

Spice, Magic and Mystique

Southeast Asian Choral Repertoire

for mixed choir a cappella

12 songs from Indonesia,
Malaysia, Philippines,
Singapore and Thailand

edited by André de Quadros

Carmina mundi



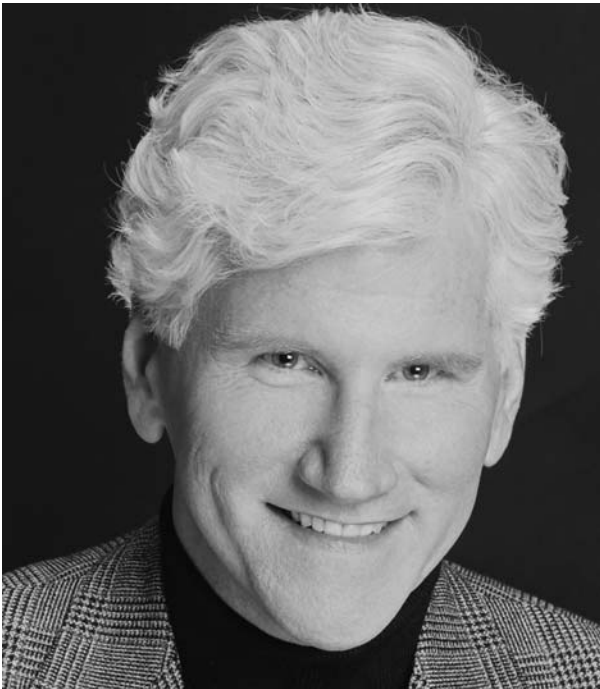
International Federation for Choral Music

 Carus 2.303

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*Abbreviations: M = Music and (if applicable) A = Arrangement, T = Text



In the 26 years since International Federation for Choral Music (IFCM) was founded, we have worked tirelessly to achieve its stated mission: ... *to facilitate communication and cultural exchange through choral music*. We are pleased to announce a new collaboration with Carus-Verlag to publish fresh, interesting international repertoire and make it available to choirs around the world. Through this partnership, IFCM will help select respected editors whose job it will be to select music from their region of the world that meets the criteria and makes possible cultural exchange. The most recent publication in the Carmina mundi series is *Spice, Magic and Mystique*, a project that features choral music of Southeast Asia for mixed voices (ed. André de Quadros). Previous publications that have appeared in the series are *Choral Music of Israel for Equal Voices* (ed. Maya Shavit), *Choral Music of South America for Mixed Voices* (ed. María Guinand).

I am certain that most conductors around the globe are like me in, that they are constantly searching for interesting repertoire that not only is accessible, but that reflects the many cultures of the world. We feel positive that this collaboration will open up further opportunities to achieve this goal and in doing so will help create a more peaceful world through a greater artistic understanding of other lands.

Please refer to the *International Choral Bulletin* for present and coming volumes and CDs, and how you can obtain them. Look for the IFCM and Carus logos for quality international repertoire!

Michael J. Anderson, Vice-President
International Federation for Choral Music

Foreword

Southeast Asia is commonly understood to be the region north of Australia, south of China and east of India. With several races, religions, countries, and political systems as well as countless distinct cultures and languages, Southeast Asia is one of the world's most diverse regions. This volume focuses on the five most chorally active countries in the Southeast Asian region: Indonesia, Malaysia, the Philippines, Singapore, and Thailand.

While different in history and culture, these countries share increasing prominence in choral performance and composition. Choirs from the Philippines have been present on the world stage since at least the late 1970s. The excellence of Singaporean choirs has widely been recognized since the 1990s. More recently, the abundance of choirs in Indonesia has included several that have travelled and made their mark in international competitions. Malaysia and Thailand are beginning to compete at an international level; recent events in these two countries indicate a desire on the part of local choral musicians to build a vigorous environment for performance and composition.

These advancements appear to signal that the center of gravity in choral music, located in its birthplace in Europe and North America, is starting to shift to Asia. Southeast Asia, with its proximity to strong choral countries, China, Japan, and Korea, will inevitably become even stronger and more organized while the region will likely be more significant not only in performance but in composition as well. As this shift continues, hurdles in music education, conductor training, publishing and copyright, infrastructure, scholarly activity, instrument availability and expertise, and performance venues will continue to be overcome.

The birth and spread of choral music in Southeast Asia is directly related to Western colonization, industrialization, and globalization. Further, the spread of Christianity has been an important contributor to the growth of choral music in Southeast Asia. The current circumstances and recent history of each country are dissimilar. The Philippines had a long association with Spain and the USA and the population is at least 80% Christian. Thailand, by contrast, the only country in the region not to have been ruled by a Western power, is predominantly Buddhist, and is only recently developing its choral culture. Even though Indonesia is a Christian minority country (10% approximately), most of the hundreds of choirs are connect-

ed to churches. In Malaysia (peninsular and East) choirs, although small in number, are integrated into church and community. For its size, Singapore has built an enviable reputation as a society that supports excellence and participation in choral music through substantial government support.

The pieces in this volume represent a specific array of compositional and arranging models. *Meplalian*, *Phra met ta*, and *Rindu kepada* are original compositions using traditional melodic and rhythmic elements; *Chua-ay*, *Dumbele*, *Janger*, *Potong Padi*, *Ni wa wa* and *Xiao he tang shui* are arrangements of traditional songs; *Impressions* and *Night* are original compositions using specific motivic and rhythmic materials drawn from local musical cultures; and *Katakataka* is an arrangement of a popular, composed song.

This volume seeks to address the lacuna of published choral works from this region by presenting outstanding exemplars, all of which are accessible and easily integrated into standard programs. Choirs and conductors can best achieve authentic performance by obtaining a recording of each piece from the publisher. Pronunciation of all the languages in this volume is facilitated through the pronunciation guide in the supplementary material, but accurate pronunciation will best be achieved through contact with a native speaker.

Boston, January 2008

André de Quadros



André de Quadros is Professor of Music, Director of the School of Music at Boston University, Artistic Director of the Tanglewood Institute and a faculty member at Boston University's Institute for the Study of Muslim Societies and Civilizations. He studied at the Bombay School of Music, and the University of

Bombay. Graduate studies followed at La Trobe University, at the University of Melbourne, at Monash University, at the Universität "Mozarteum" in Salzburg with a DAAD (German Academic Exchange Service) scholarship, and at the Victorian College of the Arts. He studied violin with Adrian de Mello and conducting with Joachim Buehler from Germany and Robert Rosen from Rumania. He has conducted many major choral works as well as extensively from the Western, South and Southeast Asian a cappella repertoires. Among his many awards is a First Prize in the Australian National Choral Championships. He has taught conducting courses in Australia, Europe, and Southeast Asia. Engagements of note include the Prokofiev Symphony Orchestra (Ukraine), National Youth Choir of Great Britain, Baden-Baden Philharmonic Orchestra (Germany), Shiki Daikunokai Choir and Orchestra (Japan), Penang State Symphony Orchestra and Chorus (Malaysia), the Nusantara Chamber Orchestra (Indonesia), and the Moscow State Radio Symphony Orchestra. Since 2001, he has enjoyed a special relationship with the Studio Cantorum choir in Indonesia with which he has collaborated on several concerts and symposia. Prior to working in the USA, he was Director of Music Performance at Monash University, Australia. He is the Chair of the Multicultural and Ethnic Commission of the International Federation for Choral Music and is the editor of choral series published by Earthsongs and Hinshaw Music in the USA.

