

# TAYABAS TAGALOG AWIT FRAGMENTS<sup>1</sup> FROM QUEZON PROVINCE

By

E. ARSENIO MANUEL  
University of the Philippines

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1) This paper is one of the studies undertaken by the writer on the culture, language and literature of the Tayabas Tagalog people, preceded by *A Lexicographic Study of Tayabas Tagalog* (M. A. thesis, Univ. of the Philippines, 1954, typescript of 581 leaves). The author wishes to acknowledge valuable suggestions and criticism received from Emeritus Professor Gabriel A. Bernardo, University of the Philippines.

## I. INTRODUCTION

1. *General concepts of awit.*—The prime meaning of *awit* in Tagalog is song. Also, this appears to be the old or early concept of the term. This can be inferred from one of the earliest attempts at Tagalog dictionary making, for Fr. Francisco de San Joseph registered merely “cancion ó canto” for *awit* (Spanish spelling of *awit*) in his *vocabulario de la Lengua Tagala*, a work still in manuscript form but completed in 1610.<sup>2</sup> In another pioneering work, *Vocabulario de la Lengua Tagala* (1613), the first Tagalog dictionary to be published of the language, Fr. Pedro de San Buenaventura did not register any other signification.<sup>3</sup>

The prime meaning song was also applied to all kinds of songs, so that *awit* came to be used as a generic term. In Fr. Juan de Noceda and Fr. Pedro de San Lucar’s *Vocabulario de la Lengua Tagalog* (1st ed., 1754; 2nd ed., 1832; 3rd ed., 1860), the best Tagalog dictionary ever produced during the Spanish period,<sup>3a</sup> the songs so classed and listed under the entry *awit* are the following:

*diona*, sung during weddings, or revelries;<sup>4</sup>  
*talindao*, and old song;<sup>5</sup>

2) Original work in the manuscripts collection of the Bibliothèque Nationale, Paris; microfilm copy in the University of the Philippines Library, Quezon City.

3) A photostat of the British Museum copy may be consulted in the University of the Philippines Library, Quezon City.

3a) In annotating his entry for this work T. H. Pardo de Tavera wrote: “. . . Nada pues de extraño tiene, sabidos estos antecedentes, que la obra resultara del mérito y valor que realmente tiene este diccionario. Lástima grande que sus autores no se preocuparon en menudear los ejemplos, las frases en que una misma palabra ofrece distintos significados ó variantes, porque en gramática y en lingüística, nada sirve tanto como los ejemplos. Aparte de esta ligera crítica, no tengo más que alabanzas y aplausos para este hermoso libro que tanto me ha servido para mis estudios sobre el tagálog y que cito siempre con tanto placer” (*Biblioteca Filipina*, 1903, p. 284). And E. de los Santos Cristobal likened the *Vocabulario* to “. . . como un inmenso río, tuvo por tributarios a todos los artes y vocabularios de los mayores talentos de las cuatro órdenes religiosas, principalmente la dominicana y la ignaciana.” (“Literatura Tagala 1593–1886,” *Philippine Review*, v. 1, no. 8, Aug. 1916, p. 40).

No copy of the first edition of this important work is known to be available in the Philippines today. Of the second edition, the author has a copy which is partly in the original print and partly in microfilm. The third edition is available in many collections, both public and private. The Bureau of Public Libraries, Manila, was certainly jinxed when it purchased a supposed first edition with the body and text of the third edition.

4) Fr. San Joseph recorded “*diyona*” giving it the meaning “es el tono subido y principal de que los naturales vsan garganteando”, which was discarded in Noceda and San Lucar’s *Vocabulario*. Cf. Fr. Joaquin Coria who gave three shades of meanings in his *Nueva Gramática Tagalog* (1872).

5) The meaning above is rather vague, but compare Fr. San Agustin who gave a clearer idea: “Sus géneros de poesía suelen serdos, el uno dramático, porque uno canta una estrofa, y otro responde con el estribillo, y a este llaman *talingdao*, del cual usan en sus cantos de mar llamados *soliranin*”

*awit*, those songs sung in the house ;  
*indolanin*, a song of dismal melody ;<sup>6</sup>  
*dolayinin*, sung while rowing ;<sup>6a</sup>  
*bila*, a kind of boat song ;  
*soliranin*, sung while sailing ;<sup>6b</sup>  
*manigpasin*, a refrain sung while paddling ;<sup>7</sup>  
*holoborlo*, *oyayi*, lullabys ;  
*umbay*, sad songs ;<sup>8</sup>  
*umiguing*, sung in a slow tempo trilling the voice ;<sup>9</sup>  
*tagumpay*, victory song ;  
*dopaynin*, a kind of boat song ;<sup>10</sup>  
*halirau*, drinking song ;<sup>11</sup>  
*balicongcong*, a manner of singing in boats.<sup>12</sup>

As these song types are recorded in the main body of the work cited and not in the *Suplemento*, there is every reason to expect that they were also registered originally in the first edition of the *Vocabulario* (1754).

In addition to the generic concept that could be drawn from this enumera-

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(*Compendio del Arte de la Lengua Tagala*, 3rd ed., 1879, p. 152), which to E. de los Santos Cristobal is "debe ser un error de observación de este poco escrupuloso autor" (see his note in Antonio de Morga, *Sucesos de las Islas Filipinas*, W. E. Retana ed., 1909, p. 464). Further this authority continued: "Talindao ó magtalindao, según San Lucar es cantar. Actualmente no se usa esta palabra, al menos con este significado; ni sabemos de autor alguno tagalo, antiguo ni moderno, que la haya empleado en este sentido. En su lugar suele usarse la palabra *awit*, *magáwit*, con idéntico sentido en los autores tagalos, desde Sanlúcar á hoy" (*id.*). While Santos Cristobal's comments have their own weight, it appears that he misinterpreted San Agustín. *Talindao* simply means refrain or response, and *magtalindao* is to sing the refrain or response. See also Fr. Joaquin Coria, *op. cit.*, p. 542.

6) This is certainly obscure. Fr. J. Coria defined *indolanin* and *dolayin* as "cánticos para la calle" (*op. cit.*, p. 534).

6a) *Dolayinin* is not, however, entered separately in the *Vocabulario*, but *dolayanin*.

6b) Coria added "para cuando reman, y para sus zalemas" (*op. cit.*, p. 534).

7) See *sigpasin* which gives a more specific meaning than *manigpasin*. Coria has this to clarify: "es también cántico pausado de los remadores, respondiéndolo el coro, *tangbiling*, *matangbiling*" (*op. cit.*, p. 535).

8) Entered in the body of the *Vocabulario* as *ombayi*, "canto lúgubre", which Coria described as "canto elegiaco, y los mismo el *Umiguing*, cántico suave, de voces dulces y lastimeras, es el que usan también en sus endechas" (*op. cit.*, p. 535).

9) The entry is not under U but under O, *omiguing*, "canto garganteando la voz". See note 8 above.

10) *Dopayanin* is recorded in its proper place, but not *dopaynin*.

11) *Halirau* is not registered, but *hilarao*. Fr. Coria gave a better word picture of this term by saying: "El *Hilarau*, cántico dulce, apacible, pide dos coros de tiple, acompañados del canto *balicongcong*, que es el propio de bajos y barítonos, y luego coro general" (*op. cit.*, p. 535).

12) From the given meaning "modo de cantar en las bancas", *balicongcong* appears not to be a song at all, although San Joseph discussed it under *canto* in the second part of his work. See also note 11 above.

tion, Noceda and San Lucar also shed enlighteningly another meaning to *awit*, "those songs sung in the house", which restricts the term. So while San Joseph and San Buenaventura abstracted a prime meaning only, Noceda and San Lucar, in addition, recognized generic and specific concepts for *awit*. These ideas were abstractions from Tagalog usages and traditions made by generations of lexicographers from Fr. San Joseph (who arrived in the Philippines in 1595 and died there in 1614) onwards for one and a half centuries up to the time of Fr. San Lucar.<sup>13</sup> Considering also the rigid methodology of recording and the editorial strictures used, there is assurance of accuracy for these three concepts of *awit* in the Tagalog language.

2. *The awit as a literary form.*—That languages grow (and die too) and words drop out or acquire new shades of meanings, there is no need for reiteration here. But just when the *awit* took on a literary garb, there is no definite information. In Fr. Domingo de los Santos's *vocabulario de la Lengua Tagala*, the first edition of which was printed in the villa of Tayabas in 1703, this dictionary already ascribed two meanings to the term—song and *romance*.<sup>14</sup> Whether metrical romance is the meaning the author wanted to convey is not very clear, since *romance* may also refer to Spanish language.<sup>15</sup> It would not be difficult to prove, however, that metrical romance was not meant for the obvious reason that *awit* could not have the meaning of Spanish language in that context.

A pertinent point to resolve is whether this literary concept was of Spanish introduction. From a superficial examination of the listing of the song types made by Noceda and San Lucar, it appears that the Tagalog people did not have any idea of metrical romance. Upon closer scrutiny of their work, however, these lexicographers also listed the term *pamatbat* with the meaning "lo que cantan en sus embarcaciones á manera de historia, ó cuando beben", those that they sing in their sailing vessels in the manner of history, or when they drink. It seems then that *pamatbat* is the closest that Tagalog folk literature had for a kind of historical narrative or metrical romance. However, as no specimen of *pamatbat* has ever been recorded or preserved, further identification would be futile for the time being.<sup>15a</sup>

13) Read "Prólogo á Este Vocabulario" written by Fr. San Lucar.

14) The third edition (1835) of this work, however, was actually used.

15) See *romance* in Noceda and San Lucar, *op. cit.*, p. 602; also Fr. Diego Bergaño's *Vocabulario de Pampango en Romance* (1st ed. 1732; 2nd ed. 1860) may be cited in this instance.

15a) Although Fr. Francisco Colin did not mention *pamatbat* in his *Labor Evangelica* (Madrid, 1663), he provided us with basis for this type of traditional narrative. He wrote: "It is not found that these nations had anything written about their religion or about their government, or of their old-time history. All that we have been able to learn has been handed down from father to son in tradition, and is preserved in their customs; and in some songs that they retain in their memory and repeat when they go on the sea, sung to the time of their rowing, and in their merrymakings, feasts, and funerals, and even in their work, when many of them work together. In those songs are re-

There is, however, some basis for believing that metrical romance as now accepted in Tagalog literature was of Spanish introduction. Fr. Toribio Minguella suspected so, although he did not adduce any evidence.<sup>16</sup> While the exclusion of *pamatbat* under *awit* by Noceda and San Lucar may be due to editorial oversight and hence may not be significant at all, the fact that the main bulk of early Tagalog printed metrical romances are related to Spanish and other European metrical romances in substance makes us lean towards their foreign source. While oriental and native elements had crept into these early romances, these have reference mainly to the motifs and not to the streams of story.<sup>17</sup> In the growth of the *awit* Tagalog poets little by little developed local themes and later on stories based on native life and customs.

The literary meaning then of *awit* is metrical romance. The *awit* as a literary type developed two forms: the *awit* proper and the *corrido*. It appears that the attribution of the *awit* did not make any distinction between these two forms in the history of its introduction and development. It is only in later times that scholars have dissected the terms and found the distinction.<sup>17a</sup>

The *corrido* is in octosyllabic verse, while the *awit* runs in dodecasyllabic lines, although both are boxed in quatrains, or in four-line stanzas. Besides this distinction in mechanics, the late Don Epifanio de los Santos Cristóbal pointed out a difference in substance or theme, besides recognizing a formal differentiation which to him was more important than the former. He wrote: "The *awit*, or chivalric-heroic poem, are written in Filipino dodecasyllabic verse or in Spanish double verses of six, and the *corridos*, legendary and religious poems, in Filipino octosyllabic verse . . ." <sup>18</sup> Another searching student of the subject, Professor Gabriel A. Bernardo, adds and seems to stress "the differences in air or music to which each is often set and in the amount of time the reader takes in singing or reciting it." For the "*awit* is set to music in *andante* or slow time; the *corrido*, to music in *allegro*, or hurried time." Also, Bernardo observed the "fact that the *awit* is read

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counted the fabulous genealogies and vain deeds of their gods. . . ." (Blair & Robertson, *The Philippine Islands*, v. 40, p. 69).

