Allegretto 9. MAGHIRUPAY KITA



Mag-hi-ru-pay ki- ta su-bong du-ha ka pu-nay



Sa sa-nga sang ka- hoy na-ga-sum-pa-a -nay



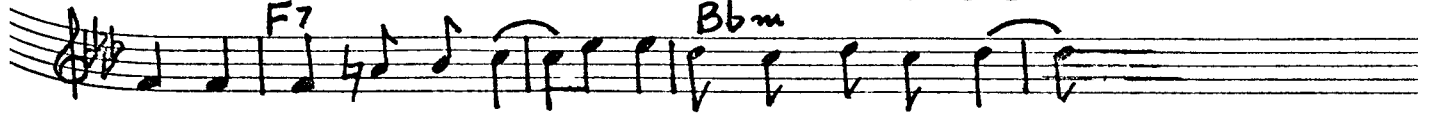
Ang gug-ma mo In-day a- yaw pag-i-sik-way



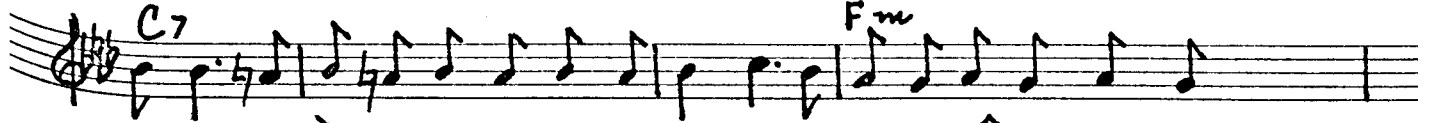
Pa-ga-u-no-ngan ta tub-tob sa i- ka-ma-tay.



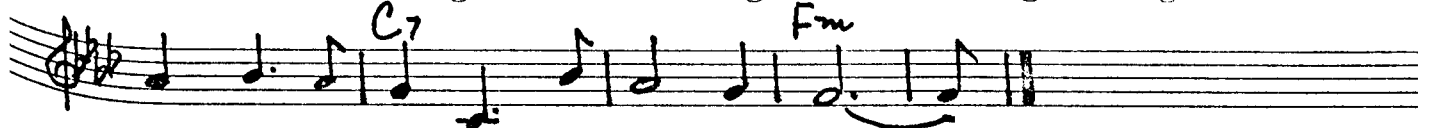
Mag-sa-lig ka gid In-day si-ning a-kon nga pag-an-tus



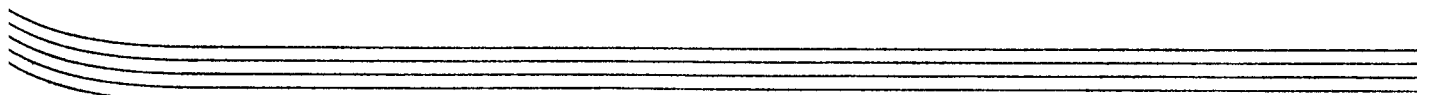
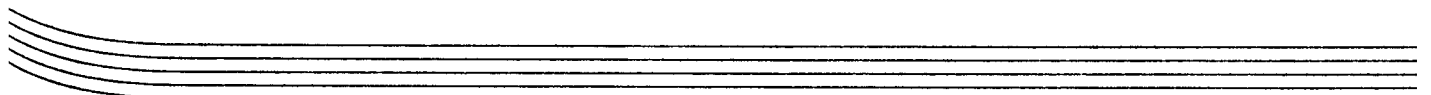
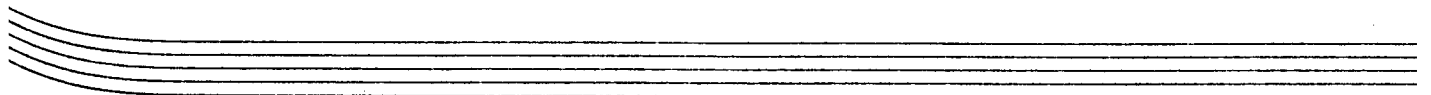
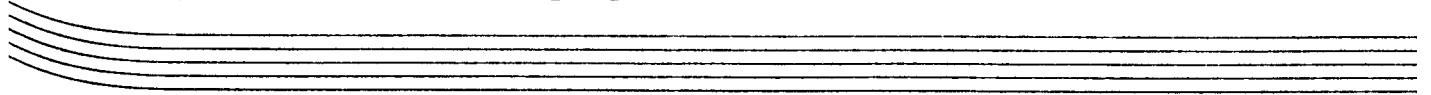
Nag-dum-dom ka ba-la sang a-kon nga ka-ku-bos ?



Pe-ro di-li ka mag-hu-na-hu-na nga i-ni wa-lâ gid sing ba-



lus, Ang ka- sa- kit nga gin- an- tus.



## LET'S BE FAITHFUL

Let's be faithful like two *punay* birds  
 On yonder branch pledging devotion to each other  
 Don't ever lose hope, Inday  
 I'll be true to you till death.

Refrain: Don't misconstrue me, Inday  
 I may not be worthy of you  
 But these travails I'm going through  
 Will have their just recompense one day.

Although this song does not appear in any publication, it has, nonetheless, attracted the attention of Ruben Tagalog, the Philippines' "King of *Kundiman*", who recorded this in a single disc produced by Villar Records which the author heard around 1965. Strangely enough, his rendition of this song is in duple time, rather than the *balitao* triple rhythm which is the version known in West Visayas.

The *punay* is the most popular wild dove in the region; it has a predominantly green colour with streaks of red, yellow, and sometimes blue.

The text is composed of two quatrains which are divided into stanza and refrain. The syllabic structure is irregular - the shortest line having four syllables and the longest having nineteen. The rest fluctuate between twelve and thirteen syllables.

The music is entirely in the minor key and in binary form of verse and refrain with sixteen bars each. Like Song Nos. 8 (*Dalawidaw*) and 14 (*Adios Kabulakan*) the long anacrusis is found



in the verse and the refrain. Isorhythm prevails in the verse; while the fandango pattern (See Chapter VIII, pp. 261-266) prevails in bars 1 and 3 of the refrain.

## 10. SANG KUYOS PA SI DUNDUNAY

Allegro

 $\text{♩} = 132$ 

Sang ku- yos pa si Dun-du- nay      Nga sang-  
 kap sa ba- la- hi- bo.      Ang es -ti- mas-  
 yon gi- na- ta- may      En- ton- ces si Dun-du-  
 nay na - ing-gan- yo.      Dund-du- nay, ma-lim-bu-  
 ngon ka nga pis- pis      Sa haw- la wa- la ka pu- ma- u-  
 li      Ang gin- ta- lik- dan ni Dun- du- nay      daw a-  
 no ay- han sa ka- sa- kit.

Chords: Bb, F7, Bb, Bb7, Eb, F7, Bb, F9, Bb, F9, Bb, Bb7, Eb, Bb, F7, Bb

## WHEN DUNDUNAY WAS A YOUNG BIRD

When *Dundunay* was only a young bird  
 Frail but with fully developed feathers -  
 His fancies were aroused  
 And to enticements he gave in.

Refrain: *Dundunay*, you are a scheming bird  
 To your cage you haven't returned.  
 She, whom you have left behind  
 Must be suffering from dire anguish.

*Dundunay* is a rare native bird with dark brown specks in its predominantly light brown feathers. It is used in this song as a metaphor of an unfaithful lover who has found a new object of interest.

Two quatrains with a pull towards an octosyllabic structure comprise the text while the music is in the major tonality with a definite feeling for the waltz. The harmony is simply an alternation between the tonic and the dominant chords, except for a secondary dominant seventh - V7 (Bb) resolving to IV (Eb) which appears on the third lines of both the stanza and the refrain.

Three Spanish words - *entonces* (then), *estimación* (esteem), and *engaño* (tricked) are used here with minor spelling changes.

The cadential formula of the song is rarely encountered in folk songs. It is a rising stepwise movement from the dominant to tonic (F, G, A, Bb), while most songs have a falling pattern. This is in simple binary form (sixteen bars) of verse and refrain.

Largo  
♩ = 46

11. SILENCIO ANG GAB-I

Si-len-cio ang gab- i O- ras

nga tem-pra- no A-mo ang pag-di-ber- sion

na- mon nga sol-te- ro I-ning a-mon can-

cion kon di-li n'yo gus- to Sa-wa-ya lang

kon sa- rang sing la-bing ma-a- yo

Kay wa-la sing nag-sa- way, ay a-hay! Si-ning

a- kon can- cion, Ay- han ang

Se-ñor Tag- ba- lay ma-li-pa-yon gid ay- han.

Si Se-ñor Tag-ba- lay may ba-tang da-la- ga

Buk- si ang bin-ta- na kag ka-mi ga-wa- ha.

## IN THE STILLNESS OF THE NIGHT

In the stillness of the night  
 We, young men, have come to serenade.  
 If our singing does not please you  
 Please reprove us kindly.

Refrain: So far no one has spoken  
 Perhaps our hosts are happy after all.  
 Mr. *Tagbalay* has a lovely daughter  
 Please open your window and look upon us.

This song is a typical opening number of a serenade (See Chapter VI, pp. 187-189). *Tagbalay*, is the father or head of the family, and it is customary in the rural areas of the region, where doorbells are absent, for one to use this term in calling the attention of the hosts before entering a house. The author learned this from his brother Romeo Cainglet. Slight textural differences are found in other versions of this song in other parts of West Visayas.

Scansion

Two quatrains with a pull towards a dodecasyllabic structure constitute the text. The rhyme is in assonance.

Verse	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
	1	12	A
	2	13	A
	3	12	A
	4	13	A
Refrain	1	16	B
	2	14	C
	3	12	D
	4	12	D

Poetic Metre

A combination of iambic and anapestic pentametre prevails in the poetry as seen in the opening lines.

\_ | \_ \_ | \_ | \_ | \_ | \_  
 Si-len-cio ang gab-i, O-ras nga tem-pra-no  
 \_ | \_ | \_ | \_ | \_ | \_ | \_  
 A-mo ang pa-di-ber-sion na-mon nga sol-te-ro.

Figures of Speech

Alliteration appears in line 4 of the verse where the words *sawaya*, *sarang*, and *sing* have the same initial consonants.

Spanish Words

Seven Spanish words are used here with no spelling alterations - *silencio* (silent), *oras* (hours), *temprano* (early), *soltero* (young man), *canción* (song), *gusto* (like) and *Señór* (Mr.); while the Spanish *v* is turned into *b* in the following words - *bintanà*, from *ventana* (window) and *dibersion*, from *divercción* (diversion).

Melodic Aspects

Scale - harmonic minor	Key and Tonality - A Minor
Range - 11th (B-E)	Tessitura - fairly high
Beginning Note - 5th (E)	Ending Note - tonic (A)
Intervals - Perfect, Major, Minor, Diminished	Mood - lyrical; sentimental
Leaps - eight perfect 4ths; five perfect 5ths; one diminished 5th; one major 6th; four minor 6ths; two octaves	
Contour - dominance of wide leaps; generally jagged	

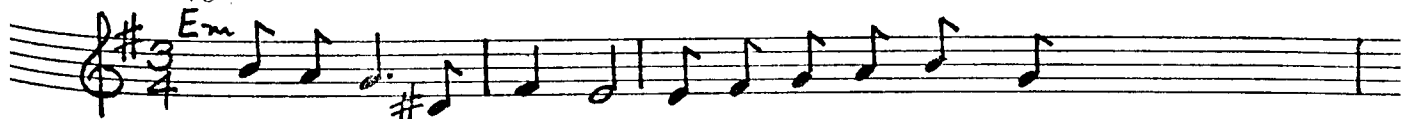
Rhythm, Harmony, Form

This song is sung in slow danza rhythm that is characteristic of serenades. Harmonic colour is provided by two appearances of a secondary dominant 7th (A7) in line 3 of each quatrain. The form used is simple binary (verse-refrain), with a sixteen-bar structure for each section.

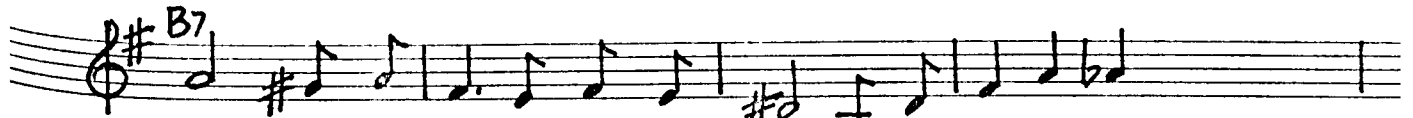
The guitar normally stops in the long anacrusis in the opening of the verse and the refrain while fermatas are normally accompanied in tremolando style.

## Allegretto 12. TAN-AWA ANG BULAN

♩ = 104



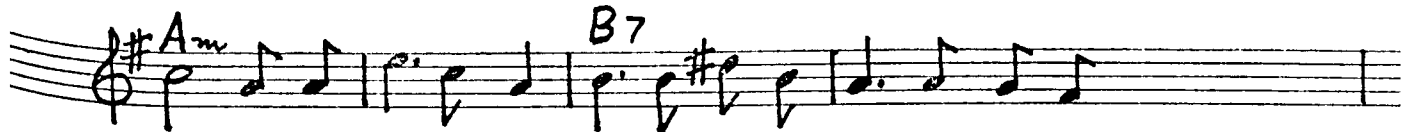
1. Tan-a-wa ang bu-lan nga na-ga-pa- na- long-



dong Ang i- ya nga pag-su- bang med-yo yu-hom-yu-



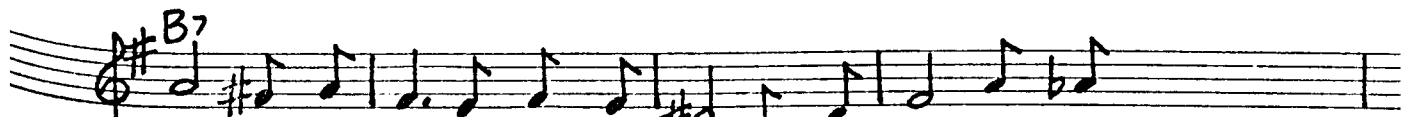
hom Ang i- ya nga ka-u- bay ma-si-gang bi-to-



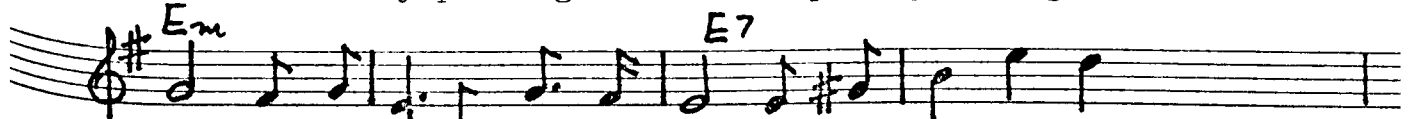
on, Ma-lo- oy ka Ne-neng i- mo ka- mi nga ga-wa-



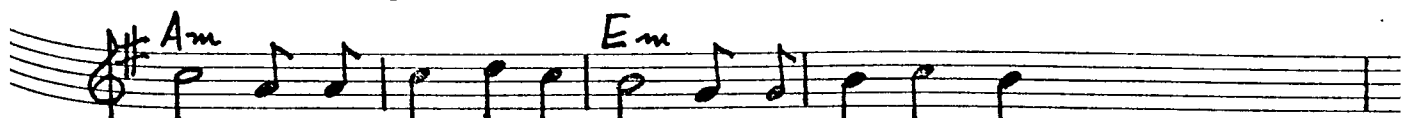
hon. 2. Wa-lâ gid pag-sa-pak i-ning pa-lang-ga na-



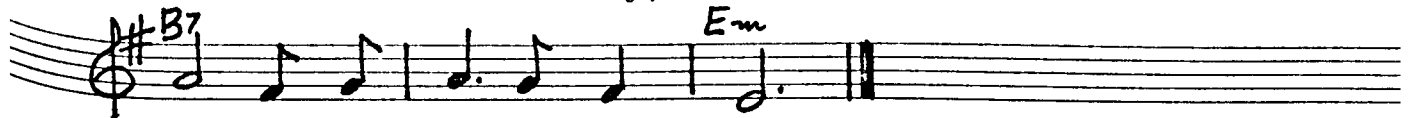
kon Ma-lo- oy pa ang Di- wa sia pa- ga-dam-go-



hon. Di-in pa ang la- mok nga mu- cha-cho na-



kon? Ku-to- ti man a- nay, Ku-to- ti man a -



nay a- gud to bu - ma - ngon.



## BEHOLD THE MOON!

1. Behold the moon! Such glorious sight!  
Smiling, gazing as it emerges out of the clouds.  
Right beside it is a dazzling star  
*Neneng*, please pity us! Open your window.
  
2. My beloved pays no heed  
May God cause you to dream.  
Where is my servant, the mosquito?  
Bite her, bite her until she gets up.

*Neneng*, like *Inday*, is another endearing word for a girl (from hereon, the term is no longer in italics). It can be used for a sister, a niece, a cousin, or for a loved one. The author learned this song from his second cousin Ricardo Cadornigara Cabillon of Omambong, an avid serenader.

The serious tone contained in the opening quatrain is broken by the amusing request of the serenader for the mosquito to bite his slumbering loved one. Girls, even if they are awake, sometimes leave the windows closed in spite of the singer's pleadings, which may be due to sheer modesty or to outright fear of displeasing her parents, who may not fancy having the serenader of the moment for their future son-in-law.

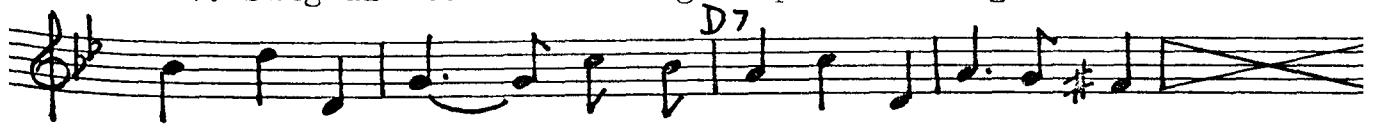
The music is in one-part song form in which the second verse has an extended bar structure in the final line - 4+4+4+6 (six bars in the fourth line and four bars each for the first, second, and third lines) - due to the repetition of a segment of the text, *kutoti man anay* (Bite her!), for emphasis. The melody has the range of an eleventh and the rhythm pattern is basically isorhythmic. The tonality stays

in the minor key and the harmony remains simple, except for a secondary dominant 7th (E7) on the third line. The final line of the second verse differs slightly from the melody of the final line of the first verse.

Moderato 13. SANG DIDTO KA NENENG SA PIHAK SANG BUKID



1. Sang did-to ka Ne- neng sa pi- hak sang bu-



kid Ma-an- yag ka nga ro- sal nga gin-su-gid-su-



gid; Ang pa-lad mo Ne- neng sa tu-



nga may bad- lit Kon i- kaw ang kas- lon daw Glo-



ria sa la- ngit.

2. Sang akon pag-antad sing tatlo ka dupa  
Dayon ko manawag, O Neneng gawaha

Ako ining soltero nga taga-Sarabia  
Gaantos sang tun-og hasta gid mag-aga.