Fondly dedicated to my mother, Jean de Quadros

1. Janger

Indonesia

Text and Music: traditional
 Arrangement: Avip Priatna (*1964)
 and Augustinus Bambang Jusana (*1970)

Gayatri mantram (chant):

all men

om bhur bwa swah tat — sawitur wanyem bar - go — dewasye di -
 ma - - hi dyo - yonad pra - cho - - - da - - - yad

Soprano Alto

Tenore Basso

jang - er, jang - er, jang - er, jang
 jang - er, jang - er,

♩ = 60

5

S *p*

A *p*

T *p*

B *p*

A - ra - ki - jang jang - i jang - er ko - pyak e - - jang jang - i jang -
 A - ra - ki - jang jang - i jang - er ko - A - ra - ki - jang jang - i jang -
 Jang - - - pong jang - - er
 Jang - - - pong pong jang - - -

11

er ko - pyak se - de ko - pyak se - do pak de do - pong
 ko - pyak se - de
 - pong pong
 pong ko

17

ko - pyak se - de ko - pyak se - do pak de do - pong sri - ag sri - og

ko - pyak se - de ko - pyak se - do do - pong sri - ag sri - og

ko - pyak se - do - - - pong sri - ag sri - og

pong ko - - - pyak - do - pong sri - ag sri - og

p

23 *rit.* ♩ = 136

ngi - reng me - ja - nge - ran di ja be te - nga - he A - ra ki - ja

ngi - reng me - ja - nge - ran di ja be te - nga - he ja -

ngi - reng me - ja - nge - ran di te - nga - he

ngi - reng - di te - nga - he ja

31

A - ra - ki - jang ja - ngi jang - er pong

A - ra - ki - jang ja - n e - pong

A - ra - ki - jang ja - ngi jang -

A - ra - ki - jang ja - ngi jang -

35

A - ag - er ko - pyak e - pong, pong pong

ja - ngi jang - er ko - pyak e

k e - pong ko - pyak e -

er ko - pyak e - pong ko - pyak e -

40 **SI** *p*
 ding ding — ding ding ko-pyak se - de ko-pyak se - de pak de do - pong

S II *p*
 ding — ding ding ding ding ding ding

A I *p*
 dum dum dum dum pong pong pong ding ding

A II *p*
 dum dum dum pong pong — ding ding

T
 de ko-pyak se - de pak de do pong ko-pyak do-pyak do-pong

B
 dum dum pak de do pong ko-pyak do-pyak

47 **S** *p*
 sri - ag sri - og ngi-reng me - ja - nge-ran di ja - be te

A *p*
 sri - ag sri - og ngi-reng me - ja - nge-ran di ja

T *p*
 sri - ag sri - og ngi-reng me - ja - nge-ran

B *p*
 sri - ag sri - og ngi-reng me - ja - n- nga he —

54 *p*
 nya nya nya nya nya — nya nya nya —

p
 tung tung tung tung tung tun- tung tung tung tung tung —

p
 tung tung tung tun- tung tung tung tung tung —

p
 bong bor — bong bong bong bong bong

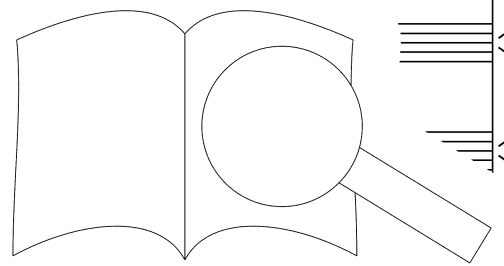
62 *sub. f*
 ia ja ja ja ja ja ja ja —

ja ja ja ja ja ja ja

ja ja ja ja ja ja ja

ja ja ja ja ja ja ja

ja ja ja ja ja ja ja — ja ja poi —



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69 S I

S II *

A I *

A II *

T I *

T II *

B I

B II

cak cak cak cak cak cak cak_ cak cak cak cak cak

cak cak cak cak cak cak cak cak cak cak cak cak cak cak cak cak

cak cak cak cak cak_ cak cak cak cak cak cak cak cak cak_ cak

cak cak_ cak cak cak_ cak cak cak cak cak cak cak_ cak cak ca' cak

cak cak ke cak cak cak cak ke cak cak cak cak cak cak cak ke cak cak

tung tung tung tung tung tung tung tung tung

bong bong bong bong

75

1.

nya nya nya

cak cak cak_ cak ca' cak cak cak cak cak_

cak cak cak ca' cak cak cak cak cak cak cak

cak cak cak_ cak cak cak_ cak cak cak_ cak

cak cak ke cak cak cak

tung tung tung tung

bong bong



* 'c' of "cak" as the 'ch' of the English "Charlie" and the vowel is open

80

3

2.

nya nya nya nya nya nya nya nya Byar!

cak cak cak cak cak cak cak cak cak cak Byar!

cak cak cak cak cak cak cak cak cak cak cak cak Byar!

cak cak cak cak cak cak cak cak cak cak Byar!

cak cak cak cak cak cak cak cak cak cak Byar!

cak cak ke cak cak cak cak ke cak cak cak cak cak cak

tung tung tung tung tung tung tung tung tung

bong bong bong bong

ar!

86

S
(foot stomps)

A
(foot stomps)

T
(foot stomps)

B
(foot stomps)

A - ra - ki - jang er ko - pyak e -

A - ra - ki jang - er

A - ra ja jang - er

ja ja jang - er

90

pong A - ra - ki - jang ja - pyak e -

jang jang - er

a ang jang - er ko - pyak e - pong

- ngi jang jang - er ko - pyak e - pong

ko - pyak



94 S I
 pong ko-pyak se - de ko-pyak se - do pak de do pong *p* sri - ag sri - og

S II
 pong ding ding ding ding *p* sri - ag sri - og

A I
 pong — ding ding ding ding *p* sri - ag sri - og

A II
 pong — dum — ding ding *p* sri - ag sri - og

T I
 pong — de ko-pyak se - do pak de do pong *p* sri - ag sri - og

T II
 pong — ko-pyak do - pak do-pong *p* sri -

B I
 pong — ko-pyak do - pak do-pong

B II
 pong ko-pyak do - pak do-pong

101 S
 ting ting t. ng ting ting ting

A
 ting ting ting ting ting

T
 Ngi-ring me - ja - nge-ran di ja - ba *p* ting ting ting ting ting ting ting

B
 Ngi-ring me - ja - nge-ran di *p* ting ting ting

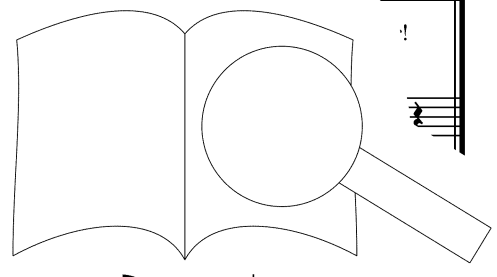
107
 ting — ja ja ja ja ja ja ja ja ja ja ja ja Jang-er!

ting — ja ja ja ja ja ja ja (foot stomps) *fff*

— ja ja ja ja (foot stomps) *fff*

— ja ja ja ja (foot stomps) *fff*

ting — ja ja ja ja ja ja ja Jang-er!