16) See his opinion in "Estilo Poético", in his *Ensayo de Gramática Hispano-Tagala* (1878), p. 287.

17) For a different view, read Dean S. Fansler's "Philippine Folk Literature, a Synoptic Study of an Unpublished Manuscript Collection of Folktales," *Philippine Magazine*, v. 34, no. 349 (May 1937), pp. 208-209, 226-228.

17a) See E. de los Santos Cristóbal's note in Antonio de Morga's *Sucesos de las Islas Filipinas* (W. E. Retana ed., 1909), p. 479; Dean S. Fansler, "Metrical Romances in the Philippines," *Journal of American Folklore*, v. 19 (1916), pp. 203-234.

18) From his "Short History of Tagalog Literature," in M. M. Norton's *Builders of a Nation* (1913), pp. 64-65.

mainly for the quality of its thought and for its beauty and sweetness of expression; the *corrido*, mainly for the plot of the story it tells."<sup>19</sup>

3. *The Tayabas Tagalog awit in Quezon Province*.—The *awit* in Quezon Province combines three features which make it unique. First, it carries the prime early concept of song already explained in the beginning of this paper. It has also these special features: the Tayabas *awit* refers only to the twelve-syllables-per-line verses, and not the eight-syllables-per-line ones; and in addition the Tayabas *awit* is danced. Its association with metrical romance is probably accidental and not original. So that an *awitan* always connotes two main activities—that of singing and dancing at the same time. It appears then that the Tayabas *awit* is a development of earlier forms.

The *awit* fragments included in this collection are harnessed to various uses in Quezon Province. As cradle lullabys, the stanzas may be sung to lull a child to sleep. As an elder sister, my informant Emilia Dequito used to sing the verses to put her younger sister to slumber; and this recollection was corroborated abundantly by the personal experience of the writer. As cradle songs, the dance as a special feature could not be performed. The singer has to stay by one end of the cradle giving it a regular tugging or pulling. Actually I did not see children dance while singing the *awit*, but it is the young women and men and elderly folks that are good performers.

The most common occasion the *awit* is sung and danced is during marriage celebrations. It appears to the writer that if the *awit* is going to survive longer as a culture trait in Quezon Province, it will be among the country folks. Nothing has been found or evolved to replace the *awit* as a pragmatic feature. For after the marriage rite is done, the paternal and maternal relations of both parties must go "home" where the newlyweds must perform the *pasabong*. The young spouse must sing the *awit*, first to the *iniina* or *madrina* (female sponsor), then to the parents-in-law, relatives, and other in-laws.<sup>20</sup> This is the time she has to show her grace in dancing and her command of popular literature when she sings verses to the right person in an adequate voice and spirit in order to collect as much *gala* (money given by relatives and friends to the newly wed couple) as possible. Besides, she must make a final impression among her new folks in particular and with the crowd in general. As she sings and dances coins are tossed or showered upon her whenever she strikes a sympathetic note or movement. In turn the young husband sings his best too, and he attempts to surpass the woman's

19) See his "Francisco Balagtas and His Florante at Laura," in *Pinagdaanang Bubay ni Florante at ni Laura* (Manila, Philippine Writers' League, 1941), p. 3.

20) In a wedding in which my wife was one of the sponsors, the sequence was grandparents first, then parents and parents-in-law, sponsors, and minor relatives. This happened in Kasasahan, Gumaca, in 1944.

singing and dancing.<sup>21</sup> This functional feature to which the *awit* is put in expectation of monetary gifts is very widespread in the province and is called *sigin*, the act itself being known as *paninigin*.

Although the *awit* under the preceding atmosphere is somewhat formal, crowd participation is active and lively and in extreme cases boisterous or wild. It is, however, in social gatherings that the *awit* is provided its proper setting and rises to its own splendour. During these occasions the performers are no longer amateurs, the best performers in and about the country are invited to entertain the barrio people and guests. Although I did not know of any professional *awit* singer or dancer who received fees, I was told there are a number of accomplished artists. I had the opportunity of meeting only one lady and she was a married woman, then about twenty-five years old.<sup>22</sup> One hears of these *awit* artists when people reminisce and make comparisons after the gathering has dispersed.

In practice, during baptismal (*pabinyag* or *binyagan*) and birthday (*kaarawan* during which there may be *hagbungan* floral offering) parties, one well versed in the *awit* may be taunted to start the singing and dancing. In this case she receives part of the gifts, sharing them with the celebrant. When she gets warmed up, the men may be cajoled to participate, a situation looked up to by the crowd because this usually ends up in a lively contest.

An opportune time to hold an *awitan* is during the visit of municipal or provincial officials to the barrio (called *suwisan*, from Spanish *juez*, judge). On this occasion known singers are invited and contests held. The barrio folks always want to impress the visitors and officials, and under the leadership of the barrio lieutenant, a garish show or extravagant feast beyond the means of individual residents is put up.

Such a trivial matter as one forgetting a personal belonging or article, like a hat, a cane, or a handkerchief, is sufficient cause for celebrating the *batiran* (from *batid*, to convey or accompany). The article is either returned or replaced with a new one, and this is carried festively to the house of the forgetful owner. This is not done without due notice, a date being set for the return of the article; this is practiced, of course, to enable the owner to prepare for the reception in the approved style. A feast is the result, wherein the barrio folks participate. The *awitan* then becomes a proper feature of the occasion, where the organizers of the *batiran* may have along with them an expert singer. As this feature may have been touched in pre-date arrangement, the receptionists will be equally prepared to match the singer or

21) In the above-mentioned wedding, my wife informed me that the newly married couple danced together in approaching relatives and sponsors.

22) Belen Labatete is her name and she hailed from Hingoso town.

singers.<sup>23</sup>

The Tayabasin (the people of Quezon Province) of the countryside give one the impression that they are easy-going and spendthrift people. Whenever there is a *dulutan* (an arrangement by a group of individuals to hold parties by turn and at regular intervals characterized by gift-making) there is usually an *awitan*. In this entertainment-cycle wine is served bountifully and literally overflows to the ground. The incentive for *awit* singing and dancing becomes stronger and really contagious.

And then Christmas comes. There is a saying among the people in this province that Christmas moves from the town to the countryside after the twenty-fifth. And there is a great deal of truth in this observation. The whole period from Christmas to the feast of Epiphany is known as *pamaskuban* (Christmas period). The town people flock to the rural areas specially on January sixth (Epiphany). In fact the *awit* is not often heard in town as it is in the barrio. It is in the distant barrio, on the farm, the countryside, the remote homestead where one should look forward to if he desires to see a real *awitan* and wishes to enjoy or appreciate the spirit to the brim. The *awitan* then becomes a really exciting event there. It is there where the rustic folks are willing to spend their money on, their earnings or savings for the year, perhaps foolishly but lavishly without any forethought of the morrow. They get indebted very often, it is true; they sell their hogs or cattle, or mortgage their land just to be able to indulge in this pastime to the fullest degree and in the best tradition of the country folks.

## II. THE TEXT

4. *Sources*.—The main body of the fragments collected and included in this paper came from the lips of one informant, Emilia Dequito by name, who was born in the town of Pagbilao in 1887. Although the writer had heard the stanzas many times during his boyhood from the same singer, it was not until the middle of 1941 that the majority of them were recorded on paper. Then in November 1942 the same woman recalled many more stanzas which were recorded in the barrio of San Roque, municipality of Unisan, where we evacuated during the Japanese occupation. This was done after there was *awit* singing and dancing in the barrio occasioned by a birthday celebration. Then back in Manila after liberation, the same informant added more stanzas in October 1945 and in February 1957. This is the story of this collection in the main. Emilia Dequito heard most of these quatrains from her mother and father (both singers and natives of Pagbilao)

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23) The writer's shoes were so returned in a basket decorated with flowers. However, no new pair could be bought as this was during the Japanese occupation, and there was none available in town.

and other relations, some of whom came from the barrio of Malicboy; others were picked up from neighbors and playmates during her childhood. She also stated that her mother learned many stanzas from her parents and grandparents, although these lines could not now be identified.

During the writer's stay in San Roque, in one social gathering he heard the *awit* sung and saw it danced, and this was during the birthday party alluded to. In many instances he was able to persuade young and old folks to sing for him. Gerardo Legion, now deceased and then very old, sang and danced, and became a very useful informant; Andres Orejola, now also gone, sang best when tipsy; and the brothers Andres and Marciano Uriarte, both young singers, were very obliging persons. Not to be omitted in this acknowledgment is Gregorio Alvarez, who on two occasions held an *awit* contest with Emilia Dequito in the barrio of San Roque, thus giving me an opportunity to identify more precisely the stanzas for male and female singers. Both informants were again used in February 1957 in putting this paper in final shape. There were also female informants. Children also knew many verses and contributed them freely and I was surprised to learn that some of the naughty lines were not unknown to these young people.

The sources of this compilation, therefore, are the people. The verses, it will be noted, come mainly from two folk traditional streams—Pagbilao and San Roque—two points separated by more than fifty kilometers of distance. No written source was used whatsoever.

5. *Arrangement and sequence of stanzas.*—Because of the distance of these two areas of provenience, it is not to be expected that the compilation will have a sequence that is characteristic of literary productions of known or even partly known authorship. Besides, there are several factors circumscribing or modifying the sequence of the singing or recitation of the lines in practice. Some of these are the factors of time and place, where the singer has to recount appropriate verses to suit the occasion. The nature of the celebration itself is another circumstance which may affect the recalling of the stanzas by any one singer or dancer as he or she is inspired by the crowd present. And then there is the disturbing element of folk participation or interference which might ruffle the logical continuity of the stanzas or arouse the emotion of the performer, or the wit and ability of another singer drawing impromptu versification and this in turn might elicit equally versatile and apt sallies and metaphorical puns which feature an *awit* contest.

The first recording followed the memory of the informant. As the recitation was not done under normal conditions, that is during an *awit* festival for instance, the informant could not be under the same mental stress or emotional inspiration that necessarily an actual singer is possessed of. As a consequence the sequence of the stanzas in the first recording followed no inspiration or motivating theme as would be expected in an actual singing or

*awitan* contest. When the writer was in San Roque, he had the rare opportunity of witnessing an *awitan* performance under normal conditions and therefore was given an occasion to rearrange the stanzas accordingly.

I noted for instance that there are formal parts and varying themes developed during the singing and dancing. The first recording had to be reshuffled, therefore, according to observation. This arrangement, it must be understood clearly, does not follow one pattern for reasons already adduced previously. Besides, no two singers could be under the sway of the same inspirational urge however gifted they are, and hence no two singers would arrange or sing them in the same way. My arrangement, therefore, had to conform to a general developmental pattern of which I have to explain more in detail later.

6. *Comparative and other stanzas incorporated from San Roque.*—The stanzas from the mouth of Emilia Dequito occupy the main bulk of this compilation and for that reason had to be given a preferential place in the arrangement by putting them under the first indention. Quite a number of these stanzas are well known to San Roque singers and these are marked with an asterisk and where variants have been found, these are duly noted in the footnotes. Verses have also been incorporated in the body itself of the text where they belong as they follow a motivating theme. This was made after consulting San Roque singers.