WHEN YOU WERE AT THE OTHER SIDE OF THE  
MOUNTAIN, NENENG

1. When you were at the other side of the mountain, Neneng  
You were a fair gardenia known to everybody.  
On the middle of your palm, Neneng, runs a line  
Foretelling that your wedding would be a  
rejoicing like heaven's.
  
2. When about three arms' length from your doorsteps  
I gently called, "Neneng, do open your window  
I'm a young man from Sarabia  
Who is enduring the dewdrops till daybreak".

Since it's customary for boys to identify their place of origin in their serenade songs, the serenader here identifies himself as a resident of Sarabia town of Negros Occidental province (See Map No. 2) which is about a two-hour ride by motor boat from the eastern seacoast of Iloilo province.

This music comes from Volume 4 of Madgamo's and was recorded by the Mabuhay Singers recently in an album *Bilang Handumanan* (As A Remembrance). It is in one-part song form (sixteen-bar phrase structure) with no refrain and it stays in the minor key.

Five falling octaves and sixths make the melody of this serenade particularly interesting which is further enhanced by the isorhythmic waltz movement in moderate tempo. Only tonic, subdominant, and dominant chords are used for accompaniment. The text of the quatrains are strongly dodecasyllabic in structure.

14. ADIOS KABULAKAN  
Allegretto  $\text{♩} = 108$

1. A-dios ka- bu-la- kan, ka-bu-la-  
kan sining har- din! Ka-mi ang mag-la-  
kat ka-mo In- day ang ma-pa-bi- lin;  
Wa-lâ li-ba-ka- nay, wa-lâ hu-ding-hu-  
ding Sa pi- la ka ad- lao ma- buel-  
ta u- ga- ling.

2. Lisencia, pangabay kay Señor Tagbalay  
Sa iya dalaga mangilala, mangilala anay;

Dili man mabug-at, dili man mabudlay  
Mangilala anay, diutay nga pangabay.

3. Idawat, idawat ang kamot mo nga too  
Kay amo ang tandâ sang aton nga paglamano;

Sa amon paglakat padolong sa balay  
Sa imong katologon imo nga damgohon.

4. Itulok man anay ang huloy mo nga mata  
Kay magataliwan ang imong hinigugma.  
Kon ako didto na lantawon mo ugaling  
Sa malapad nga dagat ang pagsakay matulin.
5. Adios kapispisan, kabulakan sining hardin!  
Kay magataliwan ang imo nga serafin.  
Ig-ampò mo lang sa mahal nga Virhen  
Nga dili maagyan sang manga mala-in.

GOODBYE, FAIR FLOWERS!

1. Goodbye, fair flowers of this garden!  
We are departing; you are staying.  
No slanders, no gossips please,  
In a short while we'll be back again.
2. We are asking for your favour, *Mr. Tagbalay*,  
We wish to meet your daughter.  
A light, though fervent request  
Allow us, please, to meet her.
3. Do extend your right hand  
To a hearty handshake.  
As we go homeward bound  
May you dream of us tonight.
4. Let those droopy looks be cast on us  
Your loved one is heading for home.  
You'll see me soon on the ocean  
Sailing, sailing gently home.
5. Goodbye, birds and flowers of this garden!  
Your cherub is about to leave  
Do intercede before the blessed Virgin  
That no harm will befall him on his way.

In this closing song of the serenade by a group of boys, soloists alternate from verse to verse, and in the final quatrain all join together for the finale which is sung in parts. Thirds and sixths are added at random (See Chapter IX, pp. 289-291).

I have seen an extended text of this farewell song from Cauayan, Negros Occidental, which is kept at the Center for Visayan Studies at the University of the Philippines, College of Iloilo.

Allegretto

15. DIUTAY KA PA INDAY

$\text{♩} = 116$

1. Sing ma- a- yong gab - i sa in -  
 yo nga ta- nan, Ba- ba - e, la-la-  
 ki, ba-tâ kag ti-gu- lang! Pa-nang-lit sa  
 lâ bi-big na-mon sa pag-mit- lang Kon sa -  
 rang ma-hi - mô pa- sin  
 sia- hon la- mang.

Chords: Dm, A7, Gm, Dm, A7, Dm

Lalaki: 2. Akon nga palapitan isa ka prinsesa  
 Nga nagapasilong sa sanga sang gumamela

Akon pahayagan sang himpit kong gugma  
 Kay ako ang prinsipè nga walâ asawa.

Babae: 3. Pasinsia lang anay mahal nga prinsipè  
 Kay sa sini nga bagay ikaw ang naulihi;

Kay ining prinsesa punô sang brilyante  
 Serado ang bantay sa adlao kag gab-i.



Lalaki:

4. Diutay ka pa Inday nga gintandaan ta  
Anay kay nagdakù ka na madamong tag-iyà  
Ang gugma ko sa imo manayanaya  
Subong sang bayabas nga may madamong bunga.

Babae:

5. Maayo pa Nonoy ikaw ang lumakat  
Kag sa iban nga lugar mangitâ kay bulak.  
Kon parte sa akon ayaw ka maghulat  
Hasta ang kamatayon imo nga madangat.

Lalaki:

6. Ay, abaw si Inday walá gid malooy  
Sang pagtulotangis, pagbakhò ni Nonoy!  
Kay bisan pa gani ang gabok nga kahoy  
Ahat manalingsing kon ako ang managhoy.

Babae:

7. Kay yari si Nonoy oriente sang gugma  
Diin ka maghalin nga nagapakari ka?  
Ginlaktod mo lamang ang bulak sa sanga  
Kay yari si punò wala mo unaha.

Lalaki:

8. Mister pa si punò ang akon unahon  
Kay yari si sanga nga naluyagan nakon?  
Paanggid ta lamang sa manga pagkaon  
Makaon ka bala kon dili mo uyon?

Babae:

9. Batonon ko na lamang ang imong paghigugma  
Tungod kay sulondon kay Adan kag kay Eva  
Babae mamana, lalaki mangasawa  
Agud may kauswagan ining aton banwa.

Babae kag Lalaki:

10. Salamat, salamat sa inyo nga tanan  
Nga nagatalambong sini nga okasyon.  
Pananglit kaminagsalâ sa pagmitlang  
Kon sarang mahimò pasinsiahon lamang.

SINCE YOUR CHILDHOOD, INDAY  
(A *Balitao*)

Man and Woman:

1. Good evening to you all -  
Ladies and gentlemen, young and old alike.  
If errors are ever committed  
We beg for your apology in advance.

Man:

2. I would like to know this Princess  
Sheltering under the *gumamela* branch;  
I'm a bachelor Prince  
I do love her.

Woman:

3. I'm sorry my dear Prince  
You should have come earlier  
For this bejewelled Princess  
Is well-guarded night and day.

Man:

4. Since your childhood Inday, I've been watching you  
Now that you are a lady, many are claiming you.  
Look! My love for you is as luxuriant  
As that fruit-laden guava tree.

Woman:

5. Better go on your way, *Nonoy*  
Look for some other flower yonder.  
Waste no precious time on me  
Or you'll die hopeless.

Man:

6. O Inday takes no pity at all  
On this languishing *Nonoy*.  
A dead tree responds better to my sighs  
By shooting live tendrils out.

Woman:

7. *Nonoy*, you are indeed love-smitten  
Where have you been by the way?  
In your desperate search for a flower  
You ignored the trunk right below it.

Man:

8. Why bother with the trunk?  
Here is the branch I really want?  
Why force yourself to eat something  
You honestly don't care for?

Woman:

9. You have convinced me to accept your proposal  
For this is a legacy from Adam and Eve  
A man and a woman are joined in marriage  
For on them lies the hope of our nation.

Together:

10. Thank you, thank you all  
For coming to listen to us.  
Whatever faults you have noticed  
We humbly apologize for them.

The author learned this rare *balitao* (See Chapter VI, pp. 189-190) in Omambong where only one couple, Felicidad Cainglet Capaspas and Bernardo Cadornigara, know how to perform it.

This is sung and danced to the tune of the guitar and/or violin, and is performed only for very special occasions like the inauguration of the modern concrete bridge connecting barrio Omambong to the town of Leon on August 1978, when prominent public officials of the province of Iloilo and of the town of Leon attended. The dance steps are patterned after those of the waltz. The violin doubles the melody while the guitar provides the chords for the accompaniment.

The opening and closing stanzas, in which the performers express their apologies for errors committed, is a stereotyped ending which is also found in native *zarzuelas* (see Chapter II, p. 79 and Appendix A, No. 26).

The *gumamela* is a single-petalled hibiscus, while *Nonoy* is a word of endearment for a boy (from hereon, this term is no longer italicized).

Scansion

This is in quatrain form with an essentially dodecasyllabic structure that utilizes assonance for rhyme and anapest and iambus for poetic metre.

Stanza	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
Stanza 1	-	1	12	A false
		2	12	A
		3	13	A
		4	12	A
Stanza 2	-	1	13	B
		2	14	B
		3	12	B
		4	13	B
Stanza 3	-	1	12	C
		2	14	C
		3	12	C
		4	12	C
Stanza 4	-	1	12	B
		2	14	B
		3	13	B
		4	13	B
Stanza 5	-	1	12	D
		2	13	D false
		3	12	D
		4	13	D
Stanza 6	-	1	12	E
		2	12	E
		3	12	E
		4	13	E
Stanza 7		1	12	B
		2	12	B
		3	12	B
		4	12	B
Stanza 8	-	1	12	F
		2	13	F
		3	12	F
		4	12	F
Stanza 9	-	1	14	B
		2	13	B
		3	13	B
		4	13	B

Stanza 10 -	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
	1	12	A false
	2	12	F
	3	12	A
	4	12	A

### Figures of Speech

A simile *subong sang bayabas* (like the guavas) is found in line 4 of stanza 4. Some metaphors that are found are: princess (the girl), prince (the boy), flower (the girl), trunk bearing the flower (elder sister). Native superstition regarding the younger sister marrying ahead of her elder sister is also found in Song No. 28, *Sa Lunsod Sang Buenavista*, of this appendix.

An alliteration appears in stanza 6 where the words *pagtulotangis* and *pagbakhò* both begin with letter *p*. Another alliteration in the same stanza is found in the words *manalingsing* and *managhoy*, in which the consonantal sound is the initial letter *m*. The immediate repetition of words like *salamat* (thank you) in line 4 of stanza 10, and the use of questions and interjections also create poetic imagery.

Three cases of allegory appear in the whole piece. The expression *serado ang bantay* (well-guarded) in line 4 stanza 3 in native rhetoric means the girl is already engaged, or is carefully watched by her parents or relatives from a careless liaison. "Shoots springing out of a dead tree" in stanza 6 is symbolic of a fruitful response to the boy's pleas. Ignoring the trunk in stanza 7 insinuates the ignoring of an elder sister by the boy in order to pay court to a younger sister.

### Spanish Words

Words that are spelled exactly as in Spanish are *lugar* (place), *parte* (part), *oriente* (oriented), *Adán* (Adam), *Eva* (Eve), while those that have been adapted are *pasinsia* (forgive) from *paciencia*, *prinsesa* (princess) from *princesa*, *prinsipe* (prince) from *principe*, *brilyante* (gems) from *brillante*, *serado* (closed) from *cerrado*, and *okasyon* (occasion) from *ocación*.

### Melodic Aspects

Scale - harmonic minor	Key and Tonality - D Minor
Range - octave (D-D)	Tessitura - medium low
Beginning Note - tonic (D)	Ending Note - tonic (D)
Intervals - Perfect, Major, Minor	Mood - sentimental
Leaps - three perfect 4ths; one major 6th	
Contour - few leaps; smooth curves	

### Rhythm, Metre, Tempo

This piece is performed in moderate *balitao* time. Only two rhythmic patterns are used - the first one appearing in lines 1 and 3, with the second one appearing in lines 2 and 4.

Harmony

Only tonic, subdominant, and dominant chords are used.

Form

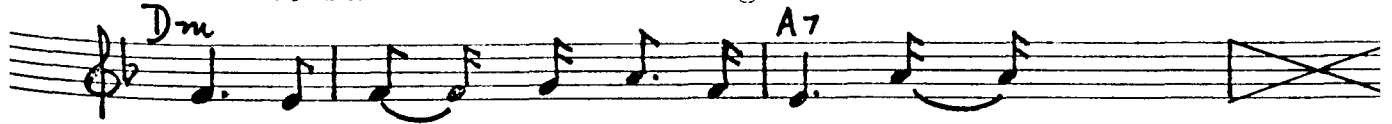
This is in one-part song form - a quatrain with two couplets and a sixteen-bar phrase structure.

Adagio  
♩ = 54

## 16. SA BARRIO ANONANG



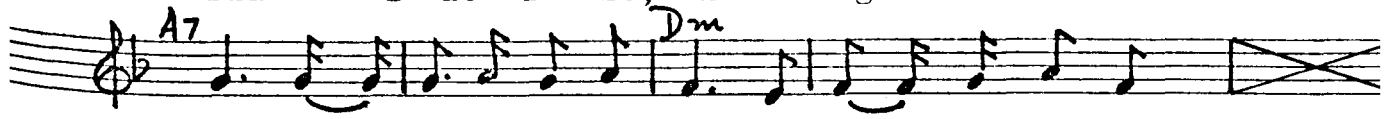
1. Sa bar-rio A-no- nang ma- su-bô ka-a-



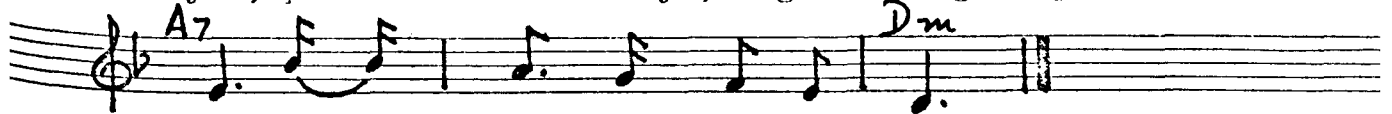
yo! Sa- kop sang ban-wang Le- on, Pro- bin-



sia I- lo- i- lo; A- kon nga a- su-



yon, pa - ma-ti-an nin-yo, Nag- li gad nga tu-



ig A- ño vein- te o- cho.

2. Masubô kaayo nga dili angayan  
Nalumós si 'Lacio sa subâ sa Anonang;

Didto kag idagsà sa isa ka asinan  
Sakop sang banwang Oton sa balas gahapaan.

3. Sang pagkakita sang isa ka babae  
Dayon pahibalo sa isa ka presidente

"Nga didto sa baybay inyo bisitahi  
May nalumós didto isa ka lalaki."

4. Sang pagkahibalo sang manga puno-an  
Nagkadto sa baybay ila bisitahan;

Dayon baliswa-on agud makilal-an  
Si 'Lacio Tabiana ang iya nga ngalan.



5. Ka-ilo kay Manggè kay sia binayaan  
Sang iya nga bana, si 'Lacio ang ngalan.  
Magamay pa ganì ang iya kaanakan  
Daw halos masisì and iya nga dughan.
6. Akon nalooyan yadto man si Manggè  
Nagkadto sa pangpang magsagad sang hibî.  
Yarà lang sa pangpang kay madalom ang tubì  
Ang iya nga dughan daw halos masisì.
7. Biernes man sa karon, Sabado pagka-aga  
Nagahilibi-on manga anak niya;  
Nga nagapanawag, "Sa diin ka na Papa?"  
Masubô kaayo dinangatan niya.
8. Sabado man karon, Domingo pagkaaga  
Amo ang paglubong kay Gelacio Tabiana  
Madamò nga tao nagcompañar sa iya  
Masubô kaayo tocar sang musica.

#### IN THE VILLAGE OF ANONANG

1. In the village of Anonang, a tragedy took place  
Within the municipality of Leon, Iloilo province.  
Listen to me, I'll relate an event  
That happened in the year 1928.
2. In the river that flows by Anonang  
Gelacio was drowned.  
His body was washed ashore  
In Oton town's sandy beach.
3. A woman saw the corpse  
And reported to the authorities.  
"By the beach lies the body  
Of a man who has drowned."
4. To the beach the authorities hurried  
And with their own eyes saw the corpse.  
They turned him face upward  
Indeed, it was Gelacio Tabiana.
5. Poor, grieving Manggè  
Left behind by Gelacio.  
Their children still so young  
Her heart was being torn apart.

6. She hurried to the river bank  
And there cried with all her might.  
The water was too deep -  
What a heart-rending sight!
  
7. That day was Friday  
The following morning was Saturday.  
Her children were crying  
"Where are you Papa?"
  
8. After Saturday came Sunday morning  
The interment of Gelacio Tabiana.  
Grieving multitudes joined the funeral procession  
As the brass band played the saddest of music.

Gelacio Tabiana was a Spanish mestizo who was mayor of Leon town in 1928. His tragic drowning brought so much sorrow to the town populace who had pinned so much hope on him for the future of their struggling municipality.

Tabiana came from barrio Anonang, which is about three kilometres east of the town. It is a close neighbour of Omambong, and between these two barrios flows a big river known as Sibalom River, that overflows its banks during the monsoon season when storms and typhoons are frequent. It was during one of these hazardous occasions when Tabiana attempted to ford it (there was no concrete bridge across the river then) that he was swept away by the raging currents. His body was found about fifteen kilometres away in the sandy beach somewhere between the towns of Oton and Tigbauan, near where the river empties into Panay Gulf.

The singer and informant, Felicidad C. Capaspas, is the author's aunt who today still remembers vividly the elaborate civil and religious rites that were conducted in the mayor's

honour, including a funeral procession that was attended by multitudes, all marching to the lugubrious music of the brass bands.

### Scansion

This is an eight-quatrain ballad with a strong pull towards a dodecasyllabic structure. The rhyme is in assonance and the poetic metre is largely iambic. Only a few syllables in anapestic metre occur.

Stanza		<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
Stanza 1	-	1	12	A
		2	14	A
		3	12	A
		4	12	A
Stanza 2	-	1	12	B
		2	12	B
		3	13	B
		4	14	B
Stanza 3	-	1	12	C
		2	14	C
		3	12	C
		4	12	C
Stanza 4	-	1	12	B
		2	12	B
		3	12	B
		4	12	B
Stanza 5	-	1	12	B
		2	12	B
		3	13	B
		4	12	B
Stanza 6	-	1	12	D
		2	12	D
		3	13	D
		4	12	D

Stanza 7	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	13	E
		2	12	E
		3	13	E
		4	12	E
Stanza 8	-	1	13	E
		2	12	E
		3	13	E
		4	12	E

### Figures of Speech

A simile *daw halos masisi* (like being torn apart) occurs in line 4 of stanza 6, while two cases of alliteration appear in line 3 of stanza 3 and in line 2 of stanza 4 involving similar key words - *baybay* and *bisitahi* or *bisitahan*, meaning "sea" and "visit" respectively.

### Spanish Words

The following words in Spanish are used in the region's language with no changes in spelling: *barrio* (village); *Leon* (a town's name taken from the city of Leon in Spain); *año* (year); *veinte ocho* (twenty eight); *presidente* (president); *Sabado* (Saturday); *Papá* (father); *Domingo* (Sunday); *tocar* (to play an instrument); and, *música* (music). The following are adaptations: *probinsia* (province) from *provincia*; *bisita* (visit) from *visita*; *Biernes* (Friday) from *Viernes*; and *compañar* (to accompany, to march) from *acompañar*.