21 S I *mp* nya nya nya nya nya nya

S II *sub. p* tang tang tang tang

A *sub. p* tang tang tang tang

T *sub. p* tang tang tang tang

B *sub. p* pong pong pong pong pong pong pong

29 *f* nya

f dong ding dang ding _ dang dong ding dong ding dang din' a. a' ang dong ding

f tang tang tang tang tan' tang

f dum dum dum dum a. dum dum dum dum

f dong ding dang ding _ dang dong ding ang dong ding dang ding _ dang dong ding

32 nya nya nya nya nya

dong ding tang

sub. p tang

di' dum dum tang *sub. p*

dong ding dang ding pong pong p. s

37 | 2.

pong pong pong pong pong pong pong pong
 pong pong pong pong pong pong pong pong dong ding dang ding
 pong pong pong pong pong pong pong pong dong ding dang ding
 pong pong pong pong pong pong pong pong pong pong
 pong pong pong pong pong pong pong pong pong pong

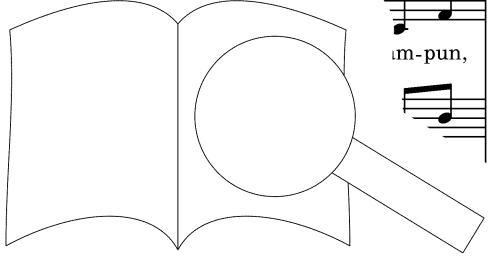
40

rit.
 dong ding dang ding dong ding dang ding dong ding dang di
 dong ding dang ding dong ding dang ding dong d
 dong ding dang ding dong ding dang
 pong pong dong
 dong ding dang ding dong ding dang ding pong
 pong pong
 dong ding dang ding dong ding dang ding pong

45 $\text{♩} = 69$ S I, II *mp lega*

ton am-pun, be-ri-bu am-pun, Pe-non-ton-pe-non-
 - am-pun, pe-non-ton be-ri
 - ton am-pun, pe-non-ton be-ri
 - non-ton am-pun, a-
 non-ton am-pun, a-

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51

ton am-pun, be - ri - bu am - pun. Ti-tiang ka - lin-tang po - ngah. Me -

pe-non-ton be - ri - bu am - pun. Ti-tiang ka - lin-tang po - ngah. Bo - cah tan - pe da -

pe-non-ton be - ri - bu am - pun. Ti - tiang ka - lin-tang po - ngah. Me - - -

pun. Ti - - - tiang po - - - ngah. Bo - cah tan - pe da - sar.

57

- - so - - - lah u - - - li han -

sar. Me - so - lah u - li han - je - ngah. Bo - cah tan - pe da - sar. Me - so -

so - - - lah u - - - li har

Me - so - lah u - li han - je - ngah. Bo - cah tan - pe da - sar. Me - so - lah u - li han - je -

63 *poco accelerando e crescendo*

- - ngah, si - - an.

ngah. Me - pla - li na - mi - an.

ngah. Me - pla - li uk si - na - mi - an.

ngah. Me - r' ak - bri - uk si - na - mi - an.

69 $\text{♩} = 126$

- non - ton am - pun, be - Pe -

di ling ...

pon, pong pong pong



74

non - ton - pe - non - ton am - pun, be - ri - bu am - pun. Ti - tiang ka - lin - tang po -

ding ding ding ding ...

ding ding ding ding ...

pong pong pong pong pong

79 *mf*

ngah. ding ding ding ding ding ding ding ...

f

ding Bo - cah tan - pe da - sar. Me - so - lah u - li han - je - ngah.

tang tang tang tang +

ding ding ding ding ding ding ding ding ...

85

ding ... ding si - na - mi -

sar. Me - so - lah u - li han - je - ngah - an bri - ak - bri - uk si - na - mi -

tang tang tar - li - an bri - ak - bri - uk si - na - mi -

ding ... ding si - na - mi -

91

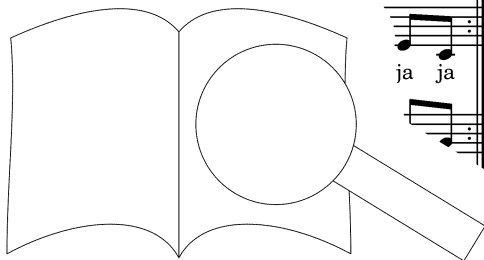
an.

ff ja ja ja ja ja ja ja ja ja ja ja ja ja ja

ff ja ja ja ja ja ja ja ja

ff ja ja ja ja ja ja ja ja

ja ja ja ja ja ja ja ja ja ja ja ja ja ja



99 SI *dal ♩ al ♩* *p*

pong pong pong pong pong pong pong pong

S II *p*

pong pong pong pong pong pong pong pong

A *p*

pong pong pong pong pong pong pong pong

T *p*

pong pong pong pong pong pong pong pong

B *p*

pong pong pong pong pong pong pong pong

poco a poco accel.

an. _____

an. _____ *mf* Bri-ak-bri-

mp an. Bri - ak - bri - uk si - na - mi - an, *mf* bri -

mp an. Bri - ak - bri - uk si - na - mi - an, *mf* bri -

an. _____

108 *a tempo* *f*

ja ja ja ja ja ja ja ja ja ja ia ja

uk si - na - mi - an, bri - ak - bri - uk si - na - mi - an, bri - ak - bri - uk si - na - mi -

ak - bri - uk si - na - mi - an, b. si - na - mi -

ak - bri - uk si - na - mi - an, uk si - na - mi -

bri - uk bri - ak si - na - mi -

115 *stringendo e crescendo* *a tempo* *ff*

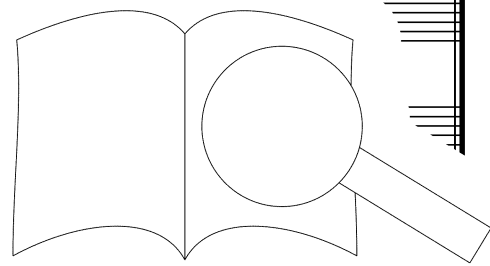
ja ja ja ja ja ja ja ja ja ja tang! -

an, bri - a , bri - ak - bri - uk si - na mi - an. tang! -

ri - uk si - na - mi

ak - bri - uk si - na - mi

an, bri - ak - bri - uk bri - ak si - na - mi



3. Rindu kepada kediaman Allah

Indonesia

Text: Ps 84,1.2.4

Music: Daud Kosasih (*1964)

Moderato ♩ = 69

Soprano
Alto
Tenore
Basso

u u
Ding Dang u u
Dong Ding

5

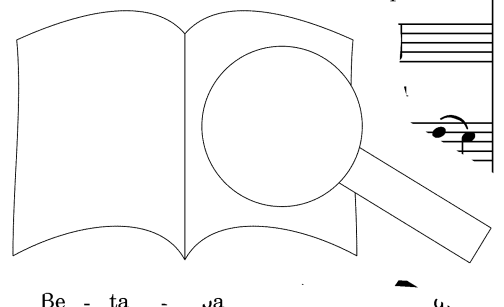
u u
Dong Ding Dong Dang Dang
Ding Dang Ding Dong Ding

9

u di - se-nang-i
u. du du du du du du
pa di - se-nang-i tem-

13

ke - di - an - an - Mu pa
du du du du du du
ke - di - am - an - Mu
Ding



Be - ta - pa u.

16

di - se - nang - i tem - pat ke - di - am - an - Mu,
u u u
se - nang - i tem - pat ke - di - am - an - Mu,
se - nang - i tem - pat ke - di - am - an - Mu,

19

ya Al - lah se - mes - - ta a - la
ya Al - lah se - mes - ta a - l.
ya Al - lah se - mes - ta ta lam
Dong
Dang
Ding

23

u
Ji - wa - ku han - cur
Ji - wa - ku han - cur ka - re - ri me - rin - du an

27

mp u Ha -
p u Ha -
 tar - an pe - la - tar - an Tu - han
 pe - la - tar - an Tu - han

30

ti - ku dan da - ging ku ber - so - rak so -
 ti - ku dan da - ging ku ber - so - r -
 u
 Ding
 Ding Dang

33

Al - lah yang hi - dup u
 Al - lah yang hi - dup
 Dong Dang
 Ding D

37

mf Ber - ba - ha - gia - lah rang
 du du du du du du u
 Ber - ba - ha - gia - lah
 Dong yang



40

yang di-am di - ru - mah - Mu. Yang te - rus

du du du du du du du du du du du du du du du du

am di - ru - mah - Mu. Yang te - rus me -

am di - ru - mah - Mu. Yang te - rus me -

43

me - ne - rus me - mu - ji mu - ji

du du du du du du du du du du du du

ne - rus me - mu - ji mu - ji Er

ne - rus me - mu - ji m

46

ji Eng - kau.