In order to distinguish these incorporated material from the original Dequito text, all extraneous stanzas have been placed in the second indention. It should be stated that some of the San Roque stanzas are also known to Emilia Dequito; these are marked with double asteristics or have also been noted in their proper places. After shifting the materials in this manner, the writer feels justified in using the title of this paper. It would be interesting, of course, to register more of these verses from other towns of the province, but this will involve a much longer time than was available to the writer.

7. *The text.*—The following is offered as a faithful reproduction of the stanzas as sung by my informants. No change whatsoever was made as a good text should only be recorded. The spelling used is in accordance with the rules of the Institute of National Language, except that the stress marks have been minimized. As no study of the phonetics or phonemics of Tayabas Tagalog has yet been attempted, it was thought best not to deviate much from the Institute's rules. Loanwords, however, are recorded phonetically as pronounced by the several informants. The stanzas are numbered for convenience in citation later, but this should not be taken as previously explained to be the original sequence.

A. *Awit sa Pagpapatulog ng Bata*

- I\* *Naito na naman ang bangkang may kangkong,  
Kasama si Neneng sa pagbabakasyon,  
Saya ay maskota, tapis ay patadyong,  
Baro'y bitubito, panyong layronlayron.*
- II *Ikaw pala Neneng ay maraming damit,  
Purongpurong sutlá habing kamarines;  
Sino ang magdadala, sino ang magbibitbit?  
Si Donya Mariya, a nak ni Don Felis.*
- III *Si Don Felis naman totoong mayaman,  
May babay na gintô harap sa simbaban;  
Kung maga ng linggo siya'y nakadungaw,  
Ang tingin ng tao kapitang aktuwal.*
- IV *Marabilya ka po kaboy ka sa parang,  
Dabon mo'y mayabong sanga mo'y maruklay;  
Sino man daw tao dito ay dadaan,  
Pilit na sisilong sa kaboy na iyan.*
- V *Kung makatapos na nang pagpapabinga,  
Binumot ang punyal sampû ng ispada;  
Itinagâ sa pund inulit sa sanga,  
Iyan ang ganti ko sa iyong kaboy ka.*
- VI *Ang sagot ng kaboy, "Aba kapalaran  
Di mo na inisip ang kabibinatnan,  
Ako'y kaboy na pinakinabangan,  
Ang iginanti mo ako ay pinatay.*
- VII *Doon po sa aming bayan ng Sumarya,  
May pag-itang ilog lupang Fidelina;  
Ang natahan doon ibong mag-asawa,  
Ang pangalan penis kaligaligaya.*
- VIII *Ang penis na yaon nagbantang magpugad  
Sa kapumong kaboy, matayog mataas;  
Sa katibayan din ng kanilang pugad,  
'Sang taon nang husto di pa nalalaglag.*
- IX *Umitlog ng dalawa at saka lumimlim,  
Di naman nalaon naging dalawang sisiw;*

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\*) An asterisk indicates the stanza is also known to San Roque singers.

*Sabihin pa baga tuwá ng inabin,  
Nagsasalimbayan ng pagpapakain.*

- X *At nang lumaki na ang dalawang anak,  
Ang ama't ina siyang sumapugad;  
Ang dalawang anak siyang naghabanap  
Ng isusustento ikalalaganap.*

B. Sa Tapatan

- XI *Malayò pa kami maybabay na ama,  
Tinugtog na namin ang dalang gitara;  
Baka pò wikain ninyo pong lahat na,  
Lalim nitong gab-ing tinatawagan ka.*
- XII\* *Pagparito namin at biglang pagsampa,  
Dito pò sa inyong puspos ng ligaya;  
Putí ng sabig mo, hinayang mo bagá,  
Tungtungan ng aming maruruming paa.*

C. Sa Awitan Na Nga

- XIII\* *Sino kaya bagá yaong natatan-aw ko,  
Nakaupò mandin sa tabernakulo?  
Ibig kong lapitan, di malapitan ko,  
Ako'y nabihiyá sa maraming tao.*
- XIV *Sulong aking tandang, sulong aking manok,  
At sa dumalaga ay mangurukutok;  
Sa oras na ito di ka manaraok,  
Sayang ang binhî ko sa iyo'y naubos.*
- XV *Ang giniraygiray ng dabon ng saging,  
Ipinagtatanong ang babay ng Birben;  
Sagot ni San Jose, "Walá at nasa Belen,  
Ipinanganganak ang Mesiyas natin."*
- XVI *Ang giniraygiray ng dabon ng tubó,  
Ipinagtatanong ang babay ng kuto;  
Ang Sagot ng tuma, "Wala pò rito,  
Lumabas ng bakod, tiniris ng tao."*
- XVII\* *Ako'y may nakita, di ko sasabihin,  
Pag ako'y nagalit sasabihin ko rin;  
Palakâ sa tubog, palakâ sa saging,  
Hinababul habol ng ahas na munting.*
- XVIII *Ako'y nakakita inakay ng pirit,  
Ulo ay malaki, paa ay maliit;*

*Tutungtong sa bato, tatagitagilid,  
Sisirain yata ang puri ni Dabid.*

- XIX\* *Pagparito ko pò walang nagtuturò,  
Nakisabay lamang sa lipad ng pugò;  
Itinatanong ko kung saan ang tugpò  
Kay Aling Pulana mapula ang barò.*
- XX *Saan kayang lugar ako patutungo,  
Kikita ng luma na igagamot ko?  
Naito ka pala sa hinabarap ko,  
Magandang gabi pò sa kamabalan mo.*
- XXI\* *Ako'y nabihyang dito po'y umawit,  
Sapagka't masamá yaring aking boses;  
Mayroong tatawa, mayroong iismid,  
Magkakablitan pa ang magkakaratig.  
Magkakablitan pa ang magkakaratig.*
- XXII *Ako'y huwag mo nang sa ideya danin,  
Ako'y templado na kung sa suka't asin;  
Ulo ko'y bilog na di na bibilugin,  
Bait ko'y husto na di na kukulangin.*
- XXIII *Alsin mo ang hiyâ ibigay sa akin,  
Ipagagawâ kong kuwintas at kalmén;  
Sakbat sa balikat ipagmamagaling,  
Di man Santo Kristo ay Mahal na Birhen.*
- XXIV\* *Ako'y pinipilit ako'y taong walâ,  
Wikâ ko sa gayo'y namamalibhása;  
Gat-in man nang gat-in ang niyog na murâ,  
Walâ kang iinting lalabas na gatâ.*
- XXV *Kung sa ganang aking inaala-ala,  
Ang bilin ng Diyos sa ka'y Magdalena,  
Kung inuutusan sumunod pagdaka,  
At saka sumuway kung nakasumod na.*
- XXVI *Ako'y huwag mo nang pagpariparinggan,  
Nang hangò sa sulat di ako maalam;  
Ang kinagsnan ko sa aking magulang,  
Pluma ko'y dulos, ang papel ko'y parang.*
- XXVII *Ako'y huwag mo nang pagpariparinggan  
Ng hangò sa libro di ako nag-aral;  
Pinag-aralan ko ay kartilya lamang,  
Di pa natapos niyong por la senyal.*

- XXVIII *Kung sa ganag aki'y walang mahibitá,  
Kaparis ko'y langká, pinitas ay murá;  
Manipis ang kalong, dagta'y parang sutlá,  
Kung kanin ang but-o'y nakasisikmurá.*
- XXIX *Kung sa ganang aki'y walang iintin,  
Anak ng bilyano, taban ay sa kaingin;  
Kung ako ngà sana'y sa sosiyedad nanggaling,  
Magpakababà man ma'y itataas din.*
- XXX\* *Tinitingnan mo mang ang salawal ko'y pugót,  
Ang sinasalawala'y malaki sa tindok;  
Tinitingnan mo mang ang sáya ko'y sirá,  
Ang sinasayaba'y malaki sa murá.*
- XXXI *Sunod na kapatid sa isang nagpita,  
Di ka rin siguro mag-iimporta;  
Alalahanin mo bukas makalawa,  
Mayroon ka ngay-on, mamaya'y walá na.*
- XXXII *Sunod na kapatid sa tuwa't ligaya,  
Tanungin ang pusò kung makakakaya;  
Kung hindi naman po'y huminging tawad ka  
Sa nangandirito pantas at bibasa.*
- XXXIII *Doon po sa amin mahal ang kawayan,  
Isang dangkal ay piso walá pang makuman;  
Umawit ka lamang at saka sumayaw,  
Mabalì mong sabig aking babayaran.*
- XXXIV *Ako'y nagtanim ng kapunong atis,  
Sa laguwertaban ng mga kantoris;  
Idimilig ko'y kapatak na pawis,  
Ibubunga nito'y puro matatam-is.*
- XXXV *Ako'y nagtanim ng kapunong larà,  
Sa laguwertaban ng mga Kastilà;  
Ang idinilig ko'y kapatak na lubà,  
Ibubunga nito'y puro talinghagà.*
- XXXVI\* *Wikà ko nang wikà, bangga nang kangina,  
Di ako aawut hanggang walang gala;  
Anbin ko ang gala na panungkit ng bunga,  
Di paris ng pisong pangbili ng sáya.*
- XXXVII\* *Ako'y susumod na walang kaliwagan,  
Para nang pagsumod kay Eba ni Edan;*

*Bunga ng mansanas huwag kanin at bawal,  
Ako'y kakain na ikamatay ko man.*

- XXXVIII *Ako'y titindig na sa ugaling dati,  
Kristiyano ka reyna makapangyayari,  
Salaming malinaw ng bulag at pipi,  
Hagdan pa sa langit ng taong marami.*
- XXXIX *Si Aling Pulana maganda't marikit,  
Bukod sa maganda may taling sa puwit;  
Ang isa ko lamang ikinagagalit,  
Parang pangapulan sinuma'y nadukit.*
- XL\* *Arny ko Diyos ko at ako'y tinamaan  
Ng batubalani sa balunbalunan;  
Kundi ko nasangga kaliwà kong kamay,  
Sisirain yata ang murà kong tadyang.*
- XLI *Kung nalalaman ko kayo'y paririto,  
Ako risin sana'y naggulay ng upo;  
Igagatà ko niyog sa ibayo,  
Intana birò man, murangmurà gango.*
- XLII\*\* *May karunungan kang aming natatantò,  
Hindi man kami ang siyang may turò;  
May karunungan man at itinatagò,  
Hindi makikita sa manggas ng barò.*
- XLIII *Kuba na, kuba na, ang atay ko't pusò,  
Dalhin mo sa panday iyong ipabubbò;  
Gaw-in mo man lamang butonis ng barò,  
Natutulog ka ma'y pirming hipuhipò.*
- XLIV\* *Magpautang ka na at ikaw ang mayroon,  
Magbabayad kami hindi malalaon;  
Kung di makabayad sa takdang panahon,  
Ako'y ilitan mo ng isang kagay-on.*
- XLV *Magpautang ka na ikaw ang mayroon,  
Magbabayad kami hindi malalaon;  
Antayin mo lamang bumunga ang santol,  
Magbabayad kami lulan ng balalong.*
- XLVI\* *Wikà niyaring mamà siya'y pautangin,  
Pautangin nama'y hirap kung singilin;  
Bubukashukasin, lilinggulinggubin,  
Pagdating ng linggo'y sa linggong darating.*