Allegretto

## 17. SI MONTOR

♩ = 104

1. Wa- lay a-ngay ang ka-sad- ya  
 Ang kay Mon- tor nga i- di- ya!  
 Gin-su- lod ni - la ang ban-  
 wa ay, ay, Kon- ben- to ang i -  
 lang gin - u - na.

2. Sa walâ madugay nga tiempo  
 Si Montor ang siniguro

Gindala sa Iloilo ay, ay  
 Sa kutâ kag idistino.

3. Sabado sadto sing hapon  
 Nagtugon, bilin si Montor

"Asuncion, imo ako du-awon, ahay  
 Sa Martes ako bitayon."

4. Sang pagkabati ni 'Suncion  
 Dayon ilis sang patadyong

Kumadto sa Ilongilong, ahay  
 Sa kutâ kag pumadayon.

5. Sang pagkakita ni Montor  
Nga yarâ na si Asuncion  
Manayanaya ang nawong, ahay  
Daw walâ sing kamatayon.
6. Asuncion, kon ako mamatay  
Asunto sini nga pagbitay  
Repiquehon mo ang lingganay, ay, ay  
Rosario walay pahuway.
7. Asuncion, kon ako itunod  
Sa kadadalman nga kutkot  
Lumuhod ka kag tumampok, ay, ay  
Nga hugot sa imo buot.
8. Asuncion, kon ako walâ na  
Bilin ko tugon kay Nena  
Magkapot kamo sang sista, ay, ay  
Kag kamo magkolocanta.

MONTOR  
(A Ballad)

1. What a joyous idea  
Got into Montor's head.  
They raided the town, ay, ay  
The convent they sacked first.
2. Before long  
Montor was caught, ay, ay  
To Iloilo he was brought  
In the stone fort he was locked.
3. That Saturday afternoon  
Montor sent a message.  
"Asuncion, visit me please  
On Tuesday I'll be hanged."
4. Without much ado  
Asuncion put on her *patadyong*.  
To Iloilo she rushed, ahay  
Into the fort she was led.
5. When Montor beheld her  
He felt comforted, ay, ay  
No trace of grief was on his face  
Death seemed so far away.

6. Asuncion, when I die -  
The hanging will soon take place  
Let the bells toll, ay, ay  
Let unending prayers be said.
  
7. Asuncion, when my remains are lowered  
Down to the bottom of the grave  
Kneel and throw some earth, ay, ay  
Fervently from your heart.
  
8. Asuncion, after I'm gone  
Let this request be known to Nena.  
Play the *sista* together, ay, ay  
And sing ever joyfully.

Montor was a bandit captain from Iloilo who was hanged during the Spanish-American war at the turn of this century. The fort mentioned in the song could be the old Fort San Pedro in Iloilo City. *Patadyong* is a colourful barrel skirt that West Visayan women use as a wrap-around, while *sista* (literally "six") is a six-string guitar, a smaller version of the Spanish guitar (See Chapter II, p. 51).

Local funeral customs revealed in the ballad include the following: ringing of church bells during mass for the dead; throwing a handful of earth on the coffin in the grave; the saying of *rosario* (series of prayers for the dead at home); and the singing and playing of instruments in honour of the dead (presumably during wakes).

The first five verses are taken from Volume I of Magdamo's collection, while the next three are from Carlota Levy Sison's version found in *Enhancing Musical Growth Through Folk Music* (See Chapter V, pp. 169-170).



The ballad is an octosyllabic quatrain, and the extra syllables in the third line are due to the addition of the *ay, ay*, a short refrain. A comical rather than a tragic tone prevails in the song as the bandit parodies his will to his wife. Marked time in triple rhythm, minor tonality, and the use of *ay, ay*, all convey a definite feeling for dance in this amusing picaresque tale (See Chapter VIII, pp. 275-280 for the balitao dance).

Adagio  
♩ = 56

18. O PILIPINAS

1. O Pi-li-pi-nas, pi-na-lang-ga kong is-

la Nga gin-pa-nub-li kay A-dan kag kay E-

va. A-ga-won sang Ha-pon sing pa-si-pa-

la, Sing ka-lu-gos kag ka-da-lok nga wa-lay sa-

ma. 2. Ba-ta, ti-gu-lang i-la gin-pa-ma-tay

Kag gin-pa-si-lo-tan bi-san ang i-la bang-

kay. Da-la-gang Pi-li-pin-hon daw wa-lâ sing kali-

pay sa ka-mut sang ma-lu-i-bon in-yo sia ba-wi-

a.

## O PHILIPPINES!

1. O Philippines, my beloved country!  
A legacy from Adam and Eve.  
Snatched by Japan greedily  
And cruelly beyond measure.
  
2. Children and adults, they killed them.  
Even desecrated their mortal remains.  
Joy has gone from the Filipina maiden.  
From the hands of the oppressor, free her.

According to the author's parents, this was one of the most popular songs of the evacuees in the mountains of Panay during the closing years of World War II in the Pacific. It became the rallying cry of the guerilla fighters, and a morale booster for the natives who were running away from the Japanese vendetta.

I learned this as a child during the closing years of the war, and my own version differs slightly from that which is published in Volume 5 of Magdamo's work and subsequently recorded by the Mabuhay Singers in an album entitled *Bilang Handuman*. The opening bars of Magdamo's version, for instance, feature a rising tonic chord (A, D, F), whereas the version I know features a stepwise movement.

Scansion

It is a two-stanza quatrain with a syllabic structure that varies from eleven to fourteen per line. The rhyme scheme is in assonance and the poetic metre is a combination of anapest and iambus.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	11	A
		2	12	A
		3	11	A
		4	13	A
Stanza 2	-	1	11	B
		2	13	B
		3	14	B
		4	14	A

### Figures of Speech

Addressing an inanimate object like a country, which in this case is the Philippines, is a technique called apostrophe, while a Filipina maiden symbolizing the country is a sample of metonymy. A simile occurs in *daw walâ sing kalipay* (as if happiness has gone), while alliteration is seen in *kalogos kag kadalok* (forcibly and greedily) all beginning with letter *k* in line 4 stanza 1.

### Spanish Words

*Adán* and *Eva* are Spanish equivalents of Adam and Eve, while *Hapón* is a native adaptation of *Japón* (Japanese). *Isla* is Spanish for island, here used without any change of spelling.



Allegretto 19. ILOILO ANG BANWA KO

$\text{♩} = 112$

I-lo-i-lo ang ban-wa ko gi-na-hi- ngad-lan

Ka-tam-is nga po-long nga a - kon gin-mat-an

Di-li ko i-kaw bu-la-gan ban-wa kong na-lu-lu-tan

I-kaw ang gin-ku-ha-an sing ka-li-pa-yan.

I - long- go a - ko nga In - day

Nga na- ga- pu - yô sa hi - gad sang bay- bay

Ma - na- mi nag - ki - ay - ki - ay

Sa ta - gi-po-so- on bug- os ang ka-li- pay.

## ILOILO, MY HOMETOWN

Iloilo, my hometown  
 Sweetest word I have ever heard.  
 I'll never leave you  
 My beloved hometown.  
 You're shorn of happiness.

I'm an *Ilongo* maiden  
 My humble dwelling  
 Is along the seashore.  
 As I walk on the sand  
 Joy floods my heart.

It comes from Volume 4 of Magdamo's work, and a certain Mr. Mauricio Madrona of Iloilo is believed to be the composer of this. The Mabuhay Singers have included this in their album, *Ohoy Alibangbang*. The term *Ilongo* is explained in Chapter I, pp. 13-14.

This allegory on patriotism employs metonymy in two ways: one, in making a local girl Inday stand for her native town, province, or her country; two, in making her carefree life an emblem of freedom from political bondage. The University of San Agustin Conservatory of Music has recently made this song the main theme of a colourful musical extravaganza in Iloilo City.

Two independent quatrains compose the text. Rhyme is in assonance and syllabication is varied. The range is narrow (7th), and the melody has smooth, even curves. The rhythm is that of a waltz and the harmony is limited to primary chords. The form is binary - verse and refrain style - with a regular sixteen-bar phrase structure.

Allegretto  
♩ = 96

## 20. ANG BUGAS SANG INSIK

Ang bu- gas sang In- sik daw ma-ka-ku-log-  
mat Ang i-ya nga bi- li daw ma-  
ka-hi-li-la- nat. Pob-re man ang ma-nga i -  
mol kay na- ga-pa-nga-lin- tak. Pag-sa-  
ka sang bi- li ang pa-mug- nan nag-i- wat.

## THE RICE OF THE CHINESE

The rice of the Chinese, how shocking!  
How horribly overpriced!

The poor click their tongues in despair  
After the price has risen, jobs became scarce.



Rice is a staple food in the Philippines as it is in most of Asia. When the price of this very important commodity goes up, a litany of miseries is heard from the lips of the poor as expressed in this short song that is found in Volume 4 of Magdamo's collection. This problem is often blamed by the populace on the Chinaman and his penchant for creating an artificial shortage of prime commodities which has been reported not a few times in the country's daily newspapers.

#### Scansion

This song is a quatrain of two couplets in uneven syllabic lengths. The poetic metre is a combination of iambus and anapest.

<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
1	12	A
2	13	A
3	15	A false
4	13	A

#### Figures of Speech

*Daw makakulogmat* (literally "like shock waves") and *daw makahililangat* ("like a fever attack") are similes.

#### Spanish Word

*Pobre* (poor) is spelled here exactly as it is in Spanish with no change in meaning.

Melodic Aspects

Scale - harmonic minor	Key and Tonality - E Minor
Beginning Note - 5th (B)	Ending Note - tonic (E)
Range - 10th (B-D)	Tessitura - medium
Intervals - Perfect, Major, Minor, Diminished	Mood - mocking humour
Leaps - one perfect 4th, one diminished 5th, one minor 6th	Contour - balance between leaps and stepwise movement

Rhythm, Harmony, Form

This song in alla breve time infers a fast execution to emphasize the biting humour directed against exploitative Chinese merchants. A strumming accompaniment style from the guitar should fit the mood of the music and the text. Except for one secondary dominant 7th in line 2, only primary chords are appropriate for support. The form is a simple one-part song structure with sixteen regular bars.

Allegro  
♩ = 138

## 21. SANGLIT KAMI ATI

Sang-lit ka-mi a-ti ma-i-tum it li-na-  
he. Li-na-he na-mon dob-le, ka-tu-pong  
sa dia-man-te Dia-man-te ka-ma-ha-lan,  
ka-tu-pong sang gi-ni-ka-nan. Gi-ni-  
ka-nan Bi-sa-ya ka-tu-pong sang Kat-si-  
là; Kat-si-là na-ga-med-yas, Ang pa-rè  
na-ga-si-ne-las.

(A Longer Version from *Maragtas* [1959] of  
Pedro Monteclaro quoted in Regalado and  
Franco, *History of Panay*, pp. 11-12)

Bisan tamon Ati, maitum nga mga linahi  
Binatà tamon dinhi, timbang kami diamante  
Diamanteng kamahalan, doble ang ginikanan.

Gurang tamon sa Bisayà, labi pa sa Katsilà.  
Katsilà sa Manilà, padì sa Ilong-ilong  
Nakabu-ong sang agong, nakapusâ sang lingganay.  
Lingganay, pagtunog ka, agong, pag-ugayong ka.

THOUGH WE ARE NEGRITOS  
(Based on Magdamo's version)

Though we are Negritos, black be our race  
We are doubly valuable, as precious as diamonds.  
Diamonds so dear, as dear as parents.  
Visayan parents are like Spaniards.  
Spaniards wear socks; priests wear slippers.

(Eva Bayoneta's translation of lines 4, 5, 6  
and 7 of the preceding version by Monteclaro)

We preceded the Visayans as we did the Spaniards.  
Spaniards in Manila, priests in Iloilo  
Had broken the agong, had cracked the bell.  
Bell, you peal; agong, you toll.

This song from the aboriginal blacks (*Atis*) is a test case of ongoing penetration of Spanish culture in West Visayas. No Spanish missions were known to have been established in the mountains of Panay and Negros islands in the colonial era for this despised race, and whatever today's *Ati* has marginally absorbed by way of Western culture, comes from his periodic contacts with hispanicized lowlanders through trade and barter (See Chapter VI, p. 195 and also Chapter I, p. 9). Unlike

most pagans, the *Ati* is basically nomadic, and his constant peregrinations have exposed him to varying shades of Western culture, which could be proven by the melodic, rhythmic, and harmonic concepts displayed in this song. Yet, the music has retained enough of the formal irregularity of indigenous tunes (See Chapter X, pp. 304-308) which sets it clearly apart from other songs found in this study. Just as rules and conventions of contemporary Western life have failed to induce the *Ati* to forsake his nomadic existence, so has Western music failed to completely uproot the tenacious grip of the Southeast Asian native tradition from his system.

Yet, when placed side by side with other samples of indigenous music found in this study, this song is, likewise, out of place due to its considerable absorption of Western melodic and harmonic language. It is, in reality, a good example of acculturation of the Hispanic and the indigenous Philippine traditions, which is reflective of the *Ati* who likes Western food and apparel, but cannot forsake the call of the wild.

This song comes from Volume 5 of Magdamo's work, and it would have been more helpful had she clarified whether the informant Alejandro Carado was an *Ati* or not. Where he came from, and from whom he learned this song are basic questions left unanswered due to lack of information from the collector.

The longer version of the text along with Bayoneta's translation come from Monteclaro's *Maragtas*, quoted in the aforementioned work of Regalado and Franco. The first three

lines contain the same ideas as Magdamo's with slight differences in vocabulary. But lines 4, 5, 6, and 7 contain musicological details not included in Magdamo's, such as the mention of the cities of Manila and Iloilo and of the indigenous *agong* instrument (See Chapter III, pp. 104-108). Monteclaro's version can be sung to the music found in Magdamo's, although lines 6 and 7 need to be sung to the tune of line 5.

The use of *Kiniray-a*, a dialect of *Ilonggo* (See Chapter I, p. 13, note 27) is evident in the presence of words such as *it* instead of *nga* (the), and *gurang tamon* instead of *magulang kami* (we are older).

#### Scansion

In having five lines, the text deviates from the standard quatrain form of West Visayan songs. The syllabic order is, likewise, irregular, since it does not adhere to the octosyllabic and dodecasyllabic structures associated with Hispanic folk songs.

<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
1	13	A
2	14	A
3	15	B
4	14	C
5	15	C

### Figures of Speech

The expressions, "as diamonds", "as parents", and "as Spaniards" are similes, while the use of *linahe* (race) at the end of line 1 and at the beginning of line 2 illustrates anadiplosis. This creates a "chain-association" in the verse, as the words *diamante*, *ginikanan*, and *Katsilà* are used the same way.

### Spanish Words

*Linahe* is a local adaptation of the Spanish *linaje* while *doble* (double) and *diamante* (diamond) are spelled exactly as in Spanish. *Katsilà* is the corruption of the Spanish *castellano* (Castilian), while *medyas* (socks) and *sinelas* (slippers) come from *medias* and *chinelas* respectively.

### Melodic Aspects

The melody is basically composed of only two lines - lines 1 and 2 - which behave as antecedent and consequent phrases. Lines 3 and 5 are repetitions of line 2, while line 3 resembles line 1 in the second half of the phrase. This rudimentary nature of the melody approaches the style of children's songs (See Nos. 32 and 33). Narrow range (an octave), narrow leaps (perfect 4ths), a generally level contour determined by many unisons, and a minimal rise and fall of intervals make this song, as is the case with other pagan

songs in the country, melodically uninteresting to Christian lowlanders of West Visayas.

The harmonic minor scale of the key of E Minor is used, while the beginning and ending notes are the 5th (B) and the tonic (E) respectively.

### Rhythm, Metre, and Tempo

The simple quadruple metre is used here by Magdamo, and although she does not indicate it, a fast tempo seems to go with the spirit of the text.

Rhythmic irregularity can be seen in the three types of anacrusis used - 4th beat of line 1; second beat of lines 2, 3, and 5; and third beat of the bar in line 3. This strong feeling of unevenness in the music seems to imply that mixed metres or, better still, free rhythm would suit the transcription in keeping with the customary spontaneity of ethnic music (See Chapter VIII, pp. 281-282; See also Appendix A, Nos. 36-40).

### Harmony and Form

Only tonic, subdominant, and dominant chords are used here by Magdamo (See Chapter IX, p. 295 ). The irregularity of text, melody, and rhythm is also reflected in the form in which phrase lengths are uneven (4+5+5+5+5).



VII. NATURE SONGS

Larghetto  
♩ = 63

22. O SAMPAGUITA KO

O Sam-pa-gui-ta ko nga ma-pu-ti-pu-ti

A-yaw ka pag-kus-mod, Kay a-ko ang ma-ga-hi-bi.

Ro-sal, a-le-jan-dri-a, kag i-kaw ka-man-ti-

gui, Mag-ka-li-pay ka-mo kay ya-ri ang tu-bi.

Kag i-kaw mi-ra-sol, mga pa-lang-ga na-kon

La-bi na gid ang a-zu-ce-na, Bu-lak nga ma-am-

yon. Li-pa-ya kon sa-rang ang ka-su-bo na-kon

A-gud mag-ka-li-pay, Ka-li-sud sang co-ra-zon.

## O MY SAMPAGUITA

O my *sampaguita*, so immaculately white!  
 Don't frown or I'll cry.  
 Gardenia, pink rose, and you, *kamantigi*  
 Rejoice! Here's water for you all.

Refrain: And you, *mirasol*, I truly love you.  
 And so do I love the *azucena*, ever so fragrant.  
 Cheer me please! Dispel all this sadness  
 That joy may come back to this fainting heart.

The author learned this song from his mother Francisca Cantel Cainglet.

*Sampaguita* is the national flower of the Philippines. It is a vine and is easily grown in yards. Its small, white petals are used for corsage, for necklaces, or even fashioned into crowns for beauty queens.

The *kamantigi* is not a flower but a weed, and is used here primarily for its rhyming effect.

The *mirasol* is a sunflower, while the *azucena* is a white lily.

Scansion

Two quatrains of varying lengths, in assonance rhyme and largely in iambic poetic metre, constitute the text.

Stanza	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	12	A
		2	14	A
		3	14	A
		4	12	A
Refrain	-	1	12	B
		2	15	B
		3	12	B
		4	13	B

### Figures of Speech

Personification of garden flowers and plants is strongly exploited in this song; the singer speaking to them is a case of apostrophe.

### Spanish Words

Four native flowers have Spanish names - *rosál* (gardenia), *alejandria* (a pink rose in contradistinction with *rosas*, a red rose), *azucena*, and *mirasol*.

*Corazón* (heart) is sometimes spelled either *korason* or *corason*.

### Melodic Aspects

Scale - major scale	Key and Tonality - D Major
Range - 13th (A-F#)	Tessitura - high
Beginning Note - 5th (A)	Ending Note - tonic (D)
Intervals - Perfect, Major, Minor, Augmented	Mood - happy and optimistic

Leaps - This song has an exceptional number of wide leaps which make the melody angular and interesting. There are seven perfect 4ths, one augmented 4th, two perfect 5ths, five minor 6ths, one major 6th, one minor 7th, three octaves, and two major 10ths.

Contour - domination by sharp curves and vaulting melodic lines.