Me - mu - ji Eng - kau.

u

50

Me - mu - ji Eng - kau.

Ding Dong Dang Dang

Dang Ding Dong Ding

Dong

4. Potong Padi

Malaysia

Text and Music: traditional
Arrangement: Nelson Kwei (*1961)

Freely ♩ = 88

Soprano I, II
Mm Wak-tu po-tong pa - di, mm

Alto
Mm Wak-tu po-tong pa - di, mm

Tenore
Mm Mm mm

Basso
Mm Wak-tu po-tong pa - di, Mm

5

wak - tu po - tong pa - di. Ma - ri pa - di.

wak - tu po - tong pa - di. pa - di.

wak - tu po - tong pa - di. po - tong pa - di.

wak - tu po - tong pa - di. Ma - ri po - tong pa - di.

Sweetly ♩ = 96

S I mp po - tong pa - di di - ten - gah sa - wah, di -

S II mf pa - di di - ten - gah sa - wah.

Wa' mf .ong pa - di

A mf po - tong pa - di

Wak - tu po - tong pa - di di - ten -

13 *mp*

ten - gah sa-wah. Sam - bil men - ya-nyi ber-su - ka - ri - a. Ma-ri-lah

mp Sam - bil men - ya - - nyi ber-su - ka - ri - a.

mp Sam - bil men - ya - - nyi ber-su - ka - ri - a.

wah. *mp* Sam-bil men-ya - nyi ber-su - ka - ri -

wah. *mp* Sam - bil - men-ya - nyi ber-su - ka -

17 *mf*

ki - ta. Ma-ri-lah, ma-ri ki - ta ber - sa - ma

mf Ma-ri ki - ta sa *mp*

mf Ma-ri-lah, ma-ri ki - ta ber- a - ma *mp* Me -

mf a Ma - ri - lah ki - - ta *mp* Me - mo - tong

mf a Ma - ri - lah ki - - ta ma *mp* Me - mo - tong

22 *mp*

Me-mo-tong pa-di - ten-gah sa - wah, sa - wah.

mp di-ten-gah sa - wah sa - wah.

pa - di, di-ten-g

di-ten-gah sa - wah,

pa - - di, di-ten-gah sa - wah, sa - wah.



53

mf di, po - tong pa-di, pa - di, po - tong pa-di, pa - di, po - tong ma-ri po-tong pa -

mf di, po - tong pa-di, pa - di, po - tong pa-di, pa - di, po - tong ma-ri po-tong pa -

mf di, po - tong pa-di, pa - di, po - tong pa-di, pa - di, po - tong ma-ri po-tong pa -

mf ma - ri - po - tong pa-di, ma - ri - po - tong pa-di, ma - ri - po - tong ma-ri po-tong pa -

59

f di, ma-ri po-tong pa - di; *mf* ma - ri - ber - su-ka ria

f di, ma-ri po-tong pa - di; *mp* pa pa pa pa pa pa pa pa

f di, ma-ri po-tong pa - di; *mp* pa pa pa pa pa pa pa r

f di, ma-ri po-tong pa - di; *mf* * bum bum bum bum b... ia. er - su-ka ria

65

mp Ma - ri - me - nya - nyi, po - tong pa-di, pa -

p pa pa pa pa pa pa pa n... Pa - di, po - tong pa-di, pa -

p pa pa pa pa pa pa r n... Ah. Pa - di, po - tong pa-di, pa -

mp bum bum bum bu... - gam-bi - ra. Ma - ri po - tong pa-di,

71

di, - di, po - tong, ma-ri po-ton... di, va - di.

- di, pa - di, po - tong, m.

- tong pa-di, pa - di, po - tong, m

Ma - ri po - tong pa-di, ma - ri po - tong, m

* Short vowel duration, sustain on "m"

5. Chua-ay

Philippines

Text and Music: traditional
Arrangement: Fabian Obispo (*1947)

$\text{♩} = 120$

Soprano

Alto
o o - e o o - e o o - e

Tenore
a a a a a a a a a a

Basso
a a a a a a a a a a

7

1. 2.

Chu - a - ay ta

Chu - a - ay um ay

a a a a a a a a a a

a a a a a a a a a a

13

1.

ta - ku - ay o

Chu - a - ay

ta - ku - ay o

o o - e a a a a

a a a a a a a a a a

o - e e o - e a a a a

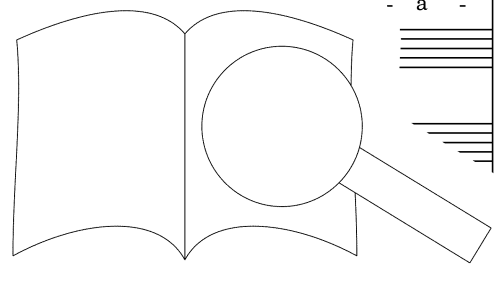
19

ta - ku - ay - a -

e o o - e

a a a a a a a a a a

a a a a a a a a a a



51

o a a a a - ay a a a a ay a a a a a a o - e e a a a a - ay a a a a ay a a a a a a o - e e Chu - a - ay ta - lum a - lay ta - ku - a a a o - e e Chu - a - ay ta - lum a - lay ta - ku -

58

a - ay Chu - a - ay Chu - a - ay a - ay o o o o - e Chu - a - ay Chu - a - ay ay o o o o - e Chu - a - ay ta - lum ay o o o o - e ay ta - lum

64

ta - ku - ay Chu - a - ay Chu - a - ay o - e o - e! ta - ku - ay Chu - a - ay Chu - e - e o - e o - e! a - lay ta - ku - ay Chu - ay e o - e o - e o - e! a - lay ta - ku - ay a o - e o - e o - e o - e! Fine

Slowly, with rub

70

Ah! ay ay ay

76

legato

Na - a an - to - ay to - ngag pay oang nen ta ku -

81

legato

ay Na - a an - to ay. Na - a an ngag pay -

87

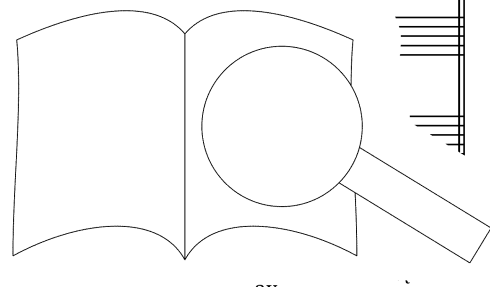
legato

an to ay an o ay ay a an o ay ay oang nen Na - a an - to ay. ay

92

legato

ay ay ay ay ay



6. Dumbele

Philippines

Text and Music: Rodolfo Delarmente (*1947)

$\text{♩} = 112$, with rubato

Soprano I, II

Alto I, II

Tenore I, II

Basso I, II

Claves
Tenor drum

Musical score for measures 13-21. It features vocal parts for Soprano, Alto, Tenore, and Basso, and a Claves/Tenor drum part. The lyrics are "Dum - be - le". Dynamics include *mp*, *p*, and *mf*. The Claves/Tenor drum part has a dynamic of *f*. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