- XLVII\* *Mabal na prinsipe kita'y bubugtungan,  
Bugtong ko sa iyo'y agad mong tuturan ;  
Mabilang mo lamang patak ng ulan,  
Ako'y iyung iyo habang nabububay.*
- XLVIII *Mahal na prinsesa akin pong tuturan  
Bugtong mo sa akin na patak ng ulan ;  
Mabigyan mo lamang tubig na untayan,  
Pagtatalaan ko ng patak ng ulan.*
- XLVIX *Mahal na prinsesa kita'y bubugtungan,  
Ang ibubugtong ko'y sandali mong turan ;  
Ang mabal mong siko makagat mo lamang,  
Ako'y iyung-iyong habang nabububay.*
- L\* *Mahal na prinsipe kita'y uutusan,  
Di naman malayo hanggang bundok lamang :  
Tampok ng bandera, bunga ng lansangan,  
Bulaklak ng tubig, ako'y iyong dalban.*
- LI\* *May panyô kang puti, doon mo balutin,  
At ipadala mo sa bilis ng hangin ;  
Damong makabiyâ sakit makadagil,  
Damong pailaya magaang bunutin.*
- LII\* *Mahal na prinsipe kung totoo't ibig,  
Hayo at manulay ka sa biblang sinulid ;  
Pagdating sa gitnâ at di ka napatid,  
Totoo nga pala ang iyong pag-ibig.*
- LIII\* *Mahal na prinsipe kung totoo't gusto,  
Hayo at magtanim ka ng niyog sa bato ;  
Ngay-on din bubunga, ngay-on din bubuko,  
Doon ko kukunin ang igagatâ ko.*
- LIV *Mahal na prinsipe kita'y susumpain,  
Mahulog ka nawa sa balong malalim ;  
Doon ka mabulok, doon ka uurin,  
Sampô ng buto mo'y kanin ng bubangin.*
- LV\* *Titig ng mata mo sa kinisulkisol,  
Babagharî mandin sa inalun-alon ;  
Ikinasusunog ng malaking kaboy,  
Pinanggagalingan ay kakaunting apoy.*
- LVI *Noong unang panahon ako'y muntâ pa,  
Dagasdagasan mo'y di mo alintana ;*

- Saka naman ngayo'y ako'y dalaga na,  
Pinag-aralan mong hayinan ng pagsinta.*
- LVII *Ano bang sarap ng mga pagbigop,  
Kung itong asukal ay lagyan mo ng pulót;  
At ang gatá nama'y lagyan mo ng niyog,  
Parang sinukaan ng kamatis na hinog.*
- LVIII *Aring mamang ari pagkaulit-ulit,  
Pagkautitá mo kung iniaawit;  
Tinuturuan ka ng daang malapit,  
Sa daang malayò doon nagpipilit.*
- LIX\* *Utos ng matanda'y mabalay di sundin,  
Kinabubusungan batang paris natin;  
Ang bait ng bata'y saan nanggagaling,  
Kundi sa matanda kukubang tanong din.*
- LX *Susundin ko na utos ng matanda,  
Makihalubilo sa kapuwà batà;  
Ang maniwala raw sa tam-is ng dilà,  
Ang kakanin ay hapis, iinumín ay lubà.*
- LXI *Ako'y inuutusan niyaring si kunyado,  
Ipagsabi ko raw ng pagsinta sa iyo;  
Bago ko sabihin sinta ni kunyado,  
Ang sinta ko munà ang sasabihin ko.*
- LXII *Ako'y aayaw nang sa balo'y pakasal,  
Masasabisabi ang kinabaluhan;  
Kayá ko sinabi sa iyong kariktan,  
Hukay yong numò mo doon ka pumisan.*
- LXIII *Ako'y aayaw nang sa balo'y mag-asawa,  
Masasabisabi asawang namatay na;  
Kayá ko sinabi sa buti mo't ganda,  
Hukay yong numò mo doon ka sumama.*
- LXIV *Diyatà ngà baga't tumay na wikà mo,  
Anuman daw hiraḡ ay dadamayan mo,  
Kabima't umulan ng pulbura't bato?  
Kapag nawikà ko'y di na mababago.*
- LXV *Ako'y ibigin mo anak ng kantoris,  
Marumong magkanta ng ora pro nobis;  
Ang kinakantakanta at inawit-awit,  
Ang wika'y usana, fileo, Dabid.*

- LXVI\* *Ako'y ibigin mo't lalaking maliksi,  
Takbo ng susô di ko pa mabuli ;  
Nang punuan ko'y buwan ng Nobiyembre,  
Nobiyembre na naman di pa nabubuli.*
- LXVII\* *Ako'y ibigin mo't lalaking matapang,  
Isang batyang dilis ang aking kalaban ;  
Ako'y sumama sa panunulisan,  
Ang pinapatay ko'y ang dati nang patay.*
- LXVIII *Ako'y ibigin mo binatang matapang,  
Pag dilim ng sulok ako'y napapanglaw ;  
Nang ako'y sumama sa panunulisan,  
Ang pinapatay ko ay dati nang patay.*
- XLIX *Ako'y ibigin mo binatang malakas,  
Ang kapumong buli'y alangang ibampas ;  
Nang ako'y bumunot kapunong sibuyas,  
Aray ko nanay ko salabsab ng lagnat.*
- LXX *Ako'y aayaw nang suminta sa iyo,  
Marami kang lubhâ na mga katrato ;  
Sinta mo si kuwan, sinta mo pa ako,  
Sino na sa amin ang siyang totoo ?*
- LXXI\* *May isang dalagang nasa sa kaingin,  
May binatâ namang natagpas ng bagin ;  
Sabi ng binatâ sa dalaga'y turing,  
Buksi ang binalot at tayo'y kakain.*
- LXXII *Ako'y aayaw nang magtali ng manok,  
Kung ako'y umalis aking hinabaplos ;  
Kung ako'y dumating balabibo'y gusot,  
Ito'y simulâ ng pagsamâ ng loob.*
- LXXIII *Wikâ ng dalaga sa binata'y sagot,  
Hindi maaaring buksan ang binalot ;  
Pagkâ nakamtan na pitong sakramentos,  
Sakâ na kakain nang busog na busog.*
- LXXIV *Alis ka na riyan sa sinabadsabad,  
Tatawagin ka rin kung ikaw'y sangkap ;  
Nakakatulad mo'y buwaya sa dagat,  
Sa agos ng tubig pabalabalagbag.*
- LXXV *Alis ka na riyan kung di ka maalam,  
Hayo ka sa inyo, ikaw'y mag-aral ;*

*Pagdating mo doo'y ikaw'y sumayaw,  
Tumakadtakad maski kakabil-an.*

- LXXVI *Mabal na prinsesa, kung maliligò ka,  
Ako'y tawagin mo, biniluran kita ;  
Ang ibibilod ko'y panyò kong seda,  
Nanggaling sa kaban bagong pinirensa.*
- LXXVII *Sa pagkaupò ko, ako'y inaglabi  
Ng isang binatang di ko napagwari ;  
Kawikaan yata'y ako'y batang muntí,  
Kung inuutusan nadadalidali.*
- LXXVIII\*\* *Tindig na Rosela sa pagkaupò mo,  
Baka ka abutin ng pananagboy ko ;  
Tangan mong kuwintas mabibitawan mo,  
Gawang kabanalan malilimutan mo.*
- LXXIX\* *Yaring pagtindig ko'y sa gitná ng babay,  
Ang buong isip ko'y nabahapay ;  
Kung aking lingunin kaliwá ko't kanan,  
Kabubuliran ko'y puro kamatayan.*
- LXX\* *Yaring pagtindig ko'y sa gitná ng babay,  
Nalalantang kaboy ang siyang kabagay ;  
Ang nakalalanta'y ang patak ng ulan,  
Nakasasaríwa'y sikat ng araw.*
- LXXXI *Kung ako ngà sana'y naging asusena,  
At naging bulaklak ng alehandriya,  
Igi ng pagpitas, igi ng pagkuba,  
At isasabog ko sa buti mo't ganda.*
- LXXXII *Huwag kang bahamak pipitas ng dayap,  
Kung di mo talastas ang puno't ugat ;  
May dayapdayapan, may totoong dayap,  
At may dayap namang pangsira ng usap.*
- LXXXIII *Huwag kang bahamak pipitas ng upo,  
Kung di mo talastas ang puno't dulo ;  
May upuupuhan at may totoong upo,  
At may upo namang pangsirà ng trato.*
- LXXXIV *Ako'y paalam na sintang sinawaan,  
Ang bilin mo raw po'y magkita at di man ;  
Ang bilin ko naman sa pinagbilinan,  
Magkita at di man di ko kailangan.*

- LXXXV *Ako'y paalam na palapà ng saging,  
Kung anong gawâ ko siya mo ring gagaw-in ;  
Kung ako'y sumayaw ay sasayaw ka rin,  
Kung ako'y kukumpas ay kukumpas ka rin.*
- LXXXVI *Kung tatagâ ka pò kawayan sa amin,  
Titingnan mo muna kung saan ang kiling ;  
Kung makatagâ ka salungat sa hangin,  
Hibirapin ka pò ng paghibimanting.*
- LXXXVII *Naito na naman si Huwang Hîmalâ,  
May dalang gitarang malaki sa bangkâ ;  
Pagdating sa babay tinugtog na biglâ,  
Ang babay ni Pedro nagkagibagibâ.*
- LXXXVIII *Naito na naman ang namimiyanan,  
Nabayo, naigib di inuutusan ;  
Ilayô ng Diyos may pagkasiraan,  
Isang bungbong na tubig pababayaran.*
- LXXXIX *Ako namang yari hindi magbabayad,  
At ako'y walang inutang na pilak ;  
Kayâ ko sinabi sa buti mo't dilag,  
Napaparito ka di ka tinatawag.*
- XC *Doon po sa aming maralítang bayan,  
Nagpatay ng hayop, nîknîk ang pangalan ;  
Ang tabâ po nito aking pinatunaw,  
Humigittikumulang sa pitong tapayan.*
- XCI *Ang balat pa nito aking pinakulte,  
Ipinagawâ kong pitong taborete ;  
Ang uupô rito'y babai't lalake,  
Si Donya Maria, inaras ng Padre.*
- XCII *Doon pò sa aming bayang Kulape,  
Ang nag-aawitan mga bulag at pipe ;  
Natugtog ay kimaw, naawit ay pipe,  
Nakikinig nama'y purupuro bingé.*
- XCIII *Si Aling Pulanang naligò sa tambak,  
Umahong madali di said ang libag,  
Pagdating sa babay, papayapayagpag,  
Ang kanya raw pig-e'y kinagat ng dalag.*
- XCIV *Si Aling Pulana naghambo sa tan-ag,  
Nagitla sa bulog umaho'y may libag ;*

- Pagdating sa babay kakalakalampag,  
Ang kanya raw pig-e'y may tangay na dalag.*
- XCXV *Si Aling Pulana'y nagmamatangtigò,  
Madaling araw pa'y bulá na ang gugò;  
At si Mamang Kuwa'y siyang katagpò,  
Siya ang maglalaba ng saya at bard.*
- XCXVI *Si Aling Pulana naligò sa tubig,  
Sayang tinamburay napunò ng putik;  
Si Mamang Pulano malaki ang galit,  
Hinubò ang salawal siyang ipinabid.*
- XCXVII *Tiririt ng maya, buni ng tiyabong,  
Itlog ng kanorse sa punò ng taybong;  
Ang iginaganda ng dalaga ngay-on,  
Dabil sa binatang naligaw kung hapon.*
- XCXVIII *Ako'y naito na na nagpepresinta,  
Inihabain ko ang labat kong sala;  
Kung may kasalanan bigyan ng parusa,  
At kung walá naman ang hingì tawad na.*
- XCIX *Di bagá noong una saká noong minsan,  
Ako'y parang kanin na kinagugutuman;  
Saká naman ngay-on Neneng ako'y malipasan,  
Apdo mandin at lason sala na matingnan.*
- C *Mahal na prinsipe luluwas ka raw ngà,  
Ako'y magbibilin madalhan mo kayá?  
Isang barang kanlong, karangkal na lupa,  
At lupang kuwadrado sa parteng Maynilà.*
- CI *Kita'y sisintabin ng sintang ano pa,  
Sinta kita ngay-on, bukas ay hindi na;  
Kaya lamang bilang kita sinisinta,  
Awà ko sa iyo gagalagalà-ka.*
- CII\* *Ako'y paalam na, at paalam na dili,  
Pakapitin lamang sa limang daliri;  
Ilayò ng Diyos di magkitang muli,  
Sa langit na gloria doon na magbati.*
- CIII *Ako'y paalam na, tapos manding tapos,  
Walang sentimiyentong anuman sa loob;  
Mabuting paglabas, mabuting pagpasok,  
Paghiwalayan ta ng magandang loob.*