#### Rhythm, Metre, Tempo

The slight deviations in line 2 of both stanza and refrain do not necessarily detract from the obvious isorhythmic design of the piece. The danza pattern is dominant in this piece and the tempo is slow.

#### Harmony

The progression is limited to I-IV-V chords.

#### Form

This music is in the binary form of verse and refrain. In the manner of Song No. 5, *Lumabaylabay Nga Daw Asó*, the refrain quotes the last two lines of the verse. A sixteen-bar phrase structure appears in each section.

## 23. AKO INI SI SAGING

Allegretto  
= 108

1. A-ko i-ni si Sa-ging, A-ko i-ni si Sa-ging  
 Gin-ta-may mo a-ko Gi-na-ka-on ang bu-nga, Gi-  
 na-ka-on ang bu-nga, Gina-ha-nig ang da-hon. Si-pi-  
 on sa pu-no, Si-pi-on sa pu-no, Lang-gi-on sa sa-  
 nga Did-to pa-ga-dal-on, Did-to pa-ga-dal-  
 on sa i - ban nga ban-wa.

2. Ang gugma mo Nonoy, ang gugma mo Nonoy  
 Ipawarangwarang na;

Ipawarangwarang, ipawarangwarang  
 sa batong dalipi

Sugiran ta Nonoy, sugiran ta Nonoy  
 sang pagpangabuhi

Dili lang kay hulam, dili lang kay hulam  
 nga imo i-uli.

## I AM BANANA

1. I am banana, I am banana, a plant you despise  
 My fruit is eaten, my fruit is eaten, my leaves  
     line earthen pots.  
 My trunk is cut, my trunk is cut, my branches  
     are pulled  
 I am taken away, I am taken away to a  
     faraway town.
  
2. Your love Nonoy, your love Nonoy, let it be shared.  
 Let it be shared, let it be tried on some hard rock.  
 I'll tell you Nonoy, I'll tell you Nonoy what  
     life is all about  
 It's not something you borrow; it's not something  
     you borrow; And hope to return someday.

The author's father Laureano Cainglet gathered this from Mindanao in the south and introduced it to schoolchildren in the provinces of Iloilo and Negros Occidental where he taught.

This song in quatrain text has a long syllabic structure (18 to 21) in each line. The music has a low tessitura, repetitive phrases, isorhythmic patterns, and brisk tempo, while the phrase structure has a regular sixteen-bar format. The melody ends on a third, assuming that an alto voice provides the tonic a third below.

Moderato 24. SA HIGAD SANG BUKID

*♩ = 92*

Sa hi-gad sang bu-kid may ba-tong ma-ta-

pan. Pang-pang sang tu-bu-ran may i-sa ka bu-

lak Hi-nug-yaw sang pis-pis nga daw

di-li ma-pat-pat, Hi-nu-yop sang ha-

ngin Sa hi - na-li na-tak-tak. Ang i-

ya ka-ta-hum daw di-li sang-li-tan, Ang i-

ya ka-hu-mot daw di-li a-nga-yan.

Sang-lit kay gin-sa-kop sang lan-

dong sang bu-lan. Ka-i-lo nga bu-lak, Di-li

ma-hi-ngad-lan.

## BY THE MOUNTAINSIDE

By the mountainside juts a rock -  
 On the knoll above the spring is a flower.  
 The birds were wild with rapture  
 Until the wind blew the petal to the ground.

Refrain: So rare was its beauty  
 Its fragrance beyond compare.  
 The moon sheltered it with its shadows -  
 Poor flower, gone forever!

This was one of the very early songs I learned at home in Omambong. My elder brothers and sisters and cousins used to gather around in the early evening to sing this and many other songs to the accompaniment of the guitar. Musical children in the village are sometimes allowed to perform solos, and coins (*gala*) are thrown at their feet by doting adults amidst claps and words of encouragement.

The lyricism of the melody is perhaps the best aspect of this ballad. It has a high range (11th) with intervallic leaps of perfect 4ths, minor 6ths, and diminished 5ths enhancing the unique undulation of the phrases. A series of falling and rising sequence (marked with asterisks) gives the song a contour that works effectively in balitao rhythm.

The tonality stays in the minor key and simple harmonic triads are used to accompany the song.

This is a short version of the *composo* (ballad) in which the main characters are not human beings but natural objects - plants, flowers, birds, spring, rock, wind, and moon.

The music is in binary form. The verse has a regular phrase structure (4+4+4+4) in contrast with the refrain which is irregular (4+5+4+5).



Andante

25. ESTRELYA KA NGA LUMIWANAG

$\text{♩} = 66$

Es-trel-ya ka nga lu-mi-wa- nag sa mun-do sing su-

bang si-ning ka-gab-i- hon. Bu-la- han ka man nga Ju-pi-

ter pu-nô sing ka-si-ga nga daw ka-bug-wa- son. Ya-

nang tu- nay ni- mo nga cla- ri- dad gi- kan sa

sid-la-ngan pu-nô sing ka-am- yon, Sang di-napya-dapya

sang la-ngit, su- a- ve sa la-was nga pa-ga- bat-ya-gon.

Ang ma-nga ka-pa-ta-gan bi-nuk-la-ran sang ka-si-ga.

Ang ma-nga ka-bu-la- kan nag-pa-la-mus-kag si- la

Ang ma-nga ka-pis-pi-san nag-pa-la-ngug-yaw si-la

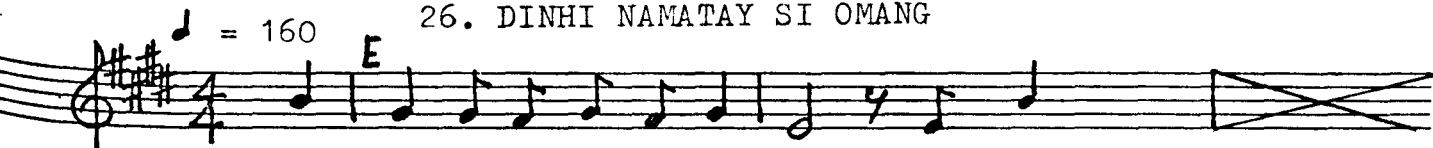
Na-ngug-yaw sa da-kung hi-ma-yâ ba-ngud sang

pag-a- gum sang tu-nay nga li- bia.



Vivace

## 26. DINHI NAMATAY SI OMANG

 $\text{♩} = 160$ 

1. Din- hi na-ma-tay si O- mang Te-nien-



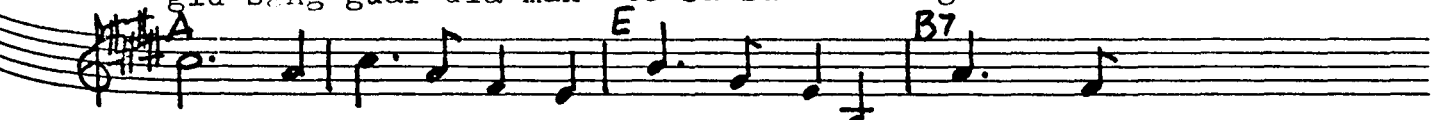
te ma-yor si Ka- gang; Si Ka- sag ang gin - pri-



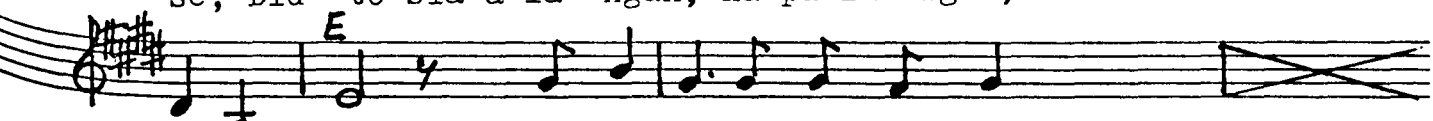
so, I-na- way sang a-li-ma- ngo Gin-su-



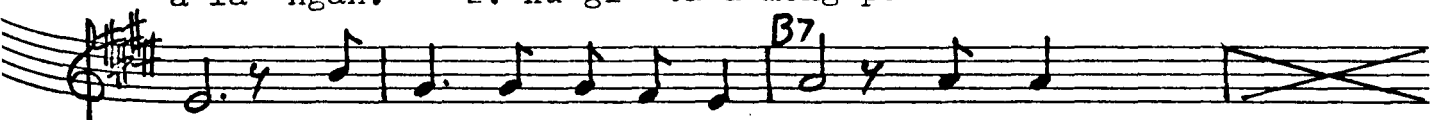
gid sang guar-dia-man- te Sa su- ba sang San Jo-



se; Did- to sia a-la- ngan, na-pa-la- ngan, na-



a-la- ngan. 2. Ku-gi- ta a-mong po- ten-



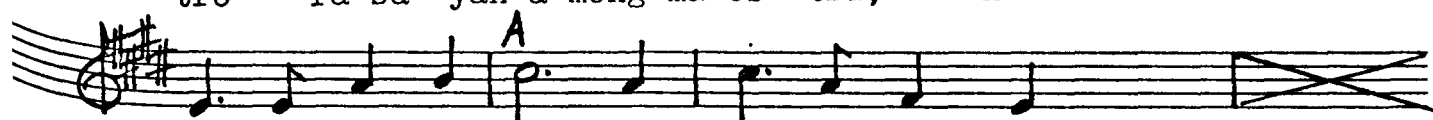
te Ba- gis ang pre-si-den- te, Ba- gu-



ngon a- mong o-bis- po, Lu- kos a-mong ma-es-



tro Pa-sa- yan a-mong ma-es- tra, Hi-



pon ang es-kwe- la, Sap- sap a- mong pob-



re, wa-lay tam- bok, ni- wang pier- me.

## HERE DIED HERMIT CRAB

1. Here died hermit crab -  
     Rock crab was the lieutenant major  
     *Kaság* was imprisoned  
     How the *alimangos* fought!  
     Thus reported the watchman  
     From San Jose River.  
     There he was stalled,  
     Struggling on a dry river bed.
  
2. Octopus was the Potentate  
     Shark was the president  
     *Bagungon* was the bishop  
     Squid was the male teacher  
     *Pasayan* was the female teacher  
     *Hipon* was the pupil  
     *Sapsap* was the poorest of them  
     ,Always skinny, always bony.

The author learned this from Roberto Tabuena of Jordan, Guimaras, Iloilo, who is especially known for his rendition of comical songs. It is likewise, found in Magdamo's *Folk Songs of the Visayas*, Vol. 4.

*Kaság* is a common, spiny, saltwater crab, while an *alimango* is a bigger saltwater crab that is prized for its more succulent flesh. The former is bluish in colour which turns red when cooked, while the latter is dark and mossy.

*Bagungon* is a saltwater shellfish that grows to about three inches in length; curving lines around its shell taper to a sharp point approaching the appearance of a wentletrap. *Hipon* is a tiny shrimp fry, an important ingredient of the native caviar called *ginamós*, while *sapsap* is a flat, bony fish that sells so cheap, one commodity the poor could easily afford.

### Scansion

Two quatrains that fluctuate between fourteen to fifteen syllables per line comprise the text. Assonance is used in the rhyme scheme. A subdivision of lines into eight syllable phrases is apparent.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	15	A
		2	15	B
		3	15	C
		4	14	D
Stanza 2	-	1	15	C
		2	15	D
		3	14	F
		4	14	C

### Poetic Metre

The poetry is a combination of iambic and anapestic hexametre as seen in the opening lines.

\_ | \_ \_ | \_ | \_ \_ | \_ \_ | \_ | \_  
 "Din-hi na-ma-tay si O-mang, Te-nien-te ma-yor si Ka-gang  
 \_ \_ | \_ \_ | \_ \_ | \_ \_ | \_ | \_  
 Si ka-sag ang gin-pri-so, I-na-way sang a-li-ma-ngo"

### Figures of Speech

Personification is heavily relied upon to make marine creatures behave like human beings in an amusing manner.

### Spanish Words

The following Spanish words are spelled here without any alterations - *teniente* (lieutenant), *mayór* (major), *potente* (powerful), *presidente* (president), *maestro* (male teacher), *maestra* (female teacher), *obispo* (bishop), *pobre* (poor, unlucky), and *San José* (Saint Joseph).

The Spanish *priso* (prisoner) is attached to the prefix *gin*, so that the word *ginpriso* results, meaning "was imprisoned". *Escuela* becomes *eskwela* (pupil) and *firme* becomes *piermi* (always).

### Melodic Aspects

Scale - major	Key and Tonality - E Major
Beginning Note - 5th (B)	Ending Note - tonic (E)
Range - 9th (B-C#)	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - humorous
	Contour - even slopes except line 4
Leaps - four perfect 4ths, two perfect 5ths, one minor 7th	

### Rhythm, Harmony, Form

The music is in simple quadruple time with a "feel" for the polka rhythm pattern (See Chapter VIII, pp. 259-260). The tempo is fast.

Only primary chords are used for harmony and secondary chords are absent. The form is in one-part song structure of sixteen bars.

Lento 27. WALÂ GID SING SUERTE

$\text{♩} = 52$

Wa- lâ gid sing suer- te i- ning a- kon pa- lad

Su- bong sang sa- ka- yan na- ga- la- yag- la- yag

A- lis- to ang la- yag, A- ko- pa ang tiem- po

Sang- lit wa- lay pa- lad, I- na- bu- tan bag- yo.

2. Walâ gid sing suerte yanang sakayanon  
Dalagkò ang balud sadtong kadagason

Nalunod ang parao nga ginsakyan namon  
Ang bilog kong lawas daw halos kitaon.

3. Sa pagbuot sang Dios nga aton Ginoo  
Sa unhan ginalantaw buot magapundo

Alisto ang layag, akopa ang tiempo  
Sanglit walay palad inabutan bagyo.



## HOW UNFORTUNATE I AM

1. How unfortunate I am!  
Like a boat being tossed on the ocean  
The sails are steady, but O the weather!  
The storm overtakes; what fate!
  
2. What a luckless boatman!  
Swamped by billowing waves  
The *parao* capsizes  
No longer could I be seen.
  
3. By God's great providence  
I hope to reach shore.  
The sails are steady, but O the weather!  
The storm overtakes, what fate!

This song comes from the author's maternal uncle, Emeterio Cantel of Omambong, Leon, Iloilo. The village is only about eight kilometres away from the southern seacoast of the province where fishing towns like Tigbauan, Oton, and Guimbal are found where stories and songs about ocean life are considerably not few at all.

The *paraó* is a native sailboat, a dugout with outriggers, which was a common means of transport among the islanders centuries ago.

Three dodecasyllabic quatrains comprise the text, which is primarily an allegory of man's vulnerability to the trials and testings of life. The workings of fate and trust in God are expressed in this simple song.

Repetitive phrases characterize the melody and the rhythm is definitely isorhythmic. The danza pattern derived from the habanera is observable (See Chapter VIII, pp. 257-259).

Allegro  
♩ = 132

## 28. SA LUNSOD SANG BUENAVISTA



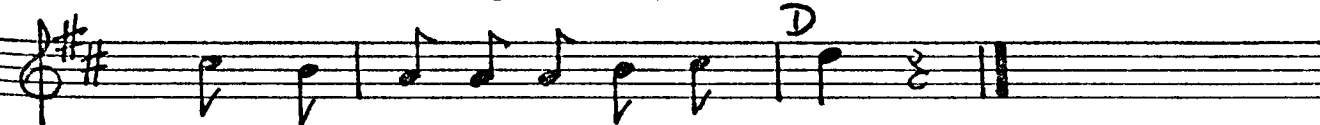
1. Sa lun- sod sang Bue-na-vis- ta



May mag- u- tod nga da- la- ga



Na- ma- na ang ka-mang-ho- ran



Nag- hi- bí ka-ma- gu- la- ngan.

2. Nagsiling ang tungatunga  
Ay Manang, dili magsabaAntes matapos ang bulan  
Mamana kita nga tanan.

## IN BUENAVISTA TOWN

1. In Buenavista town  
Lived three sisters;The youngest got married  
And the eldest one cried.2. The middle one said,  
"Manang, don't you worry,Before this month shall be over  
We'll all be married together."

Buenavista town in Guimaras Island, now a subprovince of Iloilo, may be the setting of this song. It is about thirty minutes by sailboat from Iloilo City.

*Manang* is a word of respect for an elder sister. In the country it is a bad omen for an elder sister if her younger sister marries ahead of her. This could lessen the chances of the elder one, and the fear of spinsterhood may haunt her the rest of her life. This explains the humour contained in the song. Mischievous singers sing this usually to tease probable candidates for spinsterhood.

The author learned this from his friend Roberto Tabuena, who comes from Jordan, a neighbouring town of Buenavista. The song is also found in Volume 3 of Magdamo's work.

### Scansion

The text contains two quatrains in perfect octosyllabic metre. The poetry combines iambus and anapest in a trimetre structure.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	8	A
		2	8	A
		3	8	B
		4	8	B
Stanza 2	-	1	8	C
		2	8	C
		3	8	B
		4	8	B

### Figure of Speech

Alliteration appears in line 2 of stanza 2 in the words *Manang* and *magsabà*.

### Spanish Words

The town *Buenavista* means "lovely view" in Spanish. The word *antes* (before) in line 3 of stanza 2 is used with no spelling change.

### Melodic Aspects

Scale - major	Key and Tonality - D Major
Range - 6th (F#-D)	Tessitura - medium
Beginning Note - 5th (A)	Ending Note - tonic (D)
Intervals - Perfect, Major Minor, Augmented	Mood - happy; sarcastic
Leaps - two perfect 4ths; one augmented 4th	
Contour - predominantly stepwise movement with a gentle curve all throughout	

### Rhythm, Harmony, Form

This is performed in fast *balitao* rhythm (See Chapter VIII, pp. 275-280); the patterns are isorhythmic. Only primary chords are employed for harmonization, and the form is a one-part song structure constituting sixteen bars.

Moderato

102.

29. GAPASILONG SA DAHON SANG BUYO

$\text{♩} = 100$

Ga- pa- si- long sa da- hon sang bu- yô  
Gi- na- su- kot sa la- bing ma- da- li  
Gi- na- ku- ya- ban da- hon sang ta- ba- ko.  
Gi- na- su- kot sa la- bing ma- hi- nay.  
Gi- na- ti- gay sang bu- nga, gi- na- ti-  
May u - tang ka sa a- kon, may u-  
gay sang bu- nga, a- pog kag mas- ka- da.  
tang ka sa a- kon tat-lo ka sa- la- pi.  
Ma- mâ!  
Bay- re!

Chords: Dm, A7, Dm, D7, Gm, Dm, A7, Dm

SHELTERING UNDER THE BUYO LEAF

1. Sheltering under the buyo leaf  
Fanned by the tobacco leaf

Caressed by the bunga, caressed by the bunga  
By the apug and the maskada ... Mama

2. Pay me, quick!  
Pay me, I plead gently

You owe me, yes, you owe me  
Three fifty centavo coins ... Pay me!

This song is basically a riddle and the answers are not given until the last two bars of each verse. It strikes gently, in a comical way, at the unsanitary vice of elderly folks in the rural areas called *mamá*. The chewing ingredients are: the leaf of the *buyò* (piper betel), the *bunga* (areca nut), *maskada* (dried and rolled tobacco leaf), and *apug* (slaked lime made of freshwater snails or *a'wis*). The concoction is commonly believed to strengthen the teeth and cure stomach ailments, but a filthy habit results - indiscriminate spitting. In social gatherings in the rural areas a box containing the *mamá* is usually passed around among the elderly as a sign of hospitality.