Musical score for measures 22-24. It features vocal parts for Soprano, Alto, Tenore, and Basso, and a Claves/Tenor drum part. The lyrics are "Dum be", "dum be dum be le dum", and "e le". Dynamics include *mp* and *p*. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

30 *mp*

dum be le dum be le
 dum be le dum be le
 dum be dum be le dum be dum be le dum be dum be le dum be dum be le
 dum be dum be le dum be dum be le dum be dum be le dum be dum be le

Tempo II ♩ = 144

38 *f-p*

dum be dum be dum be dum be le ah
 dum be dum be dum be dum be le a
 dum be dum be dum be dum be le a¹ dum dum dum
 dum dum dum dum
 dum

43

dum be le ta ta ka ta ka dum be le
 dum
 dum be le
 dum dum

* Short vowel duration, sustain on "m"

Tempo I

small group

48

ta ka ta ka dum ka ta ka ta ka dum be le

dum ... dum ... dum dum be le

dum ... dum be le

dum dum dum dum

53

S ta ka te me go dum be le mis le tr

T

S

A

Tutti

T

B

60

be le ta ka ta be le me le ta ka dum

be

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68

be le dum be le dum be le dum be le

be

be

72 *Tutti* *p cresc. poco a poco*

ta ka ta ka ta ka

ta ka ta ka ta ka

p cresc. poco a poco te ka te ka te ka te ka

p cresc. poco a poco te ka te ka

be le se ka te ma le ma ka

be le se ka te ma dum be le ma ka

p cresc. poco a poco

78

te ka

te ka

te ka

te ka te ka te ka te ka te ka te ka

te ka te ka te ka

dum be le be

dum be le be

84 te ka te ka te ka te ka te ka te ka te ka te ka

te ka te ka te ka te ka te ka te ka te ka te ka

ta ka ma te ka me te ka ma ta ke ma te ka te ka te ka ka te ka

be le ma ka te ka dum be le ma te ka

be le ma ka te ka dum be le ma te ka

90 te ka te ka te ka te ka te ka te ka te ka te ka te k' a

te ka te ka te ka te ka te ka te ka te k' a te

ta ka ma te ka me te ka ma ta ke ma te ka me te a te

ma te dum be le ma

ma te dum be le

96 **Tempo II**

Coro I

le dum be dum be le

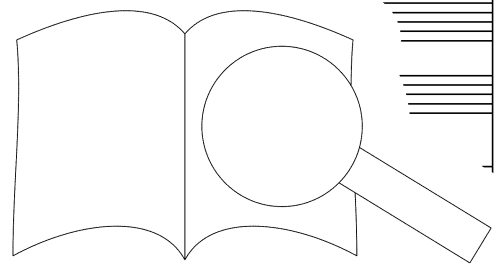
dum be dur be dum be le dum be

dum be dum be dum be le dum be

Coro II

be dum be le dum

am be dum be le dum



dum be dum be le dum be dum be le dum be

dum be le dum be dum be le dum be dum be le

dum be le dum be dum be le dum be

be dum be le dum be dum be le dum

dum be le

dum be le dum be ... be dum be le

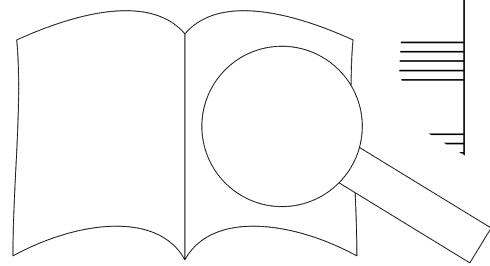
dum be dum be dum be le dum be

dum

dum be le dum be

be dum be le dum

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111

dum be le
 dum be dum be le dum be dum be le dum be
 dum be le dum be dum be le dum be dum be le

dum be le
 dum be le dum be dum be le dum be
 be dum be le dum be dum be le dum

116

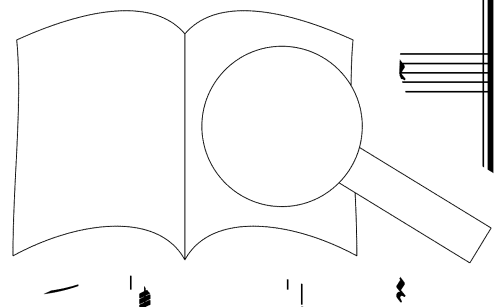
dum be dum be dum be dum dum be
 dum be dum be dum dum be dum dum
 dum be dum dum be dum dum

121

be dum
 Dum - be - le Ah
 Dum - be - le

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7. Katakataka

Philippines

Text and Music: Suarez

Arrangement: Emmanuel Laureola (*1940)

Not too fast

Soprano *f* Ka - ta - ka - ta - ka ta - ka ta - ka ta - ka - ta. *mf* (clap!) Ka - ta - ka - ta - kang ma - hi - bang *mp* (clap!)

Alto *f* Ka - ta - ka - ta - ka ta - ka ta - ka ta - ka - ta. *mf* (clap!) Ka - ta - ka - ta - kang ma - hi - bang *mp* (clap!)

Tenore *f* Ka - ta - ka - ta - ka (clap!) *p* *

Basso *f* Ka - ta - ka - ta - ka (clap!) *p* *

5

ang ka - tu - lad ko sa i - yo, Bi - ro - bi - ro - kas pa -

ang ka - tu - lad ko sa i - yo, Bi - ro ang wa - kas pa -

pum pum pum pum pum pum pum pum

10

la ay - a - yaw - a - yaw nga a - ko ngu - nit yan ay

A - a - yaw - a - yaw

pum pum pum

* Short vowel duration, sustain on hum

14

di to - to - o, Da-hil sa i - yo pu - so kong i - to'y bi-ni - hag mo.

di to - to - o, Da-hil sa i - yo pu - so kong i - to'y bi-ni - hag mo.

pum pum pum pum pum

pum pum pum pum pum pum pum pum pum pum

19

T
Ka - ta - ka - ta - kang ma - hi - bang ang ka - tu - lad ko sa i - yo.

B
pum

24

ang si - mu - la ang wa - kas pa - la ay a - no, nga a - ko

29

ngu-nit yan ay 'di to - to - o, O! O!

pu - so kong i - to'y bi - ni - hag mo. O! O!

Da-hil sa i -

35

S
ma - ging ga - bi't a - raw, A - li - pi - nin

A
ka ma - ging ga - bi't a pi - nin

- a - la ka ma - ging ga - bi't a

yo. A - la - a - la ka ma - ging ga - bi't a - raw, A - la - a - la ka A - li - pi - nin



40

mo'y wa-lang ka-i-la-ngan, ma-ri-nig ko lang sa

mo'y wa-lang ka-i-la-ngan, ma-ri-nig ko lang sa

mo'y wa-lang ka-i-la-ngan, ma-ri-nig ko lang sa

mo'y wa-lang ka-i-la-ngan, wa-lang ka-i-la-ngan, ma-ri-nig ko lang sa

45

la-bi mo hi-rang, na a-ko'y i-i-bi-gin la-gi

la-bi mo hi-rang, na a-ko'y i-i-bi-gin la-

la-bi mo hi-rang, na a-ko'y i-i-bi-gin

la-bi mo hi-rang, na a-ko'y i-i-bi-gin

50

** legato*

hay. A-la-a-la ka raw,

hay. A-la-a-la a-bi't a-raw,

hay. a-ging ga-bi't a-raw,

hay. Ha-bang bu-t A-la-a-la ka la-gi ma-ging ga-bi't a-

55

wa-lang ka-i-la-ngan,

mo'y wa-lang

pi-nin mo'y tu-nay wa-l

at a-li-pi-nin man a-ko'y sad-yang tu-nay wa-l

* staccato only as indicated

59

ma - ri - nig ko lang sa la - bi mo, hi - rang na a -

ma - ri - nig ko lang ay! ma - ri - nig ko lang sa la - bi mo, hi - rang a - ko ay i - i -

mo at ma - ri - nig ko lang ay! ma - ri - nig ko lang sa la - bi mo hi - - - rang a -

ma - ri - nig ko lang, hi - rang, sa la - bi mo hi - rang a - ko ay i - i -

63

ko'y i - i - bi - gin, la - gi ha-bang bu - hay.