- CIV *Ako'y paalam na pasasaibayo,  
Kinda Gilyermina ang inuma'y baso ;  
Ang damo sa silong hitso't sigarilyo,  
Ang itaas naman ay puro buong piso.*
- CV *Kuba na, kuba na, tagay ko kangina,  
Iniaabot ko, ikaw ay natawa ;  
Kayâ pala ganong ikaw ay natawa,  
Nagmamalaki ka ang barò mo'y pulá.*
- CVI *Kuba na, kuba na, tagay mo kabapon,  
Iniaabot ko, ikaw ay naurong ;  
Kayâ pala ganong ikaw ay naurong,  
Nagmamalaki ka ang barò mo'y kantong.*
- CVII *Kuba na, kuba na, tagay mo no'ng Lunes,  
Iniaabot ko, ikaw ay nataklis ;  
Kayâ pala ganong ikaw ay nataklis,  
Nagmamalaki ka't barò mo'y malinis.*
- CVIII *Kuba na, kuba na, tagay mo no'ng Linggo,  
Iniaabot ko, ikaw ay natakbo ;  
Kayâ pala ganong ikaw ay natakbo,  
Nagmamalaki ka't ang barò mo'y bago.*
- CIX *Inom na, inom na, nang dilakornesa,  
Pangluwag ng dibdib nang di mamaos ka ;  
Ito'y inumin mo't ikaw'y gaganda,  
Pupula ang pisngi parang gumamela.*
- CX *Inom na, inom na, at sa kamay ko galing,  
Sukdang ito'y lason di ka papatayin ;  
Kung magkasakit ka't sa akin ang dahil,  
Ako'y málayo man iyong ipagbilin.*
- CXI *Inom na, inom na, ng alak sa tasa,  
May panday harabi, may tubá sa sasa ;  
Kabima't mapait, kabima't mapakla,  
Ang atay pusò ko nariya't kasama.*
- CXII *Ang alak na iyan di ko iinumín,  
Tumimtim man lamang di ko titimtiman ;  
Hintana isayaw at saka sunungin,  
Hintana birò man at kita'y sama rin.*
- CXIII *Itataas ko na ang tangan kong tasa,  
At sa aking ulo ay ikukuruma ;*

*Kayâ ko sinabi sa inyo pong lahat na,  
Kung ito'y mabasag di ko maging sala.*

### III. THE TRANSLATION

8. *A few words about the translation.*—In making the English translation, faithfulness to the original Tagalog text was the goal. In order to attain or approximate this end, the stanzas were processed as follows: (a) a line by line rendition was first attempted; (b) this done in a general way, a word for word version was tried to find out how far one language could contain the other; (c) this failing, it was thought desirable to preserve the sequence of the ideas in the line; (d) these preliminaries becoming unavailing, the stanzaic thought became controlling in the revision; and (e) although faithfulness was the main aim, the matter of meter and assonances were given up entirely.

The foregoing steps were, of course, not followed mechanically; in practice, however, these were helpful in translating the more difficult passages. It was hoped in this way to make the Tagalog text understood and felt in English with all the vulgarity (see stanzas XIV, XXX, XXXIX, LXXI, XCVI as instances) and refinement of sentiment (stanzas LVI, LXX, CII for instance) that characterize the original lines. In this manner the original text, it was believed, could be conveyed without much "handling" that would usually tempt others literally or poetically gifted. The reader will probably find ruggedness or harshness (read stanzas LIV, LXXIV, LXXV for example) where this was characteristic of the Tagalog text, sometimes strength, beauty, sensitiveness once in a while (stanzas XXIII, LV, LXXVIII) where any element of this was present in the original; rustic wit or humour (stanzas XIX, XXXIII, LXVI–LXIX, etc.), folk way or wisdom (stanzas XXVIII, XLIV–XLVI, LVIII, LIX, LXII, LXIII, LXXXVI), feminine ways, as shyness (stanzas XXI, LVI, LXX, LXXIX, CXIII), or moralism (stanzas IV–VI) as much in the translation, it is hoped, as in the Tagalog original; such suggestions now open (stanzas XCIII–XCVI, etc.), now hidden or symbolical (stanzas LXXII, LXXIX, LXXX), between the lines—all these attempts with the aim in view of holding the reader close to the idiosyncracies of Tagalog, both in its sentence construction and the way the language manages to deliver ideas and convey feeling. As a consequence no attempt was made to embellish the original where it was bare, nor to accentuate any local colour, nor in any manner add to or detract from the weakness or intensity of feeling in the Tagalog version.

There are certainly shortcomings in this way of translation. Although English may be more fully developed or enriched in many respects than Tagalog, there are certain words which had to be retained for lack of an

equivalent in the former medium. In a few instances difficult passages were simply paraphrased, or the approximate meanings given. Again, the writer has felt the gap between an inflectional and an agglutinative language, so that translation became a difficult task. Sometimes he felt a certain sense of futility as if the fully developed language such as English is has become suddenly inefficient in places and could not contain the subtlety in the lines, the melodic breath in some stanzas, the quaintness and crudeness of the ideas, sometimes the soaring sentiment and refinement of humour, the locale and atmosphere—all these have at times become elusive of rendition, although it proved nevertheless an interesting literary exercise for the translator. Although this is an apology, I hope it will serve as an excuse for the inability of the writer in many an instance.

The fragments fall into three groups: lullabyes, introductory lines when serenading, and the *awitan* proper. The first group consists really of three songs, not in any way connected with each other. Although used in putting a child to sleep, the substance of these three songs is balladic. The first song, Stanzas I–III, seems to be incomplete, but the second, Stanzas IV–VI, and the third song, Stanzas VII–X, are full independent ballads. They are sometimes sung to convey a moral lesson, according to one of my informants, Emilia Dequito.

#### A. *Songs for Lulling a Child to Sleep*

- I            Here comes again the banca loaded with *kangkong*,<sup>23a</sup>  
               Bringing along Neneng for a vacation ;  
               Her skirt is *maskota*, her *tapis* is *patadyong*,<sup>24</sup>  
               Her upper garment is *bitubito*, her 'kerchief is *layronlayron*.<sup>25</sup>
- II            So Neneng you really have many dresses,  
               All of silk, woven in Camarines ;  
               Who will carry them, carry them under the arm ?  
               Doña Maria, Don Felix's daughter.
- III           But Don Felix is indeed a rich man,  
               He has a house of gold facing the church ;

23a) A trailing plant which grows on stagnant water; its young tubelike stems and tips are edible.

24) The *maskota* is a loose pleated skirt which reaches down the ankles. It does not have any tail, compared with the *saya*. My mother, born in 1886 in Makalelong town, Quezon province, says she wore a *maskota* during her girlhood, and sometimes it had narrow bands at the fringe. This skirt is no longer known by this name. The *tapis* is a rectangular piece of cloth worn around the lower part of the body from the waist to down below the knee. When both ends of this piece are sewn together, it becomes a *patadyong*.

25) My informants could not describe these garments.

- On Sunday mornings he is at the window,  
People view him as if he were the actual *capitan*.<sup>26</sup>
- IV You are a marvelous tree in the meadow,  
Your leaves are thick, your branches spread out;  
It is said whoever passes by,  
He would come under the shade of that tree.
- V Then after he has rested completely,  
He unsheathed his poniard and his sword;  
Struck the trunk and repeated at the branches,  
In retaliation to you tree that you are.
- VI The tree replied, "Oh, my fortune,  
You did not even think of the end;  
I am a tree you have benefited from,  
You revenge by killing me."
- VII In our town (sir or madame) of Sumarya,  
Separated from Fidelina by a river,  
There lived a bird-couple  
Called *penis*, they were very happy.
- VIII This *penis* tried to build a nest  
High up a tall tall tree;  
Their nest was so strong,  
T'is already fully a year, yet it has not fallen down.
- IX Two eggs she laid and then she started to hatch them;  
It did not take long these became two birdies;  
Joy filled the mother-bird's heart of course,  
Father- and mother-birds flew back and forth as they fed them.
- X And when the two birdies became fully grown,  
Mother- and father-birds were the ones who stayed in the nest;  
The two young birds now took turns to look for food,  
To support their parents again propagating.<sup>26a</sup>

B. *Introductory Serenade Songs*

- XI We are still far away, sire of the house,  
We have already started strumming our guitar;  
You might all of you say,  
T'is now deep into the night for us calling you.

26) That is, *capitan municipal* in full, the mayor of the town in Spanish times.

26a) A variant consisting of three stanzas only has been recorded by Flora A. Ylagan in her *Mga Awiting Bayan* (1939, p. 23-24), with Stanza VII not having a parallel.

- XII\*      Our coming and immediate reception,  
             In your abode full of happiness;  
             Your clean-white floor, how you regard it inwardly,  
             To be trodden by our dirty feet.

C. *In the Awitan Proper*

After some, or a great deal of, preliminary coaxing a man from the crowd stands up, looks around, and spots out a lady he would like to take as a partner. He sings Stanza XIII. Someone from the spectators then contributes Stanza XIV to encourage the man just recently risen.

- XIII\*      Who could really be the one I am beholding,  
             Seated it seems on the tabernacle?  
             I wish to approach her but cannot do it,  
             I am ashamed of the many people.

- XIV              Dare you my rooster, dare you my rooster,  
                     And to the pullet make a cackle;  
                     If at this hour you fail to crow,  
                     The seedling that I fed you with is indeed wasted.

Stanzas XV and XVI are stylized replies from women which are indirect negation. As the first man approaches the lady of his attention, the latter may sing either of these stanzas.

- XV              The ceaseless swaying of banana leaves  
                     Is inquiring for the house of the Virgin;  
                     St. Joseph answered, "She is not here, she is gone to Bethle-  
                     hem,  
                     Delivering Our Saviour."
- XVI              The incessant swaying of sugar-cane leaves  
                     Is inquiring for the house of the louse;  
                     The flea answered, "She is not here,  
                     She went out of the yard and got crushed by men."

Getting emboldened the man sings to any other lady any one of the four following stanzas. The vague allusions in Stanzas XVII and XVIII could not be interpreted by my informants. Stanza XX is a refined way of conveying a request.

- XVII\*         I saw something which I will keep to myself,  
                     If I became angered I might also reveal;

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\*) An asterisk indicates the stanza is also known to San Roque singers.

A frog in a pond, a frog beneath a banana trunk,  
Running after them is a tiny snake.<sup>27</sup>

XVIII I saw a young of the *pirit* bird,  
Its head is large, its feet are small;  
It would stand on a stone, tilting one way and the other,  
Apparently bent in discrediting David.

XIX\* My coming here, madame, I owe to no guide,  
I just followed the flight of the quail;  
I am inquiring where one might alight  
From Aling Pulana dressed in a red *barò*.<sup>28</sup>

XX Where else might I go to,  
Look for a remedy I could apply?  
So you are here in front of me,  
Good evening madame to your highness.