*Utang* means "debt", while *salapî* is a fifty-centavo coin which is equivalent to about seven cents. Thus two fifty centavo coins make a peso, the unit of currency in the country.

The minor tonality and the *balitao* rhythm of the music hides the humour contained in the song, unless one understands the words. The melody has a medium tessitura and the range of only an octave. In the final bar, the skip of a major 7th, that leads to the tonic, is an uncommon cadential formula - a fitting answer to the riddle.

The two extra bars appended to the fourth line of each verse are necessary in order to accommodate the answer to the riddle. This upsets the regular four-bar phrase structure of the final line.

Vivace  
♩ = 152

## 30. MANANGGETE

A- ko ma-nang-ge- te nga na- ga-ba-lik-ba-  
lik Sang- lit na-li-pa- tan ba- ral-kan  
kag pa- tik Su- ma-kà sa ni- yog u -  
ri-bay ang ka- wít Pu- mong-kò sa pak-  
lang kag mag-pa-tik-pa- tik.

THE TUBA GATHERER

I am a tubá gatherer, walking back and forth  
Because I forgot my baralkan and my patik.

I climb the coconut tree, my kawít on my shoulder  
Up on the branch I sit; "Click-clack" goes my patik.

Coconut palm wine (*tubâ*) is to the people of West Visayas, what rice wine (*tapey*) and sugar cane wine (*basi*) are to the people of Luzon island in the north. This potent drink is readily available in corner stores (*tianggi*), where the village menfolk gather at day's end for gossip and camaraderie.

Tops of coconut buds are cut, and the juice that flows from these drops into a bamboo container that is tied to the stem. This is methodically gathered by the *mananggete* every morning and every sundown. The *baralkan* is a container for the red powder (*balúk*) which gives the *tubâ* colour and taste. The *patík* is a bamboo stick with a sponge-like end, and is used for cleaning the bamboo container (*kawít*) where fresh *tubâ* is emptied into. The residual matter that is removed by the stick is flicked out by hitting the stick on a coconut stem. When one hears this rhythmic "click-clacking" across the countryside, one knows that the *mananggete* is up there on the coconut tree gathering the day's supply of *tubâ*. The word *mananggete* comes from *sanggut*, a curved knife used in trimming coconut blossoms that give the needed juice.

This song comes from the fourth volume of Magdamo's collection.

#### Scansion

A dodecasyllabic quatrain constitutes the text.

Assonance is employed for rhyme.



<u>Line No.</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
1	13	A
2	12	A
3	12	B
4	12	A

### Poetic Metre

A combination of iambic and anapestic hexametre is displayed in the opening lines.

- | - | - | - - | - | - |  
 "A-ko ma-nang-ge-te nga na-ga-ba-lik-ba-lik  
 - | - | - | - | - | - |  
 Sang-lit na-li-pa-tan ba-ral-kan kag pa-tik"

### Figure of Speech

An effective use of alliteration appears in line 4 where the initial consonantal sound of *p* occurs - *Pumungkò sa paklang kag magpatik-patik.*

### Spanish Word

None

Melodic Aspects

Scale - major	Key and Tonality - C Major
Beginning Note - 3rd (E)	Ending Note - tonic (C)
Range - octave (D-D)	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - happy
Leaps - six perfect 4ths	
Contour - gentle undulations	

Rhythm, Harmony, Form

This lively isorhythmic song in quadruple time fits the rhythm pattern of the polka (See Chapter VIII, pp. 259-260). No secondary chords appear in the harmony, since only the tonic-dominant type of relationship exists. This music falls into the category of a one-part song form with no refrain.

Moderato  
♩ = 96

31. MAMUGON KAMI, MAMUGON

Musical staff with notes and chords Cm, G7, Cm. The staff shows a melody in 3/4 time with a key signature of one flat (Bb). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

1. Ma- mu- gon ka- mi, ma- mu- gon. Sa ta-

Musical staff with notes and chords Fm, G7. The notes are: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

wo nga mang-ga-ra- non. A- las dos ka-

Musical staff with notes and chords Cm, G7, Cm. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

mi pa-kan- on, O- ras- yon ka-mi pa-u- li- on.

2. Mauli kami sa balay, Mangayo kan-on kay Tatay  
Itudlo kami sa humay, Sa lusong maghulayhulay.

3. Gabayo kami sa lusong, Gatulo luhà kag sip-on  
Kon buhi ang amon Nanay, Masaka kami maka-on.

4. Makadto kami kay Manding, Mangayo 'sambilog saging  
Hinampak amon bagiing, Si Tatay walâ mangapin.

5. Si Tatay dili but-anan, Dugaydugay kami akigan  
Bantayi pila ka bulan, Ikaw Tatay, amon baya-an.

## SERVANTS WE ARE

1. Servants we are  
Labouring for a rich man.  
Lunch is at two o'clock  
And at angelus we go home.
  
2. Back at home we ask food  
Father grudgingly points us  
To unshelled rice.  
Weak with hunger we pound it.
  
3. While pounding at the *lusóng*  
We weep in silence.  
O that Mother were alive!  
We could have our meal with no trouble.
  
4. We go and approach *Manding*  
And ask for a piece of banana.  
She slapped our faces -  
Father merely stood watching.
  
5. What an irresponsible  
And nagging Father!  
Watch out!  
We'll leave you in a few months.

This song narrates the woes of poor children who are exploited by the rich. Their plight is compounded by a cruel *Manding* (stepmother) and an unsympathetic father.

A *lusóng* is a wooden mortar and pestle used for pounding rice, a cheaper alternative to a rice mill.

This song is found in Vol. 4 of Madgamo's work. The text is in octosyllabic quatrain form with assonance for its rhyme scheme. There is no refrain in the music.

Minor tonality and slow triple time are used to convey the element of sadness contained in the text. The rhythm is clearly isorhythmic.

The word *sambilog* (a piece) in stanza 4 is a *Kiniray-a* equivalent of the Ilongo word *isa ka bilog* of the same meaning.

Allegretto 32. SI INDAY NGA DAW BULAK

= 104

The musical score is written on a grand staff (treble and bass clefs) in 2/4 time. The key signature has two flats (Bb). The tempo is marked 'Allegretto' with a metronome marking of 104. The melody is written on the treble clef staff. The lyrics are written below the notes. There are four lines of music with lyrics. The first line starts with a Bb chord. The second line has F7 and Bb chords. The third line has an F7 chord. The fourth line has a Bb chord. The piece ends with a double bar line.

1. Si In-day nga daw bu-lak  
 Daw bu-kol nga bag-ong bus-kag  
 Tu-min dog mag-ki-ay-ki-ay  
 Ka-lum-bay sing pang-ha-wak.

2. Tan-awa, tan-awa ninyo, Si In-day nga paranobyô  
 Walâ paghalin sa espeho, Nagatintin sa portito.

3. O Nanay, O Tatay, Taga-i ako sang pesos  
 Anhon mo ang pesos? Ibakal sang sapatos.

4. Aretos nga moda, Anyo-an sa dalaga  
 Dalaga nga la-onla-on, Mabudlay pangasaw-on.

5. Mabakal ako trahe, Trahe nga seda-seda  
 Kag polbos nga moterkoli, Tigana sa binayle.

6. Binayle pa-ayaw-ayaw, Pamura-mura sang adlaw  
 Ken indi gani ayawan, Pamura-mura sang bulan.

## INDAY IS LIKE A FLOWER

1. Inday is like a flower  
She's like a newly-opened bud  
See her stand and walk like a coquette  
What a graceful figure she cuts!
2. Watch her, O watch her!  
This flirtatious girl -  
Spending all her time before the mirror  
See her tiptoe around the porch.
3. O Father, O Mother  
Give me one *peso*.  
What do you want it for?  
I'll buy a new pair of shoes.
4. Stylish earrings  
Fit for a maiden  
A spinster she happens to be  
Wooing her is a vain thing.
5. I'll buy a gown  
A silken gown  
Powder called *motorkoli*  
I'm going to the dance.
6. I'll dance as much as I can  
Until sunrise;  
If not content  
Until moonrise.

This children's song is perhaps the most popular one in the entire region. It is one of the many simple songs parents teach their babies to sing once they begin to utter syllables and phrases.

This is also found in Magdamo's *Folk Songs of the Visayas*, Vol. 5.

A *peso* is a unit of Philippine currency which is equivalent to about thirteen Australian cents (See p. 103).

*Motorkoli*, if it is really a powder brand, is unknown to the author. It appears to be a nonsense word that is merely employed for the sake of euphony in poetry.

This song shows the flair Filipino girls have for nice clothes, jewelry, and cosmetics; and indeed one occasion when all of these feminine vanities are displayed is the all-night dancing (*binayle*) in an annual fiesta of a town or a village.

### Scansion

The text has six octosyllabic quatrains with rhyme in assonance.

Stanza		<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
Stanza 1	-	1	7	A
		2	8	B
		3	8	C
		4	7	A
Stanza 2	-	1	8	C
		2	7	C
		3	9	C
		4	8	C
Stanza 3	-	1	6	C
		2	8	D
		3	6	D
		4	7	D
Stanza 4	-	1	6	E
		2	7	E
		3	9	F
		4	7	F
Stanza 5	-	1	7	G
		2	7	E
		3	8	G
		4	7	G
Stanza 6	-	1	8	H
		2	8	H
		3	8	I
		4	8	I



### Poetic Metre

A combination of iambic and anapestic trimetre prevails in the poetry as seen in the opening lines.

— — | — | — |  
 "Si In-day nga daw bu-lak  
 — | — | — † — |  
 Daw bu-kol nga bag-ong bus-kag"

### Figures of Speech

Two similes are found in the text - *daw bulak* (like a flower) and *daw bukol nga bag-ong buskag* (like a newly-opened bud). In the second simile is found three words whose initial sounds begin with letter *b*, a case of alliteration. The expression *wala paghalin sa espeho* (does not leave the mirror) is a hyperbole, while the use of the word *binayle* at the end of stanza 5 and at the beginning of stanza 6 is an anadiplosis. The function of the word *dalaga* in lines 2 and 3 of stanza 4 displays the same technique.

### Spanish Words

Two Spanish words are used here with no changes in spelling - *aretos* (earrings) and *moda* (style). Six others have been transformed - *novio* into *noby* (boy-friend), *espejo* into *espeho* (mirror), *zapatos* into *sapatos* (shoes), *traje* into *trahe* (gown) *baile* into *binayle* (dancing), and *portito* from *portico* (porch).

Melodic Aspects

Scale - major	Key and Tonality - Bb Major
Beginning Note - 3rd (D)	Ending Note - tonic (Bb)
Range - octave	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - bright
Leaps - two perfect 4ths, one major 6th, two minor 6ths	
Contour - a few leaps with more unisons and seconds; gentle curves	

Rhythm, Harmony, Form

This simple song in duple time is normally sung fast. Isorhythmic polka patterns prevail (See Chapter VIII, pp. 259-260), while for harmonic support, only I-IV-V7 chords are used. The music is in one-part song form.

Allegretto

♩ = 104

1. Pi-to-pi- to, a- li-ma- ngo, Si-lin -  
 dron gas-tro-lo- po, To-ca- li ang bu-  
 kid, Ma-go- wā a-li-ma- ngo 2. A-li-ma-  
 ngo, a-li-mu- san, Is-dā nga da-lag-ku-  
 an, Ma-mi-sol ang bu- lan, Si Jua-  
 ning ang na-dak- pan.

PITO-PITO

1. Pito-pito, the crab  
Harmonica, gastrolono

Tocali, the mountain  
 Out comes the crab.

2. The crab, the alimusan  
 Plenty of big fish around

Mamisol, the moon  
 John is the "It".

This children's rhyme employs non-sense syllables that are untranslatable in English. Such are *pito-pito*, *gastrolopo*, and *tocali*. An *alimusan* is a big, fleshy, and fat fish that is highly prized for its rarity and delicacy. *Alimango* is a big saltwater crab with giant pincers. Like the *alimusan*, the *alimango* is equally prized for its succulent flesh. It is usually raised in fishponds near the sea (See also Song No. 26, p. 93).

Before the start of the game such as hide and seek, children would normally form a circle and sing this song together. One stands at the centre pointing his index finger rhythmically at the members around the circle. Whoever he is pointing to at the final beat of the song becomes the "It". The game then proceeds.

The text is simply a quatrain with a predominantly octosyllabic structure. It is a pun on marine creatures. The rhyme is in assonance, and the poetic metre fluctuates between iambus and anapest.

The music is in simple duple time and clearly isorhythmic while the tonality stays in the major key and the tempo is decidedly brisk. The habanera rhythm pattern is observable where dotted eighth notes occur.

The melody has a limited range of a sixth, a thing to be expected in children's songs; and the tessiture is quite low. There is no refrain and the song has never been performed with accompaniment.

## Allegro 34. MASADYA INI KARON

♩ = 138



1. Ma- sad- ya, ma-sad-ya i-ni ka- ron



Kon ki- ta ang nag- ti- li- pon



Ang i - ban na- ga- ka- la- on



Ang i- ban na-ga- ka- lan- sion.

2. Subong man ang manga dalaga

Kon sila ang ginanobya

Tumulok huloy ang mata

May pangiláy pa gid nga dala.

3. Subong man ang manga soltero

Kon sila ang ginanobyoy

Tumulok inamoreyo

May pangiláy medyo karinyo.

## WHAT A HAPPY OCCASION THIS IS!

1. What a happy occasion this is!  
Here we're all gathered together -  
Some are eating;  
Some are singing.
  
2. Watch those girls  
Being courted by the boys.  
Those droopy glances that they throw  
Are accompanied with meaningful winks.
  
3. Watch those boys, too  
When struck by love's arrows.  
Stealing romantic glances -  
Winking, yearning, longing.

This song, which comes from Magdamo's *Folk Songs of the Visayas*, Vol. 4, gives the name of Larno Luig as informant, and has been recently recorded by the Mabuhay Singers in an album bearing the title, *Bilang Handumanan (As A Remembrance)*.

This number exudes a festive atmosphere of a fiesta, wedding, birthday, or baptismal celebration, occasions that provide some of the few opportunities for young people to flirt without contravening accepted social behaviour.

Scansion

Three quatrains in octosyllabic line structure comprise the text. The rhyme scheme is in assonance, and the poetic structure is a combination of iambic and anapestic trimetre.

Stanza		<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
Stanza 1	-	1	10	A
		2	8	A
		3	8	A
		4	8	A
Stanza 2	-	1	8	B
		2	8	B
		3	8	B
		4	9	B
Stanza 3	-	1	9	C
		2	8	C
		3	8	C
		4	9	C

### Figures of Speech

The expression *medyo karinyo* in line 4 stanza 3 is a simile, while in lines 3 and 4 of stanza 1, the use of the expression *ang iban* (others) at the beginning of both is a technique called *anaphora*.

### Spanish Words

Except for *soltero* (young man), the rest of the Spanish loan words have been transformed. These are *canción* (singing) into *kansion*, *novia* (girlfriend) into *nobya*, *novio* (boyfriend) into *nobyoy*, *medio* into *medyo* (half or as if), and *cariño* into *karinyo* (caressing). *Inamoreyo* is adapted from the Spanish *amor* (love).



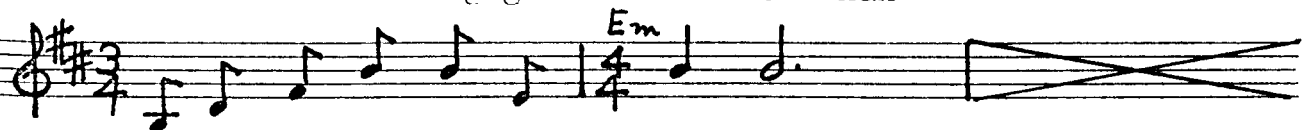


Moderato  
♩ = 108

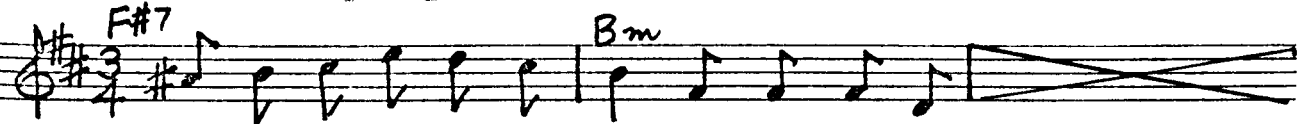
## 35. MASUBO ANG GINTAohan



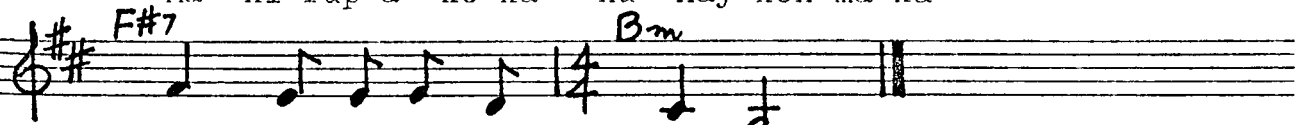
1. Ma- su- bô ang gin- ta- o- han



Kon a- kon pa- ga- ta- lik- dan



Ma- hi- rup a- ko ka- nu- nay kon ma- ka-



dum- dom a- ko kay Na- nay.

2. Adios na Nanay, O Tatay!

Tapos na ang inyong pagbantay;

Mana-ug, maghinayhinay

Sa bag-ong bahin, sa bag-ong Tatay.

3. Adios na, O manga amiga

Sa tanan ko nga amigo;

Madespedir na kami sing amon

Kay mataliwan na kami karon.

## SAD IS MY HUMBLE BIRTH

1. Sad is my humble birth  
Now that I'm about to leave -  
I remember fondly  
Mother's loving care.
  
2. Farewell, Mother! Farewell, Father!  
Your responsibilities are over.  
I now take my leave  
For my new dwelling, to my new father.
  
3. Farewell to you all, my girlfriends!  
And to you, too, my boyfriends!  
Goodbye to you all!  
We now must go.

This rare song which comes from the author's paternal aunt Mrs. Felicidad Cainglet Capaspas, is so far the only one of its kind in the region. Here the girl expresses her profound gratitude to her parents before she leaves with her fiancé for their new home. All youthful diversions and fancies have to stop as she commences the duties of a housewife.

Scansion

Three quatrains with a strong tendency towards an octosyllabic line structure comprise the text. There is no refrain.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	8	A
		2	8	A
		3	8	B
		4	10	B
Stanza 2	-	1	8	B
		2	9	B
		3	8	B
		4	9	B

Stanza 3	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	9	C
		2	8	D
		3	10	E
		4	10	E

### Poetic Metre

A combination of anapestic and iambic trimetre prevails in the poetry as seen in the opening lines.

— — | — | — | —  
 "Ma-su-bo ang gin-ta-o-han

— | — — | — | —  
 Kon a-kon pa-gata-lik-dan"

### Figures of Speech

In line 3 stanza 2, the words *Manaug*, *maghinayhinay* illustrate the use of alliteration, while in line 4 of the same stanza, *sa bag-ong*, which occurs in two successive phrases, is an anaphora.