bi - gin i - i - bi - gin, la - gi ha-bang bu-hay.

ko'y i - i - bi - gin mo ha-bang bu-hay, i - i - bi - gi

bi - gin i - i - bi - gin mo ha-bang bu-hay, la bu -

67

pp Ka - ta - ka - ta - kang ma - hi - bang a i - yo, Bi - ro - bi - ro

pp bu-hay. Ka - ta - ka - ta - kang ma - ko sa i - yo, Bi - ro - bi - ro

pp bu-hay. Ka - ta - ka - ta - pum pum

hay. pum pum pum pum pum

72

non staccato a - kas pa - la ay a - no, a - ko

ang wa - kas pa - la ay a - no . ko

pum pum

pum pum pum pum pum

pum p.

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8. Night

Singapore
Text and Music: HO Chee Kong (*1963)

♩ = 60

Soprano *pp* *gliss.* *p* *mf* *pp*
Night, _____

Alto *pp* *gliss.* *mf* *pp*
Night, _____

Tenore *pp* *gliss.* *mf* *pp*
Night, _____

Basso *pp* *mf*
Night, _____

8

Soprano *p* *mf*
Night, an - o - ther one ris - es. _____

Alto *p* *gliss.*
Night, an - o - ther ris - es. _____

Tenore _____

Basso _____

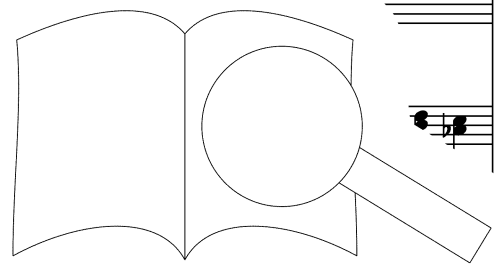
15

Soprano *p*
Night, an - o - ther one ris - es, _____ an - o - ther

Alto *mf* *pp*
one ris - es. _____

Tenore _____

Basso *mf* *pp*
an - o - ther ris - es. _____



21 *cresc.* *molto rit.* *f* *ppp* *a tempo*

one ris - es, ris - es, ris - es, ris - es, ris - es. Ah

p *cresc.* *f* *ppp*

an - o - ther ris - es. Night, ris - es, ris - es, ris - es. Ah

cresc. *f*

one ris - ses, ris - es, ris - es, ris - es, ris - es.

28 *gliss.* *gliss.* *gliss.*

pp *p*

The skies move, The skies move, The skies move,

pp *p*

The skies move, The skies move, The skies move,

35 *sub. p* *sub. p* *sub. p* *mf*

it takes its place, The re. s its place,

mf

an - o - ther one ris - es, an - o - ther one ris - es,

41 *mp* *p* *mp* *mf* *f*

the skies fare - well, With - out a fare -

mp *p* *mf* *f*

place, fare - well, With - out a fare -

p *p* *f*

it takes its place, fare - well, With - out a fare -

p *p* *f*

ris - es its place, fare - well, With - out a fare -

48 *mp*

well, that fleet-ing mo - ment — in time, that fleet-ing mo - ment — in time,

well, that fleet-ing mo - ment in time, that fleet-ing mo - ment — in time,

well. With-out a fare - well, that fleet-ing mo-ment in time, your face is fad - ing,

well. With-out fare - well, your face is fad - ing, your face is fad -

53 *accel.* *cresc. e molto agitato*

that fleet-ing mo - ment — in time, your face is fad - ing, your face is fad-ing, is

your face is fad - ing, your face is fad-ing, is fad - ing, is fad-ing, is

your face is fad - ing, your face is fad-ing, is fad - ing, is fa- a - ing,

ing, your face is fad-ing, your face is fad - ing, ing, is fad-

59 *mpo I*

fad - ing, is fad - ing, your face is fad - ing,

is fad - ing, is fad - ing,

is fad - ing, fad - ing, face fad - ing,

ing, is fad - ing, Night. Night.

is fad - ing, Night. Night.

is fad - ing, Night. Night.

ing, is fad - ing, Night. Night.

65 *pp* *pp*

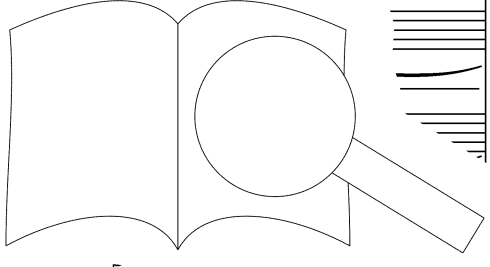
Night. Night.

that fleet-ing mo - ment — in time, —

an - o - ther ris

night,

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72

Night, the skies move, it takes its place. Night, Night, it takes its place. Night, an - o - ther ris - es.

79

the skies move Night, it takes its place the skies move Night, it takes its

85

an - o - ther one ris - es. an - o - ther one fare - well, fare - an - r with - out fare - that flee to come fare - well fare - well fare - ris - es. With - out a fare - well, fleet - ing mo - ment

91

well. Night. time, Night. in. time, Night.

9. Ni wa wa

Singapore

Text and Music: traditional (Chinese children song)

Arrangement: Americ Ting-Wei Goh (*1982)

Dedicated to Leong Yoon-Pin

a.

Nostalgic ♩ = ca. 54

1.

Soprano *p mp p mf > pp mf mp pp*
 Ni wa wa, ni wa wa, yi ge ni wa wa. Ye you na mei mao, ye you na yen jing, yen jing bu hui zha.

Alto *pp mp p < mf p mp pp*
 Yi ge ni wa wa. Shi ge jia wa wa.

Tenore *p mp pp*
 (Hum)

Basso *p mf > p mp pp*
 (Hum)

2.

Soprano *mf pp*
 Ye you na bi zi, ye you na zui ba, zui ba bu shuo hua. Ta shi

Alto *mf pp*
 Ta bu shi bu shi zhen wa wa.

Tenore *p mf*

Basso *(mf) p mp*

3.

Soprano *p f p*
 bu shi ge zhen wa wa. Ta

Alto *mf p*
 wa.

Tenore *mf p*
 wa, ye mei you ba ba.

Basso *mp p*
 you ba ba.

4.

Innocent *mp*
 ge ni wa wa. Wo zuo ta ma he ta.

Soprano *mf p*

Alto *p*
 ni wa wa. Wo ye

Tenore *p*

Basso *p*

rit. *p*

c.

Solemn $\text{♩} = \text{ca. } 63$

1. *mp* *p* *mp*

[u] *pp* *mp* *p*

Ni wa wa, yi ge ni wa wa. Ta bu shi zhen wa wa.

pp *mp* *pp* *mp* *p* *mp*

Ni wa wa, ni wa wa, yi ge ni wa wa. Ye you na mei mao, ye you na yen jing, yen jing bu hui zha.