A prospective partner might be induced to reply Stanza XXI, to which the crowd might contribute Stanza XXIII, another example of group participation. Stanza XXII seems uncalled for, but it is used to urge a singer.

XXI\* I am ashamed to sing before you, sirs,  
For my voice is very bad;  
Some will laugh, others will sneer,  
And those in the row will touch each other with their fingers.<sup>29</sup>

XXII Don't you ever fool me by way of ideas,  
I am seasoned as it were with vinegar and salt;

27) San Roque singers have a variant for the last two lines as follows:

*Ako'y nakakitaandang na nalimlim,  
Nililimliman matandang inabin.*

Such stanza is usually contributed by non-participants from among the crowd. Its vulgarity need not be pointed out, but the people just like to be vulgar. A translation follows:

I saw a rooster who was hatching,  
Incubating on an old hen.

28) Upper garment in this case.

The whole stanza is also known to San Roque folks, but sometimes singers offer a variant for the third line as follows:

*Kung itatanong mo kung saan ang tugpò  
(If you were going to ask where I would alight),*

which enlists crowd participation.

29) San Roque also offers a slight variation in the first line as follows:

*Ako'y nabibi yang umawit pong tiki's  
(I do not have the nerve, sir, to sing truly).*

And in the fourth line:

*Mangagbubulungan ang magkakarati  
(Those seated together will whisper to each other).*

My head is already round and need not be rounded again,  
I am mature to know, not to know less.

- XXIII        Take it away that shame and give it to me,  
I shall order made out of it a necklace and a scapulary,  
To be worn about the shoulder with pride,  
If not a crucifix, of the Sacred Virgin.

In Stanza XXIV a damsel tries to excuse herself by singing just this one. Although she may be in earnest, some old man or woman may put in this advice contained in Stanza XXV. Typical evasions are found in Stanzas XXVI-XXIX.

- XXIV\*       I am being pressed, a person without means,  
I should call that insulting ;  
Even if you press and press a young coconut,  
You can expect no milk at all.
- XXV         If I were to muse upon  
What God said to Magdalene,  
If asked to do something to obey at once,  
And then to disobey later when you have fulfilled your part.
- XXVI        Do not make those insinuations now,  
Derived from print I am not versed ;  
What things I grew up with on my parents' side,  
The *dulos*<sup>30</sup> was my pen and the grassland my paper.
- XXVII       Do not make those references now  
To matters derived from books, I am unschooled ;  
I am just tutored on the *cartilla*,<sup>31</sup>  
But have not even learned the sign of the cross.
- XXVIII     You will profit nothing if I had my way,  
I am like the jackfruit picked young ;  
Its meat is thin, its sap like silk,  
If the seeds were eaten, they would cause stomach-ache.
- XXIX        You would gain nothing if I had my way,  
Child of a villager as I am who lives in a *kaingin* ;<sup>32</sup>  
If only I came from high society,  
However so humble, she can rise up too.

Salacious remarks are contributed by bystanders if the mild insinuations

30) A short bolo with a broad and rounded end used for weeding.

31) Primer used during the Spanish regime and the first half of the American period.

32) A clearing made by slash-and-burn method especially in upland areas.

do not prosper. Stanza XXX is sung by a man, who may come out into the open circle in the middle of the house, to urge participation. This excites wild laughter and yells from the men and some of the women are not abashed to join in. A saner reminder are the lines in Stanza XXXI. Rustic participation is again engendered in Stanza XXXII, and a side singer may urge perseverance for the principal singer in Stanza XXXIII. The meaning of Stanza XXXIV is veiled and could not be ascertained but reminds us of Francisco Balagtas' *Florante at Laura*.

- XXX\*        You are staring at my short pants,  
               What it is covering is larger than a *tindok* banana;<sup>33</sup>  
               You are staring at my skirt torn as it is,  
               What it is covering is larger than a young coconut.
- XXXI        Obey now my sister one requesting a favor,  
               You cannot be sure making requests in the future;  
               Remember the morrow or the next,  
               You may have something now, nothing bye and bye.
- XXXII        You are now in for joy and happiness,  
               Ask your heart if it could be done;  
               If not, request to be excused  
               From the wise and cultured folks around here.
- XXXIII        Madame, in our locality bamboos cost very much,  
               One span-length commands a peso, and there are none  
                   available;  
               If you would only sing and dance,  
               Any floor piece that you might break I will pay for it.
- XXXIV        I planted an *atis* tree,<sup>34</sup>  
               In the garden of the choir-singers;  
               I watered it with a drop of perspiration,  
               Its fruits will all be sweet.
- XXXV        I planted a pepper seed,  
               In the garden of the Castellians;  
               I watered it with a drop of tear,  
               Its fruits will all be enigma.

An initial response is achieved in Stanza XXXVI sung by a damsel. This may start the showering of coins to the singer. Typical of man's favorable reaction is found in Stanzas XXXVII and XXXVIII.

33) The *tindok* species is a big and long banana, sometimes more than a foot long.

34) *Anona squamosa* L.

- XXXVI\* I have said time and again from the very beginning,  
I will not sing without a tip;<sup>35</sup>  
What do I care for the tip of the bamboo pole,  
As I would for a peso which can buy a skirt.
- XXXVII\* I am going to obey now without much ado,  
In the manner of Adam when Eve  
Gave him the appel, the forbidden fruit, to eat;  
I am going to eat now though I die.
- XXXVIII I shall now stand up following the old custom,  
For you are a Christian Queen very powerful,  
A clear mirror for the blind and the dumb,  
Also a stairway to heaven for many people.

While indecencies are not the rule, a yokel may contribute Stanza XXXIX. I had the impression that the folks loved fine vulgarity, but actually the lines were objected to by the old women. Stanzas XL and XLI are other examples of typical evasive answers. Stanza XLII is a contribution from the crowd to taunt singers.

- XXXIX           Madame Pulana is beautiful and lovely,  
                  Besides her beauty she has a mole on the buttocks;<sup>36</sup>  
                  There is but one thing that makes me mad,  
                  Like a lime-container anyone dips his fingers into.
- XL\*               Ouch! my God I am stricken  
                  By a magnet in my gizzard;  
                  If I had not warded it off with my left hand,  
                  It would break, it seems, my young ribs.
- XLI               If I only knew that you were coming,  
                  I would have stewed some *upo*;<sup>37</sup>  
                  I could have cooked it in coconut milk from nuts across the  
                  river,  
                  Which in all seriousness are ripe, though to the eyes are green.
- XLII\*\*           You know something, we know it,  
                  Even if we were not the one who taught it;

35) *Gala* in the original Tagalog which means money showered or coins tossed to the singer.

36) Pagbilao has a variant for this line which runs as follows: *May talà sa noo, may taling sa puwit* (A star is on her forehead, a mole on the buttocks). Also, the Pagbilao singers use "nakuhit" for "nadukit", last word in the fourth line. While the two terms are synonymous, "nadukit" connotes a heavier and deeper insertion than "nakuhit".

37) Descriptively known as the "white squash" (*Lagenaria leucantha* Lam.)

Even if possessed of knowledge if this is hidden,  
This could not be seen on the sleeves.

Stanzas XLIII–XLV are sung by male leaders. Note the mild though naughty insinuation in the last two lines of Stanza XLIII. Also, peasant humour reaches ample expression in the two quatrains following. The structure of these stanzas shows some deliberate moulding, the first two lines containing the inducement and the last two the assurance of fulfillment, if only the lady to whom they are addressed would sing. The allusion to a vague distant time or the fruiting of the *santol* tree provokes an apt answer in Stanza XLVI.

- XLIII        Take it now, take it now, my liver and heart,  
              Take it to the smith and have them smelted;  
              If only you could make buttons out of them,  
              Even if you were sleeping you could always feel them.
- XLIV\*        You lend now for you are the one who has the cash,  
              We will pay back, it will not be for long;  
              If we could not do it on the stipulated time,  
              Charge so much to my account.
- XLV            You lend now for you are the one who has the cash,  
              We will pay back, it will not be for long;  
              Just wait for the fruiting of the *santol* tree,<sup>38</sup>  
              We are going to pay back to be carried in a *balalong*.<sup>39</sup>
- XLVI\*        Says this man to lend him money,  
              But he is the kind hard to collect from;  
              He puts off payment from day to day, from week to week;  
              If the week comes, it would be the next week succeeding.

The preceding stanza may just be an introduction to the real *awit* contest. What has so far transpired are probing sallies, and shy responses interspersed with provocative lines from the multitude. In Stanza XLVII a female singer takes up the cudgel by propounding a riddle. This is difficult, but it is answered with an equally impossible condition or tasks in Stanza XLVIII. It is now the male singer's turn to ask a riddle in Stanza XLVIX. The collection has no answer to the problem. Apparently it is evaded by the lady singer in Stanza L where she proposes to make the male singer perform a task. This is not possible to perform, and she is emboldened to ask for the performance of more tasks in Stanzas LI, LII, and LIII. I

38) *Sandoricum indicum* L., its fruit ripening in the middle of the year during the rainy season.

39) Hollowed log in the shape of a banca, but shorter, used for transporting coconuts; this is pulled by a carabao.

have been told that there are answers to these problems, one singer saying he had the answer to one task on the tip of his tongue.

- XLVII\* Beloved prince I will pose you a riddle,  
My riddle you will have to answer at once;  
If only you could count the drops of rain,  
I shall be yours and yours alone so long as I live.
- XLVIII Beloved princess I shall give the answer  
To your riddle regarding the drops of rain;  
If only you could furnish a rope-twister made of water,  
Wherewith to record the drops of rain.
- XLIX Beloved princess I shall pose you a riddle,  
What I shall propound you will have to answer immediately;  
Your dear elbow if you could only bite it,  
I am yours and yours only so long as I live.
- L\* Beloved prince I shall send you on an errand,  
The place is not far, just up the mountain;  
The glory of the flag, the fruit of the street,  
The flower of the water, bring these to me.
- LI\* You have a white handkerchief with which to wrap it,  
To send on the wings of the wind;  
The grass called *makabiya*<sup>40</sup> brushes painfully,  
The grass growing upstream is easy to pull out.
- LII\* Beloved prince if you are true and desire it,  
Walk forthwith on a stretched string of thread;  
If you reach the middle and did not fall,  
Your love must indeed be true.
- LIII\* Beloved prince if you care and want it,  
Plant forthwith a coconut in a bed of stone;  
At this very instant to bear fruits, to ripen at the same time,  
From it I shall get the milk that I shall use.

The seemingly insoluble tasks in the preceding stanzas reach a climax in Stanza LIV, which strikes a note of disdain and triumph for the lady singer. However, this arouses a fiery feeling on the part of the male singer in Stanza LV, which is answered in Stanza LVI in meek submission. Stanza LVII is thrown in by an experienced bystander who senses the beginning of romance. The lady singer recoils at the premature discovery and cuts off

40) *Tinospora rumphi* Boerl.

that flow of emotion smartly in Stanza LVIII. In Stanzas LIX and LX and LX she condescends. He therefore has an opportunity to continue the feeling aroused in Stanza LV. The lady's answer is found in Stanzas LXII and LXIII, which are a negation of his approaches. Stanza LXIV is one of hope for the man.