### Spanish Words

Four Spanish words are used here with no changes in spelling - *adiós* (goodbye), *amiga* (girlfriend), *amigo* (boyfriend), and *despedir* (to bid goodbye).

Melodic Aspects

Scale - harmonic minor	Key and Tonality - B Minor
Beginning Note - tonic (B)	Ending Note - Tonic
Range - 11th (B-E)	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - melancholy; nostalgic
Leaps - two perfect 4ths and four perfect 5ths	
Contour - identical curves for lines 1 and 2; line 3 arches to a high pitch (E) in the middle; line 4 descends gradually to middle B.	

Rhythm, Harmony, Form

This isorhythmic piece employs mixed metres and is performed in a relatively slow tempo. The harmony is confined to primary chords and the form is a one-part song structure with no refrain. Like the preceding song there are only two bars to each of the four phrases, so that it has only half of the normal length of the sixteen-bar phrase structure.

Moderato

36. KABITTOONAN

$\text{♩} = 88$

Am

1. Ka-bi-to-o- nan sa may la- ngit na-ga- ba-na-ag

E7

na Su-bong sang bu- lak ang ka-yu- yom ka-ta-

Am A7

hum sa i- la. Na-ga-ba-na- ag, na-ga-sid- lak sa ta-

Dm E7 Am

tan nga ban- wa. Ka- pa-wà sang ta- nan kag su-lon-

E7 Am

don na-ton si- la. 2. Si Na- nay kag si Ta-

E7

tay pa-nga-bud- lay sang pag- to-on na- mon

Ba-si ang a- nak kon mag-a- lam mag-bu- lig sa i-

Am A7

la. Kon mag-ti-gu- lang kag mag-lu- ya a- ton

Dm E7 Am

a-li-la- on; Ba- lus sang pag-sa- gud kag ka-bud-

E7 Am

lay ta- nan ni - la.

## STARS IN THE EVENING SKY

1. Stars twinkling brilliantly in the sky  
Smiling like flowers, what beauty!  
Over the whole town they shed their brilliance  
Lighting our pathway; such are our examples.
  
2. Mother and Father worked to educate us  
So one day we, children, could help them.  
When they grow weak and old let's care for them  
To reciprocate their love and labour for us.

This song emphasizes a salient point in Filipino culture - the moral duty of children to care for aged parents. This debt of love is called *kabalaslan* in local terminology, a wide-embracing concept in native society that makes one duty-bound to return a good favour extended to him by a benefactor at one time or another. This is one song that my father, a schoolteacher, made me learn as a child. It is also sung in Omambong Elementary School on Mother's and Father's day.

Scansion

Two quatrains that veer towards a fifteen-syllable line structure comprise the text. Assonance rhyme is used.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	15	A
		2	15	A
		3	15	A
		4	14	A
Stanza 2	-	1	16	B
		2	15	A
		3	15	B
		4	14	A

Poetic Metre

A combination of dactylic and trochaic hexametre is apparent as seen in the opening lines. An inversion of accents appear in the opening metre of the second line.

| \_ \_ | \_ | \_ | \_ \_ | \_ \_ | \_  
 "Ka-bi-to-o-nan sa may la-ngit na-ga-ba-na-ag na  
 \_ | \_ | \_ | \_ \_ | \_ \_ | \_ | \_  
 Su-bong sang bu-lak ang ka-yu-yom ka-ta-hum sa i-la"

Figures of Speech

*Subong sang bulak* (like a flower) is a simile; while the words, *nagabanaag*, *nagasidlak* in line 3 of stanza 1 show the use of alliteration.

Spanish Words

None

Melodic Aspects

Scale - harmonic minor	Key and Tonality - A Minor
Beginning Note - 5th (E)	Ending Note - Tonic (A)
Range - 11th (B-E)	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - sentimental
Leaps - four perfect 4ths, one minor 6th, three octaves	

Contour - Lines 1, 2, and 3 have identical curves with the highest notes in the middle preceded by descending sequences in stepwise motion. Line 4 is the climax and departs considerably from the shape of the preceding phrases.

#### Rhythm, Harmony, Form

Except for a slight deviation in line 4, isorhythm is very apparent. This is performed in waltz time.

One secondary dominant 7th appears in the third line, and the other lines use only tonic, subdominant, and dominant chords.

This song is in one-part song form with no refrain. The phrase structure - 5+5+5+5 - deviates from the regular form of sixteen bars to a verse.



Largo

37. ILI-ILI, TULOG ANAY

$\text{♩} = 44$

I- li- i- li, tu- log a- nay

Wa- lâ di- ri i- mo Na- nay

Kad- to tien- da, Ba- kal pa- pay

I- li- i- li, tu- log a - nay

LULLABY, SLEEP LITTLE ONE

Lullaby, sleep little one  
Your mother is gone.

She went to market to buy bread  
Lullaby, sleep little one.

This widely-distributed lullaby from West Visayas is found in at least three known publications - Enriquez' and del Rosario's *Music To Remember*, Book Two; *Folk Songs of the Visayas: Choral Arrangements* by Ruth R. Imperial and Priscilla V. Magdamo, Vol. 3; and R. Umali's *A Collection of Choral Arrangements*, published by Manlapaz Publishing Company. This is included in a mono disc of choral music performed by the Silliman University Folk Arts Ensemble (See Chapter V, p. 182 for melodic changes).

*Papay* in baby language is short for *tinapay*, meaning "bread".

#### Scansion

The text has an octosyllabic quatrain structure with assonance for rhyme. There is only one stanza.

<u>Line Number</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
1	8	A
2	8	A
3	8	A
4	8	A

#### Poetic Metre

The poetry is in perfect iambic tetrametre as seen in the opening lines.

\_ | \_ | \_ | \_ |  
 "I-li-i-li, tu-log a-nay  
  
 \_ | \_ | \_ | \_ |  
 Wa-la di-ri i-mo Na-nay"

Figure of Speech

Apostrophe is employed here as the singer (presumably an elder sister) talks to the infant in his cradle.

Spanish Words

None

Melodic Aspects

Scale - harmonic minor	Key and Tonality - E Minor
Beginning Note - 5th (B)	Ending Note - tonic (E)
Range - 9th (B-C)	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - tender

Leaps - one perfect 4th, two perfect 5ths, one minor 6th  
 Contour - even undulation with chordal jumps in the outer parts of the phrases; stepwise movement in the middle

Rhythm, Harmony, Form

An isorhythmic pattern in smooth, flowing tempo is apparent here. Triple metre is used and the harmony merely relies on simple primary chords.

The music is in one-part song form with a diminished bar structure (eight instead of sixteen), a form that is also encountered in Song Nos. 34 and 35.

Largo  
♩ = 46

38. ANG TINGUG NI NANAY

Ay! pag-ka-pa- it nga wa-lay a- ngay

Nga wa-la sing i - loy nga na-ga-a- ti-pan

Dug-han ni Na-nay nga na-ga-ha- mil-ay

Sa u-goy-u- goy ga- ka- tu- lo- gan

Dap-ya sang ha-ngin nga sa pag-ka-bug-naw

Nag-pa-ha-mu- ok sang ka-tu-lo- gon

Hu-ni sang pis-pis ay sa pag-ka-mi- ngaw!

Ti-ngug ni Na-nay gi-na-dam-go na- kon

## THE VOICE OF MOTHER

O incomparable heartbreak!  
 No more mother to care for me.  
 On her breasts I used to lean  
 Her tender songs putting me to sleep.


Refrain: As cool breezes wafted softly  
 Slumber became so sweet.  
 The birds - how sadly they sang!  
 Yes, I'm dreaming of mother's voice.

This song is listed as "Mother's Love" in Romualdez' *Philippine Music Horizons*, where it is erroneously tagged as a folk song from the Bicol region. The author came across the original version of this lately in the possession of Felix Altura of Alimodian, Iloilo, and now residing in La Paz, Iloilo City.

The full title is *Ang Tingug Ni Nanay* with text by Cesar M. Mirasol and music by Rosita Jara. It must have been composed between 1920 and 1930, when Mirasol's publishing company was turning out popular Ilongo songs like Song Nos. 6, 7, and 8 in this appendix.

The author's transcription here is the version that is currently known in the region, and there were times when this song was used for background music in live drama and radio serials in Iloilo. This is the most popular orphan song in West Visayas.

The printed version in Appendix A, No. 41, shows that the floating version has undergone only slight melodic, rhythmic, and textual changes. The asterisks in both samples show the addition of appoggiaturas to the original. In the

melody marked *e*, the original version has been altered into the following - *fa, re, do, la, mi* - instead of - *fa, fa, mi, ti, mi* - in movable *do* system. The obvious rhythmic difference is the change of the triplets from the original to  in this version. Textually, the phrase *ginadamgo nakon* in the last two bars was once *ginabatyang nakon* (I feel).

### Scansion

Two quatrains with a syllabication that ranges from 10, 11, and 12 syllables per line compose the text. The rhyme is in assonance.

Stanza	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	10	A
		2	12	B
		3	11	A
		4	10	B
Refrain	-	1	11	C
		2	11	D
		3	11	C
		4	11	D

### Poetic Metre

A combination of anapestic and iambic tetrametre is evident in the poetry as shown by the opening lines.

\_ \_ | \_ | \_ \_ | \_ |  
 "Ay pag-ka-pa-it nga wa-lay a-ngay

\_ \_ | \_ \_ | \_ \_ | \_ | \_  
 Nga wa-la sing i-loy nga na-ga-a-ti-pan"

### Figures of Speech

An alliteration appears in the second line of the stanza - *Nga walâ sing iloy nga nagaatipan* - where three words all begin with the consonant *n*.

### Spanish Words

None

### Melodic Aspects

Scale - harmonic minor	Key and Tonality - D Minor
Beginning Note - 5th (A)	Ending Note - tonic (D)
Range - 13 (A-F)	Tessitura - Medium
Intervals - Major, Minor, Diminished	Mood - melancholy
Leaps - five perfect 4ths, two perfect 5ths, one diminished 5th, two minor 6ths, one minor 7th	
Contour - rising and falling chordal movement in the first half of every phrase; more stepwise movement in the second half.	

### Rhythm, Harmony, Form

The music has a very slow tempo which is fit for an orphan song. It is in simple duple time and is marked *tempo di habanera* by the composer (See Chapter VIII, pp. 254-257).

Aside from one secondary dominant 7th in the third line of the stanza - D7 progressing to G Minor - only the primary chords of D Minor are used.

The music is in simple binary form of verse and refrain with sixteen-bars each.



Larghetto

$\text{♩} = 58$

39. ANG KAHALIMBAWÀ KO

*Cm*

## I'M LIKE A POOR YOUNG BIRD

1. I'm like a poor young bird  
With no more mother to run to.  
My heart is breaking from intense grief  
A little bird I am, bereft of a father and a mother.
  
2. Dearest mother, where are you?  
Come, succor me, your grieving child  
My heart is breaking from intense grief  
A little bird I am, bereft of a father and a mother.

The author learned this orphan song from Mrs. Nilda Basa of Nabali-an, Ajuy, Iloilo. It is also found in Magdamo's *Folk Songs of the Visayas*, Vol. 5, but with a few intervallic differences.

The intensity of sorrow contained in both the words and melody of this song makes it a fit choice for brass bands to use in accompanying funeral processions (See Chapter VI, pp. 205-206).

Scansion

Two quatrains with long and varied syllabic structure compose the text. Each line has a clear division in the middle, allowing subdivisions, into heptasyllabic and octosyllabic clauses, except the final line that is similar in both stanzas.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	7+7 = 14	A
		2	7+7 = 14	B
		3	8+8 = 16	B
		4	10+10 = 20	B
Stanza 2	-	1	7+7 = 14	A
		2	7+7 = 14	A
		3	8+8 = 16	B
		4	10+10 = 20	B

### Poetic Metre

A combination of trochée and dactyl hexametre prevails in the poetry as exemplified by the opening lines.

	-		-		-		-		-		-		-
"Ang	ka-ha-	lim-ba-	wa	ko	su-bong	i-sa	ka	pis-pis					
	-		-		-		-		-		-		-
Nga	wa-la	na	sing	i-loy	nga	sa-rang	pa-ga-	dang-pan"					

### Figures of Speech

There are two similes in the text - *subong isa ka pispis* (like a bird) and *daw sa mabukâ* (like breaking). Apostrophe occurs in stanza 2 where the child calls for his or her deceased parents.

### Spanish Words

None

### Melodic Aspects

Scale - harmonic minor	Key and Tonality - C Minor
Beginning Note - tonic (C)	Ending Note - tonic
Range - 10th (C-Eb)	Tessitura - medium
Intervals - Perfect, Major,	Mood - desperate
Minor, Augmented	Contour - even curves
Leaps - six perfect 4ths, one perfect 5th, two minor 6ths.	

Rhythm, Harmony, Form

Isorhythm is evident, except for minor changes in patterns in the final lines. This is sung and played in very slow triple metre.

The harmony is confined to tonic-dominant relationship, except for a secondary dominant 7th in line 3 where the subdominant (F Minor) is emphasized.

The form is a simple one-part song structure.

Larghetto

♩ = 63

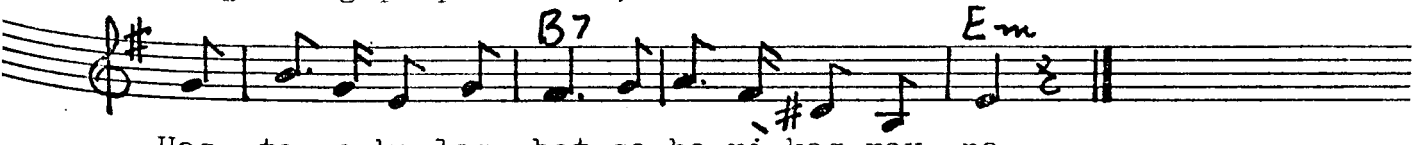
## 40. AHAY BORDON



1. A-hay, bor- don, bor- don de las cuer- das



Sing- sing pa-pa-na- wa, Pa- li-but-li-bu- ta



Has- ta ma-ka-lam- bot sa ha-ri kag ray- na.

2. Singsing dali-dali, Pakadto sa hari  
Kay ang aton rayna masyado ka dali

Kay ang aton rayna masyado ka dali.

3. Mag-andam ka singsing sang imo paglakat  
Kay may nagabantay tatlo ka makawat

Kay may nagabantay tatlo ka makawat.

## O BASS

1. O bass, bass of the strings  
Let the ring go; let it move around  
Until it reaches our king and queen.
2. Hurry, O ring! Get to the King!  
Our queen is eagerly waiting  
Our queen is eagerly waiting.
3. Ring, be careful as you journey along  
Three robbers are lying in wait  
Three robbers are lying in wait.

This song is sung by participants who are seated in a circle. They hold hands together, and pass a ring from hand to hand, back and forth, and out of view of the "Its" who are stationed in the centre of the circle; these try to retrieve the ring by tapping a hand that is suspected of harbouring it. If the ring is in the hand, the player is punished. But if it succeeds in going around the circle and reaches the king and queen, a couple who are chosen for the purpose, all the "Its" are punished. Singing a song or reciting poetry are usual punishments and are always accompanied by lusty shouts of *Viva!* (long live) and *Vitor!* (hurrah). This makes the *belasyon* (wakes) a virtual storehouse of folk songs.

Scansion

This song has an unusual structure; there are only three lines per stanza. Except for the first line in stanza 1, the syllabic composition opts for a twelve-syllable line structure.

The rhyme is in assonance, and the poetic foot is a combination of iambic and anapestic metre.

Stanza	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
Stanza 1	-	1	10	A
		2	12	B
		3	12	B
Stanza 2	-	1	12	C
		2	12	C
		3	12	C
Stanza 3	-	1	12	D
		2	12	E
		3	12	E

#### Figures of Speech

The personification of a ring is a figure of speech. Alliteration in line 2 of stanza 1 is seen in the words *papanawa* and *palibutlibuta* both beginning with letter *p*. The immediate repetition of *bordon* in line 1 stanza 1 is another type of imagery.

#### Spanish Words

*Bordon* (bass string) and *cuerdas* (string) are used here exactly as in Spanish. *Reyna* is converted into *rayna* (queen), and *masyado* (very) comes from the Spanish *demasiado* of the same meaning.

Melodic Aspects

Scale - harmonic minor	Key and Tonality - E Minor
Range - 11th (B-E)	Tessitura - medium
Beginning Note - 5th (B)	Ending Note - tonic (E)
Tune and Mood - sad	Intervals - Perfect, Major,
Leaps - five perfect 4ths	Minor
Contour - predominantly jagged; skips are mostly 3rds and 4ths.	

Rhythm, Metre, Tempo

The lines are identical in rhythmic patterns, except for a slight change in line one. It is sung slow in duple metre to go with the in-and-out movement of the arms and hands during the game. The danza rhythmic pattern is obvious.

Harmony

It is limited to tonic and dominant chords.

Form

It is in simple one-part song form; and although there are only three lines to a verse, the regular four-bar phrase structure is maintained in each line.



Larghetto

## 41. LUDING

♩ = 58

Lu - ding a - yaw ka pag - hi - lak, Lu -  
 ding i - mo na a - ko, Lu - ding  
 gi - na - hi - gug - ma ko i - kaw, Ay, Lu - ding  
 ka - li - pay ko. Ay, nga pag - ka - wa - lay pa -  
 lad sad - tong ma - nga ad - law, Sang pag -  
 da - wat ko sang gug - ma mo, Gug - mang sa - lim - pa -  
 paw. Kon na - ka - sa - yud pa lang a - ko nga i -  
 kaw ang ma - bi - nud - hi - on, Bi - san lu - ma -  
 ngoy ka sa lu - hà mo, Di - li ta gid pag - hi - gug - ma -  
 on,

## LUDING

Luding, please don't weep!  
 Luding, I'm yours.  
 Luding, I love you  
 O Luding, my joy, my all!

Refrain: What an ignominious day that was!  
 The day I opened my heart to your unfaithful love.  
 Had I known ahead that you were that treacherous!  
 Even if you were swimming in tears I wouldn't  
 have loved you at all.

Luding is short for Leodegaria, a girl's name, or for Leodegario, its male counterpart. It can also apply to Ludovico, a boy's name. In spite of the indefinite sexual identification of the title, this song is lustily sung by both sexes during wakes in Omambong. The cries of anguish expressed in it, however, seem to point more to a jilted boy than to a jilted girl. I have never heard this performed with accompaniment.

The exceptional feature of this song is its sweeping melodic lines that span the range of two octaves. Abundant leaps - ten perfect 4ths, seven perfect 5ths, one major 6th, and five octaves - make the tune particularly jagged and interesting. Sequences appear in both verse and refrain. Those in the refrain are tonic chords that rise to a range of the 12th in an arpeggiated fashion, thus heightening the emotive effect of the text.

Minor tonality and slow triple time make the song resemble a lament. Two words - *hilak* (cry) and *dawat* (receive) indicate that this song must have originated from the Cebuano language region in Central Visayas. The music is in binary form of verse and refrain.