[u]

Melancholic

2. *mp* *pp*

mp *pp*

ge ni wa wa, ta bu shi zhen wa wa.

pp *mp* *pp* *mp* *pp*

yi ge ni wa wa ye you na zui ba ye you na zui ba, zui ba b... jia wa wa,

mp *p* *mp* *pp* *mp*

mf *pp* *mf* *pp* *p* *mf*

jia wa wa, [a] mei ba ba.

mf *mf*

bu shi ge zhen wa qin ai di ma ma, ye mei you ba ba.

p *mf* *mf* *rall.* *niente*

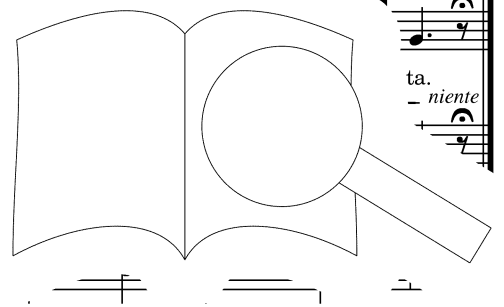
mf *mf* *niente*

ma, wo zuo ta ba ta.

p *mf* *mf* *niente*

ni wa wa, yi ge ni wa wa. Wo zuo ta m

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d.

With energy ♩ = ca. 96

1.

Yi ge ni wa wa. Ye you mei mao, yen bu hui zha.
 Yi ge wa wa, ni wa wa. Yen jing, yen bu hui zha.
 Wa, ni wa wa, yi ge ni wa wa. Ye you na yen jing bu hui zha. Ni wa.
 Ni wa wa, ni wa wa, yi ge ni wa wa. Ye you na mei mao ye you na yen jing, yen jing bu hui zha.

2. Broadening with *tr*

kou bu shuo hua. Ta kou bu shuo hua. Jia
 Ye you na zui ba bu shuo hua. shi
 Ye you na bi zi, ye you na zui ba, zui ba bu shuo hua. jia wa wa.

6.

jia wa wa, ta mei ma ma. mei ai ma ma.
 zhen wa, you ba ba.
 bu shi ge zhen mei you qin ai di ma ma, ye mei you ba ba.

9. With energy

Y wa wa. Wo zuo ta ni zhe ta.
 ni wa wa. a, a wa, yi ge ni wa wa.
 Ni wa wa, ni wa wa, yi ge ni wa wa. Wo zuo ta ma ma, wo zuo ta ba ba, yong yuan ai zhe ta.

10. Xiao he tang shui

Water Flowing in the Brook

Singapore

Text and Music: traditional (Chinese)
Arrangement: SHUI Jiang Tian (*1964)

Lento ♩ = 48

Soprano I, II
Alto I, II
Tenore I
Tenore II
Basso I
Basso II

5

ei yue liang
ei yue liang
ei yue lie
ei chu lai yue liang
ei chu lai yue liang

unis.
dim.

9

Solo
S
A
b

yue liang chu lai
lai yo. ei
chu lai yo, yue liang lai

p

14 *mf*
 yue liang chu lai liang wang wang liang wang wang, _____ xiang qi wo di a mei

p
 mm mm

p
 mm

p
 yo. mm mm

p
 mm mm

17
 zai _____ shen shan. _____ mei xiar

wo di a mei ei. ei _____

xiang qi wo di ei a mei.

zai _____ shen shan. _____ mm

mm xiang qi a. .i. ei mm

21
 tian shang zou, _____ .n, mei ah, _____ shan xia xiao he tang shui

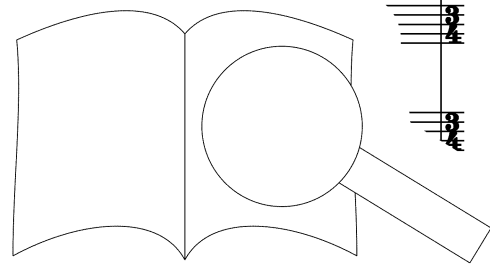
_____ jian shang zou, tian shang zou, ah mm

mei ah tian shang zou, tian shan

mf
 ah mei ah, mei ah, mei ε

mf
 .m, ah mei ah, mei ah, mei _____ m.

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qing you you.

tang shui qing you you. xiao he tang shui

mm you. xiao he tang shui qing,

tang shui qing you you. ei,

mm qing you you. ei,

poco accel. qing, xiao he tang shui

poco accel. ei,

poco accel. ei, xiao he tang shui qin, xiao he tang shui

poco accel. tang shui qing, xiao he tang shui

$\text{♩} = 60$

xiao he hua la la xiang ei, a ge zai shen shan

he tang shui hua

xiao he tang shui ei

ei! ei xiao he ei tang shui hua xiang ei,

37

fang niu yang ei. yang er fei lai yo ei niu er
 ge zai fang niu yang ei. ei, yang er fei lai yo ei
 zai shen shan ei fang niu yang ei. yang er fei lai yo
 shen shan fang niu yang. ei, yang er fei

41

zhuang ei, a ge shi ge ei hao
 niu er zhuang ei, a ge shi ge ei
 niu er zhuang ei, a ge shi ge ei, si. shi ge hao er
 niu er zhuang ei, a ge shi ge ei hao er lang ei!

45

ei hao er
 dou shuo a ge shi ge ei hao lang! ei,

49 *rit.* *mp* **Tempo I** ♩ = 48

ei, ei.

ei, ei.

ei.

ei, ei, ei,

xiao he tang shui, xiao he tang shui,

ei, ei, ei,

53 *mf* *mp* *p*

yue liang chu lai zhao ban po, zhao ban po,

ei yue liang zhao ban yue liang xiang qi

yue liang chu lai po,

xiao he tang shui, xiao he tang shui, nui, xiao he tang shui,

ei, ei, ei,

57 *mf*

xia yi zhen qing feng chui shang po, chui shang po,

yi zhen qing feng chui shang po,

ei. ah! ei. ah! ah!

ei. ah! ah!

yi zhen qing feng chui shang po, chui shang po,

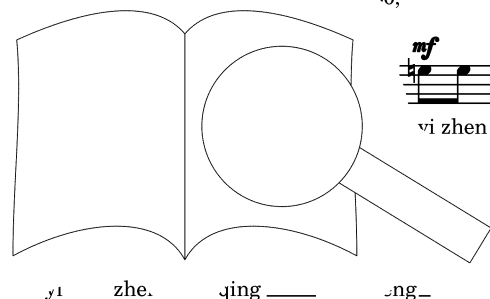
yi zhen qing feng chui shang po,

ei. ah! ei. ah! ah!

yi zhen qing feng chui shang po, chui shang po,

yi zhen qing feng chui shang po,

ei. ah! ei. ah! ah!



61

ge ah, ge ah, ge ah, ni ke ting jian a mei jiao a

ge ah, ge ah, ge ah, ni ke ting jian, a

qing feng chui shang po, ah mm ni ke ting jian

chui shang po, ei mm

dim. *rit.* *dim.* *rit.* *dim.* *p rit.* *dim.*

65 Solo *mf*

ei!

ge? ei!

ge? ei!

ei?

ei!

ei!

mp *mp* *mp* *mp*

69

ei!

shan xia xiao he tang shui qing

shan xia xiao he

ei!

shan xia xiao he

ei!

shan xia xiao he tang shui qing

p *p* *p* *p*

11. Impressions

Singapore

Percussive, in the style of a Gamelan orchestra

Text and Music: Zechariah Goh Toh Chai (*1970)

Allegro ♩ = 120–132

Soprano

Alto

Tenore

Basso

p dung dang — dung dang dung dang — dung

p dung dang — dung dang dung dang — dung

3

dang dung dang dung dang — dang ding dong dar — dung

dung dang — dong ding dong ding dong ding dong

101. g dong

6

p dung dang — dung — dung — dang — dang

p dung dang — dang — dung — dang

p d — dar — dang dung — dang — dung

p dung dang — dang — dung — dang —

8

dung — dang — dung — dang — dung — dang

g — dang — dung — dar — dang dung — dang — don

dang — dong ding dong ding — dong ding dai

* Use bell-tone throughout the piece. All "d"-consonants should be sung with a slight attack and with the "ng" sustained.