- LIV            Respected prince I shall curse thee,  
May it come to pass that you fall into a deep well;  
To rot there, to be worm-ridden,  
Including your bones, to be devoured by sand.
- LV\*            The playful and meaningful look in your eyes  
Is just like the rainbow heaving;  
The cause of a big tree burning  
Comes from a small fire.
- LVI            In the olden days while I was yet young,  
You brushed me aside without saying anything;  
Now that I am in my adolescence,  
You have learned to offer love.
- LVII           How delicious would be the sipping,  
If you added sugar to the syrup;  
And to the coconut milk you mixed grated coconut,  
Just like stew soured by ripe tomatoes.
- LVIII          This man here is really vexatious,  
He sings bothersome songs;  
You are being shown the nearest way,  
The long way he insists upon.
- LIX\*          T'is shameful not to obey an old man's command,  
That causes ill luck to young people like us;  
Where does the goodness of children come from,  
But from old folks it must emanate.
- LX            I shall now obey what the old folks tell us to do,  
To go with young people of my age;  
It is said that he who believes in a glib tongue,  
He will reap sorrow, swallow tears.
- LXI            I am told by this brother-in-law,  
To make love for him to you;  
Before I speak of brother-in-law's love,  
Of my love first I shall convey.

- LXII I do not want now to be married to a widower,<sup>41</sup>  
The deceased will always be mentioned;  
That is why I had to say to your grandeur,<sup>42</sup>  
In the grave of your sire you may lie.
- LXIII I do not care now to be espoused to a widower,  
The dead one is always on the lips;  
That is why I had to say to your goodness and grandeur,<sup>43</sup>  
In the grave of your sire you may bear him company.
- LXIV Is it not really true that you said,  
However difficult it may be you will lend a helping hand,  
Even if the rain drops gunpowder and stone?  
If I have said it, it could not be changed.

The country folks have outlets for the ludicrous and the funny side of life. Stanzas LXV–LXIX are clownish and may be sung by different individuals to add zest and cheer to the celebration. The lines are well known and an opening starts the series. Group participation approaches a height that shakes the house. The rowdiness that ensues inspires the suggestive vulgarity in Stanzas LXXI–LXXII. Stanza LXXIII is in reply, not by a woman but by a man singer to heighten the broad hint. In answer to this Stanzas LXXIV–LXXV are sarcastic. The male singer comes back with Stanza LXXVI which is returned forthwith in the stanza following.

- LXV Love me for I am the choir-singer's son,  
I know how to sing the *ora pro nobis*;  
I always sing, I always hum  
Saying *bosanna, filius, David*.
- LXVI\* Love me for I am quick of foot,  
I cannot even catch the snail;  
When I started it was the month of November,<sup>44</sup>  
November is here again, but I have not yet caught it.

41–43) I rely much on my informants in this case who state that these stanzas are sung by women. So “kariktan”, Stanza LXII, Line 3, had to be translated into “grandeur” and “buti mo't ganda”, Stanza LXIII, Line 3, rendered into “goodness and grandeur”. Some singers however, assert that these stanzas could be sung by male participants, which seems to me more appropriate. In this event the term “balo” in the Tagalog text would mean “widow”. In general there is no gender in Tagalog which is also the case in other Philippine languages.

44) The month may be changed to the actual month of the celebration. The following is a variant from San Roque:

*Ako'y ibigin mo binatang maliksi,  
Ang natakbong suso di ko pa mahuli;  
Nang aking pumadabon buwan ng Septiyembre,  
Septiyembre na naman di ko pa mahuli.*

The English translation above still holds except for the substitution of the month.

- LXVII\* Love me for I am a man full of courage,  
A basinful of anchovies is my adversary;  
I was once in the company of highway robbers,  
I used to kill people already slain.
- LXVIII Love me for I am a brave young man,  
The moment the corner darkens I have the creeps;  
When I joined in a highway robbery,  
I used to kill people already dead.
- LXIX Love me for I am a strong man,  
A *buri* trunk is too light for me to swing;  
When I pulled an onion plant,  
Ouch! my mother, how I burned with fever.
- LXX I shall now cease from loving you,  
You are already affianced to too many lovers;  
You love that girl, yet love me too,  
Who among us are you really falling for?
- LXXI\* There was a young woman in a *kaingin*,  
And there was a young man cutting vine;  
The young man said to the young woman,  
Unwrap your bundle and let us feast.
- LXXII Said the young woman to the young man in reply,  
It is not possible to open the bundle;  
When the seven sacraments are done with,  
We shall feast to our full satisfaction.
- LXXIII I would not take care of a rooster any more,  
If I leave I have to pet it;  
When I come back its feathers are ruffled,  
This is the beginning of heart-aches.
- LXXIV Be done now with your interruptions,  
You will be called if needed;  
You are like a crocodile in the sea,  
Turning across and churning the stream.
- LXXV Get away from there if you know nothing,  
Go home and learn your manners;  
When you reach home you dance,  
You strut even limpingly.
- LXXVI Beloved princess, should you take a bath,  
Call on me to rub your skin;

I shall rub you with my silk handkerchif,  
Taken from the trunk, just newly ironed.

- LXXVII In my seat I was insulted,  
By a young man I could not recognize;  
He seems to underrate my age,  
Who could be hurried when ordered.

The vigor of the masculine lines in Stanza LXXVIII is felt in the feminine submissiveness of Stanzas LXXIX–LXXX. Having succeeded in his aim, in the woman dancing and singing two stanzas, he makes amends and thinks of flowers to offer in Stanza LXXI. Stanzas LXXXII–LXXXIII are contributed as reminders to young practitioners by old singers.

- LXXVIII\*\* Stand up now Rosela from your seat,  
My laments might reach you there;  
The necklace in your hand, you will let it fall,  
The virtuous ways you will forget.
- LXXIX\* My rising up in the middle of the house,  
Meseems I am falling down;  
If I look back to my left and to my right,  
I will fall to certain death.
- LXXX My rising up in the middle of the house,  
A withering tree is my likeness;  
What dries it up is the raindrop,  
What refreshes it is the sun's ray.
- LXXXI If I really were the *azucena*,  
And the flower *alejandria*;  
How pleasant would it be to pick, to gather,  
And to shower them unto your goodness and loveliness.
- LXXXII Do not attempt to pick a *dayap* fruit,<sup>45</sup>  
If you know nothing about its trunk and root;  
There is a pseudo-*dayap*, and there is a true one,  
And there is a *dayap* which can break an agreement.
- LXXXIII Do no attempt to pick an *upo* fruit,  
If you know nothing about its trunk and frond;  
There is a pseudo-*upo*, and there is a genuine one,  
And there is an *upo* which can unmake a contract.

Should a male singer not gain favorable response, he may sing LXXXIV in disgust, but should he sense that the lady is willing, he may sing and dance

45) A species of lime (*Citrus lima* Lunan).

LXXXV right away. In Stanza LXXXVI she tries to warn him of her artlessness. If that is so, an onlooker might humour the crowd by Stanza LXXXVII, and another yet, Stanza LXXXVIII. Other non-active folks may answer by singing Stanza LXXXIX.

LXXXIV Good-bye now beloved I have grown tired of you,  
It is said you left word it would not matter even if we did not  
see each other again ;  
Here is my reply which I leave to the one to whom you en-  
trusted the message,  
Whether or not we see each other again, to me is of no con-  
sequence.

LXXXV I am leaving now banana midrib,  
What I do you will also do ;  
If dance you will also dance,  
If I move my hands, you will also move your hands.

LXXXVI Should you cut bamboo in our vicinity,  
See first in what direction it inclines ;  
If you chop it against the wind,  
You will have much trouble cutting off its branches.

LXXXVII Here comes again miraculous Juan,  
He is carrying a guitar larger than a banca ;  
Strumming it suddenly upon reaching home,  
Pedro's house fell completely in tatters.

LXXXVIII Here comes again the servile courtier,  
He pounds rice, he fetches water without being told ;  
God forbids that anything wrong should happen,  
A bamboo-tubeful of water would have to be repaid.

LXXXIX But I for one will not pay,  
For I never owed any silver ;  
That is why I am saying this to your goodness and  
grandeur,  
You are coming here without being called.

When participants are getting grave or rude, humorous stories are retold, such as those in Stanzas XC-XCI, XCII, and the Aling Pulana series of stanzaic pictures in XCIII, XCIV, XCV, and XCVI. These are usually blurted by none-too-active singers.

XC Sir, in our poor town,  
An animal was slaughtered, *niknik*<sup>46</sup> by name ;

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46) A tiny fly which causes an itchy bite.

- Its fat I caused it to be melted,  
It filled more or less seven large jars.
- XCI In addition, its hide I caused to be cured,  
Out of it I ordered seven stools made;  
On them will seat women and men,  
Including Lady Maria married by the priest.
- XCII In our town, sir, of Kulape,  
The people who sing are the blind and dumb;  
The deformed of arm play the instruments, the mute sing,  
While the hearers are all deaf.<sup>47</sup>
- XCIII Madam Pulana bathed in a dike,  
Out of the water she came out without being cleaned;  
When she arrived home she shoke her body,  
It is said her hip was bitten by a *dalag* fish.<sup>48</sup>
- XCIV Madame Pulana went bathing at the waterfall,  
She was frightened by a monkey and came out of the  
water uncleaned;  
When she reached the house she stumped the floor,  
Clinging to her rump, it is said, was a *dalag* fish.
- XCv Madame Pulana, her eyes are becoming like the *tigò*,<sup>49</sup>  
It is still early morning, yet the *gugò*<sup>50</sup> is already abubble;  
Mister So-and-so is meeting her in some rendezvous,  
He will be the one to wash the skirt and *barò*.
- XCVI Madame Pulana bathed in a stream,  
Her *tinamburay*<sup>51</sup> skirt got smeared with mud;  
Sir Pulano, greatly ired,  
Took off his trousers to wipe off the dirt.

After this interlude of funnies and uncouth suggestions, Stanza XCVII rings with a romantic touch serving as a preface to the next episode (Stanzas XCVIII-CI). There are many more verses of this nature, I was told, and courtship could begin in an *awitan*. Gifted practitioners can improvise at the spur of the occasion, informants explained. In this collection, however,

47) I have heard this stanza in Sto. Domingo, Nueva Ecija, where I was born and grew up; in Manila; it is popular in other Tagalog areas.

48) A species of fleshy mudfish with scales (*Ophicephalus striatus* Bloch).

49) The meaning of this archaic word is not known.

50) A species of large vine (*Entada scandens* Benth.) which is cut up into suitable length, pounded, and dried; it is then soaked in water and yields good shampooing material.

51-53) Meanings of *tinamburay*, *tiyabong*, *kanorse*, and *taybong* could not be clarified by informants.

only traditional lines have been included.

XCVII        The *maya* bird's trill and the *tiyabong* bird's call,<sup>52</sup>  
 The *kanorse*'s eggs in the *taybong* grass;<sup>53</sup>  
 The reason girls are growing beautiful now-a-days,  
 It is due to the young men who court in the afternoon.

XCVIII       Here am I now presenting myself,  
 I am laying bare all my sins;  
 If guilty award the punishment,  
 If not on the other hand I beg for clemency.

XCIX                Was it not so at first and at one time,  
                       I was just like boiled rice to the famished;  
                       And now Neneng that I am past my age,  
                       Like bile and poison, sinful to the eyes.

C                Beloved prince I have heard of your proposed trip,  
 I would request of you a favor to bring me  
 A yard of *kanlong*,<sup>54</sup> a span-length of earth,  
 And a square piece of land from Manila.<sup>55</sup>

CI                I shall adore you with anything but love,  
 You are my love now, but on the morrow no longer;  
 I am loving you just for the reason  
 I am taking pity on you for you are alone roaming about.

CII-CIV are samples of parting stanzas. The male singer, after succeeding in his mission, that is, making a lady sing and dance, bids her with these verses. They are stilted, but in the *awit* style. Stanza CIV is a model of masculine, but rustic, indiscretion. The singer then goes to another lady and courts her to sing. Many of the previous stanzas are repeated, now and then improvisations occur.

CII\*            I am leaving now, and just so farewell,  
 Only let me hold on your five fingers;  
 May God will it not that we see not of each other again,  
 In heaven that is glory, there we shall greet each other.