## 42. ROSING

Moderato

♩ = 92

\* Fm  
 Ro- sing nga gi-na-han-dum ko, Nga sang gug-  
 ma i- kaw Ro- sing gin-ha-la- ran Na-  
 ga-hi- bi ang bu- ot ko kon di- li ta i- kaw Ro-  
 sing ma- ha- kit- an Na- lu- mos sa sen- ti- mien-  
 to i- ning pob- re kag ka- i- lo ko nga dug- han  
 Bas- lay ang ka- tu- lad kag ka- hap- di  
 Ang gin- bi- lin mo sa a- kon Ro- sing i- sang han- du- ma-  
 nan Ay Ro- sing nga nag- sik- way si- ning pob-  
 reng wa- lay pa- lad Ba- lik - da man Ro- sing Ba- lik-  
 da! Na- ga- hu- lat sang po- long mo nga ma- tam-  
 is Ang gin- bi- lin mo sa a- kon Ro- sing i- sang handumanan.

## ROSING

Rosing of my dreams, love I once offered you  
 My heart cries whenever I lose sight of you  
 I'm agonizing in anguish, agonizing in pain  
 That love's arrows have inflicted.  
 Rosing, you left me clinging to shadowy remembrances.

## Refrain:

O, Rosing, you have forsaken me  
 Look back, Rosing! Look back!  
 I wait for those gracious words to fall from you lips  
 Rosing, you left me clinging to shadowy remembrances.

*Rosing* is short for *Rosita*, a girl's name which means "little rose". Soledad Idemne's arrangement of this very sentimental song was published in 1933 by Cesar Mirasol in Iloilo City (See Appendix A, No. 43), and shows minor differences in pitch and rhythm from the current version which is popular in Omambong for wakes. This song was once used in a *zarzuela* (See Chapter II, p. 80 ).

Irregularity in both text and music is the hallmark of this song. The verse has 5 lines with the following syllabic structure - 20, 20, 20, 10, 16. The refrain is a regular quatrain with the following syllabic divisions - 15, 9, 12, 16. The music is in binary form with the verse having the following bar structure - 6+6+6+8, while the refrain has the regular form of 4+4+4+4.

The melody has the range of an 11th, and abundant leaps (4ths, 5ths, 6ths, 7ths, and octaves) add to the lyricism of the tune which abounds in sequences. The harmony is spiced with some secondary chords for colour. Idemne classifies this as a waltz.

Comparing this version with the arrangement of Idemne (Appendix A, No. 43) shows that the changes are mainly intervallic in nature as seen in the passages marked a to e. The upbeat in a was once a dotted half note and the grace note of the printed version has disappeared. The song is still well-preserved.

Andantino 43. TAN-AWA TAONG MALOLOY-ON

$\text{♩} = 84$

1. Tan - a -  
 wa ta-ong ma - lo-loy - on  
 Sa pur - ga - to - rio  
 ang ka - hol - ol  
 Sa ma - nga ka - lag  
 pa - ma - ti - i nga si - sing - git  
 Ay ka li - sud!

2. O Cristianos, kami ig-ampō  
 Ang amon kasakit nga pagkadakō

Kamot, tiil namon hinigtan  
 Sang binagang talikalâ.

3. Inyo kami panabangan  
Sang mainit nga pag-ampò  
Sa manga kalag pamatii  
Nga sisinggit, "Ay kalisud!"

BEHOLD US, MERCIFUL MAN

1. Behold us, merciful man!  
Suffering in purgatory.  
Listen to the souls  
Shouting, "O how distressing!"
2. O Christians, plead for us!  
Our suffering is beyond measure  
Our hands, our feet  
Are bound with fiery chains.
3. Intercede for us  
With fervent prayers.  
Listen to the souls  
Shouting, "O how distressing!"

The paraliturgical hymn visualizes the morbid condition of souls agonizing in purgatory's fires. This is sung by the cantoras of Omabong to celebrate the death anniversary of a departed faithful (See Chapter VI, pp. 206-207).

Scansion

This hymn has a strong pull towards an octosyllabic quatrain. The rhyme is in assonance.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	9	A
		2	9	B
		3	9	C
		4	8	D

Stanza 2	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	9	E
		2	11	E
		3	9	F
		4	8	G
Stanza 3	-	1	8	F
		2	8	E
		3	9	C
		4	8	D

### Poetic Metre

A combination of anapest and iambus in tetrametre is evident as exemplified by the opening lines.

\_ \_ | \_ | \_ \_ | \_  
 "Tan-a-wa, ta-ong ma-lo-loy-on  
 \_ | \_ | \_ \_ | \_ |  
 Sa pur-ga-to-rio ang ka-hol-ol"

### Figures of Speech

Apostrophe and personification are exploited in the poetry, as souls appeal to Christians for deliverance from purgatory's fierce flames.

### Spanish Words

The words *Cristianos* and *purgatorio* are used here with no change in spelling.



### Melodic Aspects

Scale - harmonic minor	Key and Tonality - D Minor
Beginning Note - 5th (A)	Ending Note - 3rd (F)
Range - 11th (A-C)	Tessitura - medium
Intervals - Major, Minor, Perfect Augmented (Bb-C#)	Mood - dark; hopeless
Leaps - two perfect 4ths, one minor 6th	

### Rhythm, Metre, Tempo

The guitar accompaniment helps steady the rhythm which is smooth and fluid. A few melismatic passages are indicative of the song's paraliturgical nature.

It is in duple metre and moderate tempo. Isorhythm is clear, except for a few dotted notes.

### Harmony

The guitar provides the simple chords in tonic-dominant relationship. Thirds are freely applied for harmonic effects.

### Form

This number is in simple one-part song form with no refrain. The regular sixteen-bar phrase structure is used.

44. IMO NGA PAGKABALAK-AN \*

Free




Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody begins with a half note G3, followed by quarter notes A3, Bb3, C4, D4, E4, F4, and G4. An accent 'a' is placed above the first note.

I - mo nga pag- ka- ba- lak- an



Musical staff 2: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter notes G4, F4, E4, D4, C4, Bb3, A3, and G3. A vocal slide symbol (an arrow with a star) is placed above the G4 note.

Ang ma- nga sa - la mong ta-



Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter notes G3, F3, E3, D3, C3, Bb2, A2, and G2. A long slur covers the entire staff.

nan



Musical staff 4: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter notes G2, A2, Bb2, C3, D3, E3, F3, and G3. An accent 'a' is placed below the first note.

Kag i- si- pon sing ma- hu- say



Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter notes G3, F3, E3, D3, C3, Bb2, A2, and G2. A vocal slide symbol is placed above the G3 note.

Ang i- mo nga da- nga- tan




Musical staff 6: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter notes G2, F2, E2, D2, C2, Bb1, A1, and G1. An accent 'e' is placed above the first note.

Kon di- li ka nga mag- li- wan



Musical staff 7: Treble clef, key signature of two flats, 4/4 time signature. The melody continues with quarter notes G1, F1, E1, D1, C1, Bb0, A0, and G0. A long slur covers the entire staff.

\*  = vocal slide

1. O tao nga nagamatahom  
Nga gatinguhà nga dayawon  
Dilì buot nga tamayon  
Sa dughan mo nga subolon  
Ang sa yawà manga limbong.
  
2. Bisan sin-o ka nga tao  
Bagay may paino-ino  
Panumdumon mong totoo  
Ang manga kasakit ni Cristo  
Nga gin-ilub tungod sa imo.
  
5. Ang pagkabuhì sang tao  
Yarà sa dakô nga peligro  
Nagalupad nga daw aso  
Daw waay palok sa kalayo  
Kon huypon mo.

ADVICE TO JUDAS ISCARIOT  
(On Holy Thursday)

1. O man, you do flourish  
Aspiring for praises  
You should not despise.  
In your heart you should resist  
The wiles of the devil.
  
2. Whoever you are  
You should think properly.  
Remember vividly  
The sufferings that Christ  
Had to bear for you.
  
3. You should be repentant  
Of all your sins  
Count the cost carefully  
What would your destiny be  
If newness of heart you don't attain?
  
5. Man's earthly life  
Is fraught with perils;  
He disappears like a vapour  
Shines like momentary sparks  
Dies out when blown.

This passion chant is assigned for Holy Thursday of the Holy Week, according to the 1884 *pasión* book of Fr. Celestino Hernandez (See Chapter VI, p. 208). The author has seen seven stanzas of this very long chant and four of them are given here. This chant and the succeeding one are performed in the house of one of the *cantoras* in Omambong on Good Friday. The singers - Ceferina Cadornigara, Geronima Eribaren, Irene Cagurin, and Aurelia Canaya - are elderly women who have been serving the local Catholic Church since they were young girls.

The chant, although meant as an advice for Judas Iscariot, contains moral lessons that are meant for everyone. The tune, as is true with the succeeding chant, has been handed down orally from generation to generation, and the style is akin to that of the Gregorian chant. It abounds in syllabic parts that contain reciting tones, as well as melismas and vocal slides (See Chapter VI, pp. 209-210 for style). The text is a quintilla (five-line strophe) rather than a normal quatrain.

#### Scansion

This strophic chant is in octosyllabic *quintilla* with assonance rhyme. Lines that have fewer or more syllables can easily be adjusted due to free rhythm being employed.

Stanza 1	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	9	A (False)
		2	9	A
		3	8	A
		4	8	A
		5	8	A (False)

Stanza		<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
Stanza 2	-	1	8	B
		2	8	B
		3	8	B
		4	9	B
		5	9	B
Stanza 3	-	1	8	A
		2	8	A
		3	8	B
		4	7	A
		5	8	A
Stanza 5	-	1	8	A
		2	9	A
		3	8	A
		4	9	A
		5	4	A

### Poetic Metre

A combination of iambic and anapestic tetrametre prevails in the poetry as seen in the two opening lines.

- | - | . - | - - |  
 "O ta-o nga na-ga-ma-ta-hum  
 - | - | - | - | -  
 Nga ga-ti-ngu-ha nga da-ya-won"

### Figures of Speech

Apostrophe is commonly applied, since Judas and "man" are often addressed to. Two similes appear in stanza 5 - "like a vapour" and "shines like momentary sparks".

### Spanish Words

*Diós* (God), *Cristo* (Christ), and *peligro* (danger) are used here with no changes of spelling.

### Melodic Aspects

Scale - harmonic minor	Key and Tonality - F Minor
Beginning Note - 5th (C)	Ending Note - 3rd (Ab)
Range - octave (C-C)	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - serious; sad
	Contour - generally smooth
Leaps - four perfect 4ths; two perfect 5ths; two minor sevenths	

### Rhythm, Metre, Tempo

This chant is in free rhythm. It is in very slow tempo and no metric signature is used.

### Harmony

This is strictly *a cappella* and guitar chords are not needed here. Thirds below the melody are freely applied by the harmonizing voice, suggesting an F minor tonality that can be harmonized by using *i* and *V7* chords.

### Form

This *quintilla*, which is in one-part form with no refrain, has a unique melodic construction and deserves a longer treatment. The lines of the text are marked in letters (a to e) while the melodic phrases and their segments are bounded by fermatas. The first phrase covers the first

line of the text (a) and the first half of the second line (b) that ends on the word *manga* with an implied dominant cadence. The second melodic phrase begins on the middle of the second line of the text after the second fermata, with a slide on the word *salâ* and ends with a long melisma on the second syllable of the word *tanan*. An implied tonic cadence appears at the end of the melisma.

The third melodic phrase is short, and it starts on the third line of the text (c) with a vocal slide ending with a fermata on *mahusay*. This syllabic section is a repeat of the first half of the first phrase. The first half of the fourth phrase begins on *d* and is basically similar to *a* in melody. The second half of this phrase begins on *e*, and ends on the fermata with an implied dominant cadence on the word *dili*. The entire fourth phrase is a repeat of the first phrase. The fifth and final phrase begins on the word *ka* with a vocal slide. There are two segments to this phrase - the first ending with a dominant cadence on the third syllable of *magliwan*, on which a long melisma, the second segment, is based. This stops at an implied tonic cadence, the final ending of this one-part passion chant.

There are actually only two melodic phrases in this chant, since the fourth and fifth phrases, which are based on the text marked *d* and *e*, are a repeat of the first and second phrases based on *a* and *b*. The third phrase (c) which is an incomplete repetition of the first phrase, serves as the boundary between these four balanced phrases.

## 45. ANG IKAPITO NGA POLONG SA KRUS

Free and flowing

1. Ang po- long nga hi- nga- pu-  
 san I - ka- pi - to  
 sa pag- bi- lang  
 Sang ma- ta - pus na ang I - ya  
 gin- ha- wa Sa la- ngit hu - ma -  
 ngad Sia A - mo i - ni  
 ang gin- po - long  
 Ni - ya

The musical score is written on a grand staff (treble and bass clefs). It features a melody line with various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written below the notes. There are several musical ornaments: a fermata over the first note of the first line, a slur over the first two notes of the second line, a slur over the last two notes of the second line, a slur over the first two notes of the third line, a slur over the last two notes of the third line, a slur over the first two notes of the fourth line, a slur over the last two notes of the fourth line, a slur over the first two notes of the fifth line, a slur over the last two notes of the fifth line, a slur over the first two notes of the sixth line, a slur over the last two notes of the sixth line, a slur over the first two notes of the seventh line, a slur over the last two notes of the seventh line, a slur over the first two notes of the eighth line, and a slur over the last two notes of the eighth line. There are also several slurs over groups of notes in the melody line. A star symbol (\*) is placed above the first note of the first line, above the first note of the second line, above the first note of the third line, above the first note of the fourth line, above the first note of the fifth line, above the first note of the sixth line, above the first note of the seventh line, and above the first note of the eighth line. A letter 'a' is written above the first note of the first line. A letter 'b' is written above the first note of the second line. A letter 'c' is written above the first note of the third line. A letter 'd' is written above the first note of the fourth line. A letter 'e' is written above the first note of the fifth line.

\*  = vocal slide



2. "O Amay ko nga hinigugma  
Sa kamot mo Ginoo  
Ginatugyan ko ang kalag ko."  
Kag dinukô ang ulo Niya  
Kag amo ang pagkamatay Niya.
  
3. Sa polong nga ikapito  
Patay na dinhi si Cristo  
Cristianos magpamalandong ka  
Ang Anak sang Dios patay na  
Ang Anak ni Maria.

#### THE SEVENTH SAYING FROM THE CROSS

1. The final saying  
Is the seventh one.  
While breathing His last  
To heaven He raised His eyes  
And this was what He said.
  
2. "Loving Father,  
Into Thy hands, my Lord  
I commend my spirit."  
And He bowed His head  
And died.
  
3. After the seventh saying  
Thus Christ died.  
Christians, meditate on this -  
The Son of God is dead,  
The Son of Mary.

This final saying from the cross is chanted *a cappella* on the afternoon of Good Friday. The singing style of both chants is identical.

The text is, likewise, a *quintilla*, and only three are selected from the many that come from the same book of Fr. Hernandez of 1884 (See Chapter VI, p. 208).

Falling fifths are prominent in the melody, and for harmony, thirds are freely interpolated (see asterisks) even

in melismatic passages. Like the preceding chant, the music is in one-part. Phrases *d* and *e* are a repeat of *a* and *b* with *c* acting as the dividing line. The melody ends on a third which, if unharmonized, could suggest both a plagal or descending phrygian cadence that is so common in Spanish folk music.

46. DAYAWON TA SI MARIA

Majestic  
♩ = 84

(Guitar)

1. Da-ya-  
won ta si Ma-ri - a Gug-ma -  
on ta ang a-ton i-loy, Ha-la-  
ran t'ang Flo - res ni -  
ya A-gud ha - ta - gan ka -  
lo ————— oy.

2. Dayawon ta si Maria, Bitoon labing maanyag  
Manhalad kita sa iya Sing matatahum nga bulak.

3. Kari kamo binunyagan, Kari kamo kay Maria  
Kari kay aton halaran Sing rosas kag azucena.

4. Yari na kami, yari na, O iloy nga nalulutan  
Tan-awa kami, tuloka, Dinhi sa imong atubang.

## LET'S PRAISE MARY

1. Let's praise Mary  
Let's love our mother  
Let's honour her festival  
So we could receive her mercies.
  
2. Let's praise Mary  
Brightest of all stars  
Let's offer to her  
The loveliest flowers.
  
3. Come ye, baptized ones  
Come to Mary  
Come, let's offer her  
Gardenias and azucenas.
  
4. Here we come  
O dearest Mother  
Look on us!  
Here gathered before you.

I used to sing this as a member of the children's choir of Omambong during the annual *Flores de Mayo* (May Flower Festival) in honour of the Virgin Mary. Every evening in the month of May fresh flowers are thrown at the altar where Mary's gilded image is enshrined during the singing of this song (See Chapter VI, pp. 210-212).

The two alternate tunes (See p. 164) that are not provided with a separate analysis, are as popular as this first tune.

Scansion

It is an octosyllabic quatrain utilizing the trochee poetic foot and assonance for its rhyme scheme.

Stanza	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
Stanza 1	-	1	8	A
		2	9	B
		3	8	A
		4	8	B
Stanza 2	-	1	8	C
		2	8	A
		3	8	C
		4	8	A
Stanza 3	-	1	8	A
		2	8	C
		3	8	A
		4	8	D
Stanza 4	-	1	8	A
		2	8	E
		3	8	A
		4	8	F

### Figures of Speech

The use of the word *kari* (come) at the opening of lines 1 and 2 of stanza 3, and of the word *yari* (here) in the two clauses of line 1 stanza 4 illustrates the use of anaphora. "Mary the bright star" in line 2 of stanza 2 is a metaphor.

### Spanish Words

*María* (Mary), *flores* (flowers), *rosál* (gardenia), and *azucena* (lily) are used here with no change of spelling.



DAYAWON TA SI MARIA  
(Second Tune)

Moderato  
♩ = 96

1. Da-ya-won ta si Ma-ri-a  
Gug-ma-on t'ang a-ton i-loy  
Ha-la-ran t'ang Flo-res Ni-ya  
A-gud ha-ta-gan ka-lo-oy.

DAYAWON TA SI MARIA  
(Third Tune)

Allegretto  
♩ = 120

2. Da-ya-won ta si Ma-ri-a  
a Gug-ma-on t'ang a-ton i-loy  
Ha-la-ran t'ang Flo-res  
Ni-ya A-gud ha-ta-gan ka-lo-oy.

## 47. CANTEMOS Á MARÍA

Andante

♩ = 66

Can - te - mos á Ma - ri - a  
De Flo - res co - ro - na - da  
Que pi - de e - na - mo - ra - da  
La Flor de nues - tro a - mor.

## LET'S SING PRAISES TO MARY

Let's sing praises to Mary  
Crowned with flowers;

She, the object of our affections  
Deserves our loving homage.



This paraliturgical number is a rare one for it is entirely in Spanish. Its happy and optimistic tone can be heard from the lips of worshippers and carolers around Leon and its villages during the month of May. The author learned this in Omabong where he was a member of the local children's choir.

The text is a quatrain in heptasyllabic structure. The rhyme is in assonance, and the poetic metre wavers between anapest and iambus.

The music is in simple one-part song form with no refrain. The tonality is in the major key and the range is that of a ninth with a medium tessitura. The leaps of 6ths, 7ths, and octave are quite prominent in the melody.

The rhythm is basically isorhythmic with a definite feeling for a slow waltz. Conventional guitar chords (I, IV, V) are used for accompaniment. There is no refrain.

The leap of a minor 7th in the opening bar is particularly rare in West Visayan folk songs.