CIII            I am taking my leave now, completely indeed,  
 Without any hard feelings whatsoever;  
 An agreeable leave-taking, a harty welcome,  
 Let us part with good hearts both.

54) Meaning of this word is not known by informants.

55) Descriptive of the block and lot system in Manila.

- CIV Farewell now, I am going to the other side of the river,  
In Guillermina's place there is a drinking cup of glass;  
The grass under the house is betel-nut-chew and cigarettes,  
And upstairs are one-peso coins aplenty.<sup>56</sup>

Drinking plays a meaningful role in *awitan* gatherings. The cup of wine is placed on the head, or carried on the bent arm by skillful dancers, or just deposited in a platter held by the hand. Lady singers toy with the cup on their head while dancing and take it down to offer to men or women of their attraction. This is commonly done during wedding celebrations to collect gifts. Stanzas CV–CXI may thus be sung. The honoree, and hence prospective giver, in Stanza CXII, challenges the singer to put the cup on her head and swing it before tasting the wine. A none-too-accomplished singer condescends, but warns that the cup of wine might fall and she should not be blamed for it in Stanza XCIII.

- CV Take it now, take it now, my toast of awhile ago,  
I am offering it, but you are laughing;  
I understand now why you are laughing,  
You are somebody now because your *barò* is red.
- CVI Take it now, take it now, your toast of yesterday,  
I am giving it, but you are receding;  
The reason you are retreating,  
You want to appear important in your *barò* of *kantong*.<sup>57</sup>
- CVII Take it now, take it now, your toast of Monday,  
I was handing it, but you are stumping;  
The reason you are stumping,  
You want to look big for your dress is clean.
- CVIII Take it now, take it now, your toast of Sunday,  
I am handing it, you are running away;  
The reason you are fleeing away,  
You want to look big for your dress is new.
- CIX Drink now, drink now, of the cornesa wine,<sup>58</sup>  
To sooth your breast so that you may not become hoarse;  
Drink this and you will have charm,  
Your cheeks that color of the hisbiscus.
- CX Drink now, drink now, for it comes from my hand,  
Even if this were poison it wouldn't kill you;

56) The figurative language used here is just another way of saying that the singer has sighted another lady with brighter endowments.

57) A fine cloth, but coarser than *pinya*.

58) A kind of sweet wine according to Emilia Dequito.

If you became ill and the cause traced to me,  
Even if I were far away have me called.

- CXI            Drink now, drink now, the wine in the cup,  
                  It has syrup, it has *tubá* wine from palms;  
                  Although it is bitter, although it is sappy,<sup>59</sup>  
                  My liver and heart are there mixed with it.
- CXII            That wine I will not drink,  
                  Sip it even I will not taste it;  
                  If only it were danced and carried on the head,  
                  Even if it were only a joke and we were partners.
- CXIII            I shall now raise the cup I am holding,  
                  And on my head it will be a crown;  
                  The reason I am saying this to you all,  
                  If this gets broken the blame should not be mine.

#### IV. THE MUSIC

9. *Tayabas awit tunes*.—Professor Gabriel A. Bernardo states in a study that the *awit* may either be recited or sung.<sup>60</sup> Although this scholar did not limit his statement to any particular Tagalog area, it would seem that recitation or singing is the general practice. This is also the case in Quezon province when the *awit* is a matter of individual or family affair. When recited it is done with a certain pitch and modulation of the voice approaching a lament in this Tagalog area. The *awit*, however, is never recited nor sung by individuals whenever there is a social gathering. It is sung and danced.

Don Epifanio de los Santos Cristobal recorded a couple of melodies for the *awit Florante at Laura*.<sup>61</sup> It is not known of course how general and widespread these tunes are. They are not known in Quezon province at all and I never heard them. On the other hand, this province may take pride in having quite a number of melodies which are often named after the towns which most probably originated them. My mother who hails from Macalelong and Emilia Dequito could recall seven tunes in all. Of these tunes I have reproduced only four, for these informants can no longer hum the others for purposes of musical recording.

The first three melodies (A, B, and C) appended at the end of this study are for solo singing, but the fourth (D) is for duet. The first is called Pinagbilao (which may be paraphrased "in the manner of the people of Pagbilao"),

59) I cannot find an English equivalent for the Tagalog term *mapaklá*, which is the taste of unripe fruits, but not the sour one.

60) "Francisco Balagtas and his 'Florante at Laura,'" *loc. cit.*, p. 3.

61) "Balagrás y su Florante," *The Philippine Review*, v. 1, no. 8 (Aug. 1916), p. 57.

because it is the common air in the town of Pagbilao, the birthplace of Emilia Dequito. Two measures in all cases suffice for the four lines of the stanzas, each measure serving the melody for two lines at intervals, that is, the first measure is used for the first and third lines of the quatrain, and the second measure for the second and fourth lines. The whole compilation may thus be sung in this manner, as it can be done using the other tunes. Usually the singer in a celebration is accompanied by a player who handles an instrument generally smaller than the ordinary guitar and which looks like an *octavina*. This was very common up and until the last generation, but the guitar has now replaced this instrument and serves all purposes at present.

The other tunes are the Inatimunan, "in the manner or tune of the town-people of Atimonan"; the Hinarison, most interesting of them all because it is named after Governor-General Francis Burton Harrison. Emilia Dequito stated that she heard the latter tune in Pagbilao for the first time in 1922 when she visited her relatives in that year.<sup>62</sup> She did not hear it during her childhood nor maidenhood. It is likely that the tune was composed earlier and dedicated to Governor-General Harrison during his popular administration, or it is a rehashing of some old tune. My informant could not, however, explain its exact origin, much less its composer. The tune for the duet is called "dulbehan", from the Spanish word *doble* (double), and here used to mean "tune for two". All these four tunes were recorded in September 1941 by Jose Majarreis, a music student and pianist, from the mouth of Emilia Dequito.

The last two melodies (E and F), which I have named Sinanroque for convenience, are derived from the barrio folks of San Roque with whom my family and I were associated during the Japanese occupation. The name does not necessarily indicate the place of origin. These tunes are known north and south of this locality. To be noted is the fact that for the first time separate tunes for men and women are recorded. These were transcribed in December 1945 by Jose Majarreis from the lips of Andres Urriarte, a native of San Roque, who came to visit us in Manila.

There are many other tunes about which I have heard spoken about. I have been informed that there is one in Tayabas town called Tinayabas; another melody is popular in Katanawan; and there is still another one very common off the island of Marinduque called Sinantacruz. These names suggest that there was a flowering of the *awit* in the province. It is to be expected that there are many more melodies. Lack of time and facilities has prevented the completion of a more exhaustive survey.

10. *The awit dance*.—I shall deal with this phase of the *awit* in a cursory way only. This must be so because I am not a student of the dance, and then,

62) This informant left her town in May 1909 and visited Pagbilao in September 1909, December 1909, 1915, and 1920, but noted the tune only in 1922.

when this study was being undertaken I did not have the facilities. This resulted in a different emphasis.

Closely associated with the song in *awit* performances is the dance. This element appears to be the contribution of Quezon province to the development of the *awit*. Whereas in Bulakan province the *awit* is not known to be danced, in Quezon province the dance is an inseparable feature. The *awit* celebration may indeed start without a dance, but it eventually and very soon leads to the dance. In a *tapatan* where the performers start in front of the house of the celebrant reciting or singing verses, the moment they succeed in ascending the stairs, the interest soon begins to center on the able maneuvering of the incoming party to make the insiders strut or grace the floor in a dance. The moment this is achieved, the affair becomes one of continuous singing and dancing.

In a marriage celebration, however, except for the introductory lines, there is dancing almost at once. The newly married couple starts it bashfully sometimes with stiff movements, but soon they gain confidence in order to collect as much *gala* as possible. The young woman usually carries a cup of wine on her head while she dances in front of a prospective giver singing (see Stanzas XCIII *et seq.*). After the response, a shower of coins on the floor, the dancer moves on to another relative or guest and performs. An expert dancer and singer, with all the swaying and characteristic movements and the disadvantages of an uneven floor, can manage to keep the cup of wine from toppling. She sometimes dances with the filled cup on a tilted and bent elbow, a very difficult position indeed. The man does this also or apes her partner with lesser grace of course, but it is the women who have developed and excelled in this art.

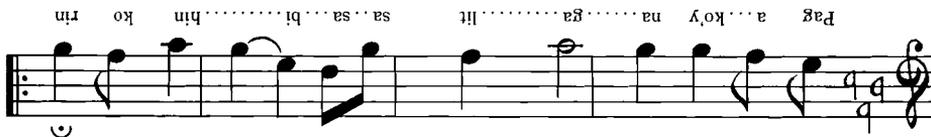
While the melodies have names, there are none given to the dance. The only reason that may be offered is that the *awit* dance appears to be uniform in type. There is much violent movement sometimes, graceful gestures, or innocent turns accentuated by suggestive moves which an expert may use to the fullest advantage in a voluptuous manner. The choreography appears to fit the substance of the verses, the inspiration surges coming from the crowd, or the momentary urge itself of the artist.

E. Arsenio Manuel: Tayabas Tagalog Awit Fragments

A. Pimagblaw



Musical notation for Pimagblaw, VII. The piece is in 3/4 time and B-flat major. The melody consists of a series of eighth and quarter notes, starting on G4 and ending on G4. The lyrics are: A. koy may na... ki... ta... di ko sa... bi... hin



Musical notation for Pimagblaw, VIII. The piece is in 3/4 time and B-flat major. The melody consists of a series of eighth and quarter notes, starting on G4 and ending on G4. The lyrics are: Pag a... koy na... ga... lit sa... bi... hin ko rin

B. Inatimuan



Musical notation for Inatimuan, XIII. The piece is in 3/4 time and D major. The melody consists of a series of eighth and quarter notes, starting on D4 and ending on D4. The lyrics are: Si no ka... ya ba... ga ya... ong na ta... tan aw ko

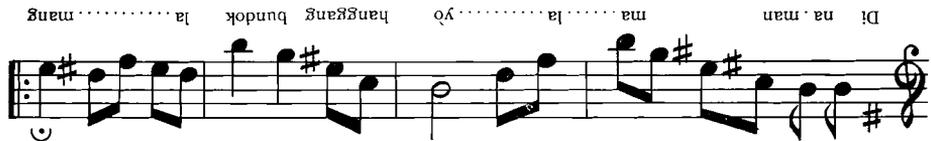


Musical notation for Inatimuan, XIV. The piece is in 3/4 time and D major. The melody consists of a series of eighth and quarter notes, starting on D4 and ending on D4. The lyrics are: Na ka... u... po man... din sa ta... be... na... ku... lo

C. Hinarison



Musical notation for Hinarison, I. The piece is in 4/4 time and D major. The melody consists of a series of eighth and quarter notes, starting on D4 and ending on D4. The lyrics are: Ma... hal na prin... si... pe ki tay u... tu... san



Musical notation for Hinarison, II. The piece is in 4/4 time and D major. The melody consists of a series of eighth and quarter notes, starting on D4 and ending on D4. The lyrics are: Di na man ma... la... yo hanggang bundok ja... mang

XXIII Al...sin mo ang hi...ya i...bi...gay sa a...kin

I...pa...ga...ga...wa ko ku...win...tas at kal...men

F. Sinanroque (for women)

XLIV Mag...pa...u...tang ka na i...kaw ang may...ro...on

Mag...ba...ba...yad ka...mi...hin...di ma...la...la...on

E. Sinanroque (for men)

Live!  $\text{♩} = 150$

XIX Pag...pa...ri...to ko po walang nagtu...tu...ro Naki...sabay la...mang salipad ng pu...go

D. Dublehan

M 1st voice

2nd voice