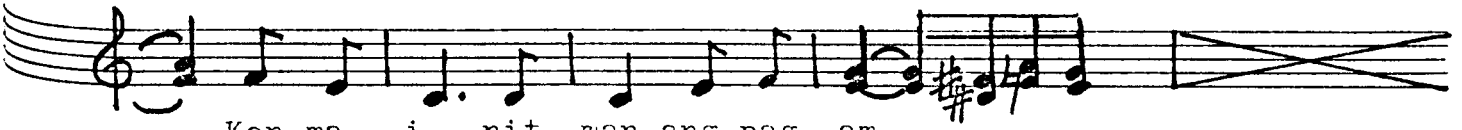
Andante

 $\text{♩} = 66$ 

## 48. GOSOS SANG VIRHEN SA ANTIPOLO

*A Cappella*

Sa ma-nga la-ngit na- ga-ka- i - go

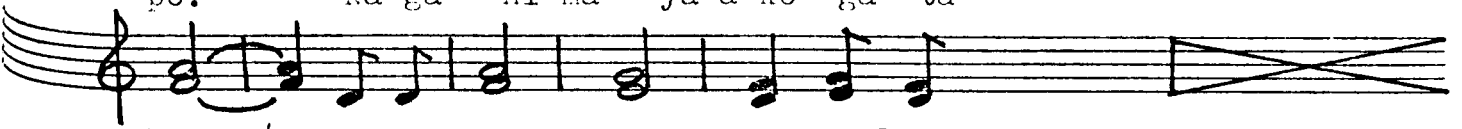


Kon ma- i - nit man ang pag- am

Refrain:



po. Na-ga- hi-ma- ya a-ko ga- ta-



hud Sa i- mo Vir- hen de la



Paz, Sa i- mo Vir- hen de la Paz.



2. Na-da-ru nga ma-nga bi-nun- ya - gan



Ang na-ka- bat- yag sang i-mo ka- gam-



ha nan Su-bong a-



bi sang na-ki- ta na Nga ma-nga



ha-yag mo nga gras- ya Bu-sa ang



ta- nan ta-nan na-ga- u- log

Sang ka-lo-oy mo di-li ma-  
 tung-kad, Sang ka-lo-oy mo di-  
 (To Refrain)  
 li ma-tung-kad.

1. Ini nga dulu-awan Senyora, nahimò  
 Tungud lamang sa pagpakighidait sa imo

Kag sa masanag nga pagtoo  
 Sang manga tao nga nagadu-aw sa imo;

Ikaw ang Mananabang namon  
 Batok sa yawà nga malimbungon.

10. Maskin malayô ang Antipolo  
 Ang imo manga deboto nagaulingad

Sa pagpangitâ gihapon sa imo  
 Maskin na magsakay sa kalayo-an

Sa pagdu-aw lamang sa imo  
 Agud makitâ nila ang kalipay kag kaayohan.

## THE "JOYS" OF THE VIRGIN OF ANTIPOLO

## Introduction:

The heavens resound  
When fervent worship is offered.

## Refrain:

I glorify and venerate you  
O Lady of Peace. (Repeat)

1. This holy shrine was erected  
By the faithful for you  
Dear lady.  
The blessings of your peace we seek  
You are our Defender  
From the wiles of the devil.
  
2. Many of the faithful  
Have felt your powers  
Have witnessed all your blessings.  
Thus all mention joyfully  
Your unfathomable mercies  
Your unfathomable mercies. (Repeat)
  
3. Though Antipolo is far away  
Your devoted servants still yearn  
To seek you evermore.  
Long journeys don't matter  
To visit you  
To seek joy and goodness. (Repeat)

This is sung every 24th of January in the annual patronal fiesta of Omambong, whose patron saint is the Lady of Peace and of Good Voyage (*Nuestra Señora de la Paz y Buen Viaje*), the same patron of the pilgrimage town of Antipolo near Manila (See Appendix A, No. 16b for a 1748 festival).

The cantoras sing this during the procession after the morning mass as the jewel-studded statue of the Virgin is paraded around the village. Long lines of girls dressed like angels, and gowned ladies, each holding a letter of the name of the patron saint in acrostic fashion, precede the

statue that is borne regally on the shoulders of male devotees. A throng of the praying faithful follow including the chanting *cantoras* with the brass band farther behind.

### Scansion

The text of the hymn is divided into three parts - the two-line introduction, the two-line refrain and the six-line verse. Ten verses make up the entire hymn (C.f. Chapter IV, figures 13 and 14) and only stanzas 1, 2, and 10 are selected here. The syllabic structure is irregular and the rhyme is in assonance.

Introduction:	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
	1	10	A
	2	9	A (false)
Refrain:	1	12	B
	2 (repeat)	8	C
Stanza 1 -	1	13	A
	2	13	A
	3	9	A
	4	13	A
	5	9	D
	6 (repeat)	10	D
Stanza 2 -	1	10	E
	2	12	E
	3	9	F
	4	9	F
	5	10	G
	6	10	G
Stanza 10 -	1	10	A
	2	13	H
	3	11	A
	4	11	E
	5	9	A
	6	16	E

### Poetic Metre

A combination of iambic and anapestic pentametre is observable in the poetry as seen in the two opening lines.

\_ \_ | \_ | \_ | \_ | \_  
 "Sa ma-mga la-ngit na-ga-ka-i-go  
 \_ \_ | \_ | \_ \_ | \_  
 Kon ma-i-nit man ang pag-am-po"

### Figures of Speech

Apostrophe is applied as the Virgin is often addressed to. Alliteration appears in the first, fourth, and sixth lines of stanza 10 in the following pairs - *maskin* (even) and *malayô* (far), *maskin* and *magsakay* (to journey), *kalipay* (joy) *kag kaayohan* (and goodness). Metaphors exist in other stanzas where the Lady is called *matuod nga hari* (true king) and *masiga nga bituon* (brilliant star).

### Spanish Words

*Virgen* (Virgin) is respelled here as *Virhen*, while *Señora* (Lady) is respelled as *Senyora*. In the same manner *gracia* (grace) becomes *grasya* and *devoto* (devout) becomes *deboto*.

Melodic Aspects

Scale - major	Key and Tonality - C Major
Beginning Note - 3rd (E)	Ending Note - 3rd (E)
Range - 9th (D-C)	Tessitura - medium
Intervals - Perfect, Major, Minor	Mood - joyful adoration
Leaps - three perfect 4ths, five perfect 5ths, two minor 6ths	

Rhythm, Metre, Tempo

Like most paraliturgical songs, this isorhythmic hymn has a non-dance rhythm. Melismatic passages (in 16th notes) and syllabic passages (in 8th notes) show their relationship with Gregorian chant. The metre is simple duple and the tempo is relatively slow.

This is always sung *a cappella* and the harmony is implied as indicated by thirds below the melody. The presence of I-IV-V chords are obvious.

The musical form is binary. It could be ternary were the introduction sung before every verse. Since this appears only at the very beginning in the manner of an introit, it cannot be considered as an independent musical section. Besides this, it is short (two lines), and the melody is taken from the first two lines of the verse.

The refrain has an irregular three-line phrase structure (4+5+3), while the verse has four regular bars for each of the six lines, with the seventh line having only three and a-half bars.

Moderato

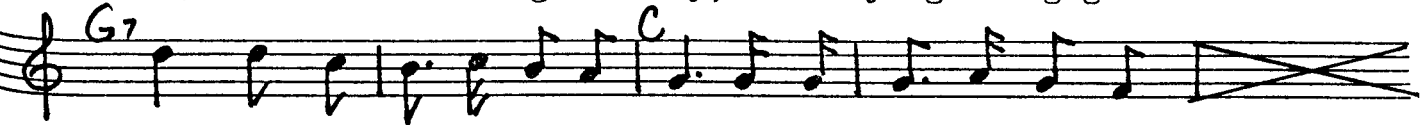
## 49. O SEÑOR TAGBALAY

 $\text{♩} = 88$ 

Choir C



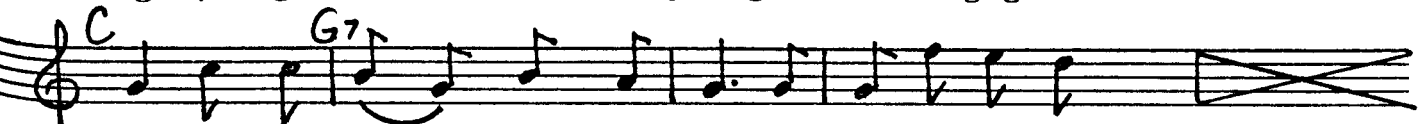
1. O Se- ñor Tag-ba- lay, Lun-say nga dung-ga-



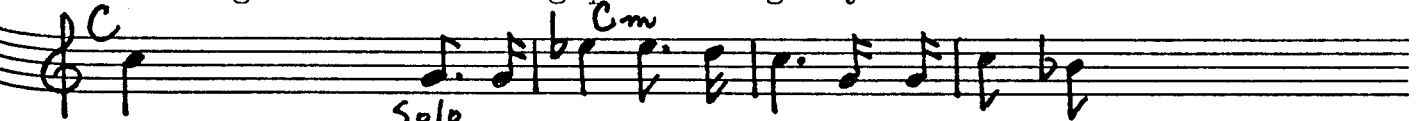
non, Bi-san pa ma-ha-mo- ok ang in- yong ka-tu-lo-



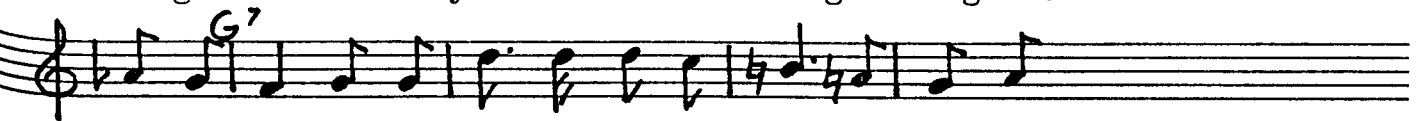
gon, Pag-ma- ta ka-mo a- nay kag ka- mi ang ga-wa-



hon Mag-a- sa - wang pob- re nga ya-ri sa si -



long. 2. Kay a- ko si Jo- se nga ta- ga Ga-



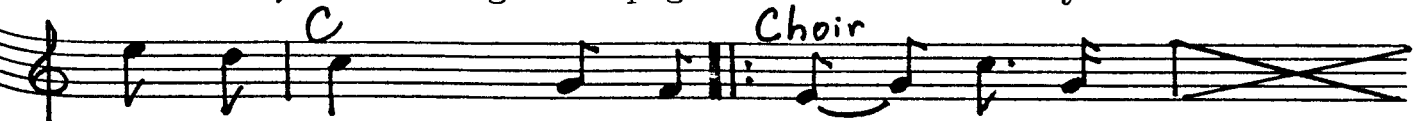
li-le- a, Ang a- kon nga ka-u- pod ma- hal kong



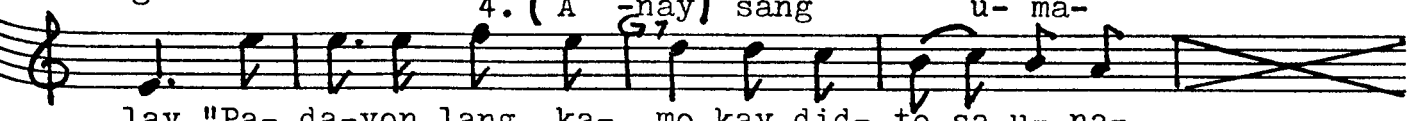
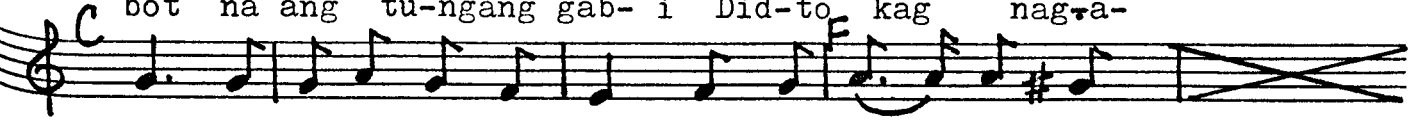
a- sa- wa, A-kon pag-hi-nga- la- nan a- mo si



Ma-ri- a, Sa ma- nga pag-la- kat ma- bud-lay



nga sob- ra. 3. Ang sa- bat sang Tag-ba-

lay "Pa- da-yon lang ka- mo kay did- to sa u- na-  
bot na ang tu- ngang gab- i Did- to kag nag-a-han may ka-ma- lig did- to." Tin- dug na, O Ma- ri-  
nak Me- si- as nga pob- re. Sa Be- len du- a -



a da - li - a ang pag-la - kat Ma - la -  
 won sang ma - nga ang-he - les, Gin - sim -  
 pit na ang cuad - ra ba - si ta ma - da -  
 ba kag gin - da - yaw sang ma - nga pas - to -  
 ngat. 4. A - nay  
 res.

## O HONOURABLE HOST

1. O honourable Host  
In the midst of your deep slumber  
Please wake up and open your window.  
Take pity on us  
A poor couple needing shelter.
  
2. I am Joseph of Galilee  
My sole companion in this journey  
Is my wife Mary,  
Who is suffering from the strain of travel.
  
3. The Host answered,  
"Yonder you'll find a little hut  
There's no room for you here."  
O Mary, rise up and let's go  
The stable may be closer than you think.
  
4. And when midnight came  
There the poor Messiah was born.  
Upon Bethlehem the angels descended  
And the shepherds worshipped Him.

The author learned this from a relative, Efren Cainglet Cabelinga of Omambong. Due to the narrative, rather than the lyrical nature of the text, there is very little use for figures of speech.

The guitar, *rondalla*, or brass band may accompany this number and the part of Joseph (verse 2) may be sung by a soloist.

Four quatrains that are strongly dodecasyllabic comprise the text. The rhyme is in assonance and a combination of iambic and anapestic pentametre characterizes the poetry.

The range spans a ninth and the happy mood adds to the majesty of the music. The danza rhythm is fully exploited

here, and despite the short digression to C Minor in the second verse, the music is still in one-part with no refrain. Verse two is varied merely for colouristic effects.

Andantino

$\text{♩} = 80$

(Guitar) *Cm* *G* *Cm* *Choir*  
 O dung-

*Cm* *\*G7*  
 ga man nin- yo ang ma-ka-lo-lo- oy, Nga ya-ri sa i-da-

*Cm* *C7*  
 lum nga na-ga-pa-si-long, Ga-hu-lat sang in-yo ma- a-

*Fm* *Cm*  
 yong ka-bu-but- on, Ga-ba- tas sang tun- og si -

*G7* *Cm* *G* *Cm*  
 ning ka-gab- i- hon. (Guitar)

*Eb* *Bb7*  
 Sa pag- ka-bu-la-han nga gab- i sang a -

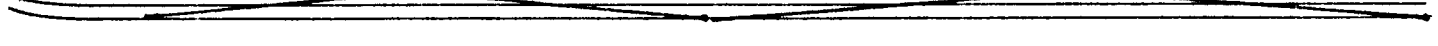
*Bb7* *Eb*  
 mon ka- ron nga pag-ka- ri! Kay na- ta - o

*Ab7* *Eb* *Bb7*  
 ang Ma-nu-nu-bos sang ka-li-bu- tan nga lu-ha-

*Eb* *Slow* *Cm* *G7*  
 an (solo) Pa- a- lam na sa in-yo ma- nga ka-u-tu-

*Cm* *G7*  
 ran, Kag ka- bay sang Di- wa ka- mo ka- lo- o -

*Choir* *Fm* *G7* *Cm*  
 yan Pa-a- lam, pa-a-lam sa in-yo nga ta-nan, Kag ka-  
 A tempo



mi na ka-ron ang ma-ga-ta-li-  
wan.

LISTEN TO US, PLEASE

Choir: Listen to us, please  
Here we are below your window

Waiting for your goodwill  
Enduring the dew of the evening.

What a blessed night this is!  
The Messiah is born!

The Redeemer of this sin-stained world.

Solo: Farewell, brethren  
God bless you all!

Choir: Farewell, farewell to you all!  
We now take our leave.

This is the most popular Christmas carol in the whole region, and in the town of Leon roving choirs perform this accompanied by brass bands or *rondallas*. The responsorial structure of the music reveals its liturgical origins.

### Scansion

Three quatrains with varying syllabic structure compose this carol which utilizes assonance rhyme and a combination of iambus and anapest for poetic metre.

Quatrain A	-	<u>Line</u>	<u>No. of Syllables</u>	<u>Rhyme Scheme</u>
		1	12	A
		2	13	B
		3	13	C
		4	12	C
Quatrain B	-	1	9	D
		2	9	D
		3	9	E
		4	9	F
Quatrain C	-	1	13	F
		2	12	F
		3	12	F
		4	12	F

### Spanish Words

None

### Figures of Speech

Alliteration appears twice in this music. In quatrain B line 1, two key words begin with the same consonant -


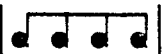
*pagkabulahan* (blessed) and *pagkari* (coming). Then in line 2 of quatrain C, two keywords begin with letter *k* - *kabay* (may) and *kalooyan* (mercy). The line following this employs the immediate repetition of the word *paalam* (farewell) to create another poetic image.

### Melodic Aspects

Scale - harmonic minor; major	Key and Tonality - C Minor
Range - 11th (C-F)	C Major
Beginning Note - 3rd (Eb)	Tessitura - high
Ending Note - tonic (C)	Intervals - Perfect, Major,
Mood - contrast between sad and happy; lyrical tune	Minor, Augmented
Leaps - ten perfect 4ths; two perfect 5ths; one minor 6th	
Contour - good balance between leaps and stepwise movement; all high points generally approached by wide leaps	

### Rhythm, Metre, Tempo

This music moves in moderate speed in simple duple metre. The accompaniment pattern of the guitar and other strings provides a contrast of pattern, besides giving the song a definite rhythmic drive. The two lines for solo in quatrain C are normally sung in a languid manner and without accompaniment, thus providing the music a change of pace and texture.

The dominating rhythmic patterns are:  and .

### Harmony

Due to the length of the song and changes in tonality that occur, wider harmonic possibilities are afforded. The chords of C Minor, F Minor, and G7 are prominent in Sections A and C; while the chords of Eb, Ab, and Bb7 are prominent in the middle section. A secondary dominant 7th appears in line 3 of Section A, the progression being V7 (C7) of iv (F Minor).

A second voice could be placed a third below the melody in the B Section, and even untrained singers do this without being told on many occasions. Sometimes the violin or *bandurria* provides the second voice against the solo part of the C Section. String tremolando is especially effective.

In the final cadence a tierce de Picardy appears, thus bringing the C Minor final section to a C Major close, a rare cadence in West Visayan folk songs.

### Form

Changes of tonality are clearcut in this piece. Section A with four lines is in C Minor, while Section B, with the same number of lines, shifts to the relative major (Eb). Section C, although it returns to C Minor, has a different melodic pattern all its own, besides being responsorial in structure.

The music is in ternary form, as defined both by manner of performance (choir and solo) and by tonal boundaries.



Section A (C Minor) has the regular phrase structure of sixteen bars, while Section B (Eb Major) has thirteen bars only. The final section (C Minor) has an enlarged phrase structure of eighteen bars. This particular format fits the long narrative nature of the text.