10 *mf* *p*
 dung dung dang dung dang dung dang dung
 dung dung dang dung dang dung dang dung
 dang dung dang dung dang dung dang
 dung dang dung dang dung dang dung

12 *mf*
 dung dang dung dang dung dang
 dung dang dung dang dung
 dung dang ding
 dung dang ding

14
 dang dung dang dung dang dang dong ding
 dung dang dong ding dong
 ding dang dung dang dung
 dang dung dang dung

16 *p*
 dang dung dan dung
 dang dung dang
 dung dang dung dang dung da
 dung dang dung dang dung

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18

dang dung dang dung dang — dong ding dang dang — deng —

dung dang — dong ding dong ding dong ding dong dong ding dong

dung dang dung dang dung dang dung dang

dung dung dang dung — dang dung — dang dung —

20

— dong ding dang dang — deng — dung dang ding —

dong ding dong dong ding dong dong ding dong dung dang

dung dang dung dang dung

dang dung — dang dung dung du jung

22

— dang —

dang ding .g deng dung.

dang dung dang — .g dang dung dang

dang — dur dung dang — dong ding dong ding

24

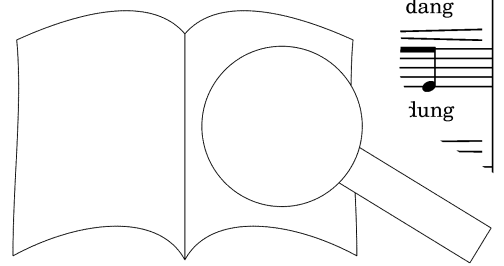
dung —

— dang dung dang dung

— dang dung

— dang dung

— dang dung



* . . . phrase marks should be sung with greater dynamic contrasts.
 Tl. . . body must always be pushed forward, with a little swelling effect.
 Staggered breathing may be used throughout the phrase.

27

p *pp* *p*

dung dang dung dang — dung dang

p *pp* *p*

dung dang dung dang — dung dang — dung dang

p *pp* *p*

dang dung dang — dung dang — dung

p *pp* *p*

dang — dung — dang — dung dang — dung dang dung

30

mp *p* *mf*

dung dang dung dang — dung

mp *p*

dung dang dung dang — dung d

mp *p*

dang dung dang — dung — dung

mp *p*

dang — dung — dang — dung

33

f

dung dang dung dar — dong dang

dung dang dung — dong dang

dang dung — dong dang — dong dang

dang — dong dang — dong

35

mf *ff*

do — dong dang — dong dang

dong dang — dong dang

dong dang — dong dang — dong dang

uang — dong deng — dong deng — dong deng — dong deng

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Cantabile, sempre legato

38 *p*

dung — dang dung ding dang dong dang — dung ding dang dong ding
dung ding dang ding — deng ding deng dong ding dang ding dang ding dang
dung — dang dung ding dang dong dang — dung
dung ding dang ding — deng ding deng dong ding dang

leggiero con misterioso

45 *pp*

dong ding dong dong
dong — ding — dong
ding dang dong ding — ding
ding dang ding dang dong a dong ding

51 *mp*

dong ding dong dong — dong
dong — ding — dong don ding — dong dong
dong g — dung dang dung dang —
dong dung dang dung dang —

53 *mp*

deng dong ding dang —
deng — dong — ding
dung dang — dung dang dung
dung dang — dung dang dung dang —

55

mf

dung dang dung dang deng dong dang dong

dung dang dung dang dung deng dong dang dong

dung dung dang dung dung dang dung dang

dung dang dung dang dung dang dung

57

Agitato con brio

f

dang dung dang dong dang dung d

dang dung dang dang dung

dung dang dung dung dang dang

dang dong ding dong dang dong dang dung dang

60

p

dung dang dung dang ding dang ding dang dang dong

dang dung dang ding dang ding dang dong ding dang

dung dang dong ding dang dong ding dang dang

dung dang dang dong ding dang dang dong dung

63

du

dang dong dung dang dong

dang dung dang d

do dang dung dang dong de

dung dang dung dan

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65

dung dang dung dang dong dung dang dong dung dang dang dang dong dang

dung dong dang dang dong dang dung dong dang dang dong dang dang dong dang

dung dong ding deng ding dong ding deng ding dong ding dong ding

dong ding dong ding dong deng dong ding dong ding dong deng ding dong deng

Cantabile, sempre legato

67

subito

dung dang dung ding dang dong dang dung ding dang dong dung ding dang ding deng ding deng dong ding dang dung dang deng dung dang

dung ding dang ding deng ding deng dong ding dang dung dang

deng dung dang dung ding dang d' dang dung dang

dung ding dang ding den deng dang dung dang

75

dong dung dang dung

dang ding dong ding dong

dong ding dong ding dang deng

ding dang ding dong ding dong ding dong ding dong ding dang

78

dang ding dong ding dong ding dong ding dang ding dong ding dang

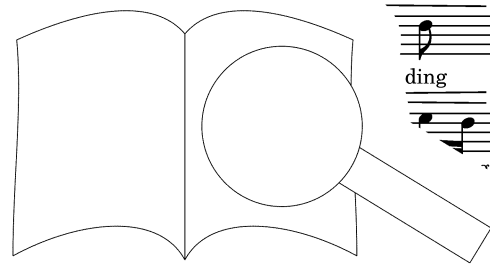
dang ding dong ding dong ding dong ding dang ding dong ding dang

dang ding dong ding dong ding dong ding dang ding dong ding dang

dang ding dong ding dong ding dong ding dang ding dong ding dang

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80

mf dang — dang — ding — dung dung dang ding

mf dang — ding dang — ding dung dang ding

f dong — ding dong ding dong ding dung dang — dung

mp dang ding dong ding dong ding dang dung dang — dung dang dung

82

dang — ding — dang ding dang

dang ding dang ding

dang dung dang — dung dang dung

dang — dung — dang — dung de ding

84

dang — dung dung

dang dung — dung dang

dong ding deng ding deng dung dang — dung

dong ding deng ding deng dung dang — dung dang dung


86

dung — deng

dung

dung dang — dung

ng — dung — dang — dang dung



88 *sub. p*

dang — dung — dang — dang

sub. p

dung — dang — dung — dung —

sub. p

dang dung — dang — dung — dang — deng dong ding — dong —

sub. p

dung — dang — dong ding dong — ding dong ding — dong ding dong

90 *mp* *mf*

dang dung — dang — dung — dang —

mp *mf*

dang — dung — dang — dung —

mp *mf*

deng dong deng — dong deng dong —

mp *mf*

dang — dung — dung — dang

92 *p* *ff*

dung dang — dung — dang — dung —

p *ff*

dang — dung — dang — dang —

p *ff*

dung — dang — dung — dang —

p *ff*

dung dang — dang — dung — dang —

95 *p* *pp* *sfz*

dung — dang dung

ff

dung — dang dung

ff

du — jung — dang dung — dang dung

ff

— dung dung — dang dung

stom... die 1st note and ... on the 2nd

12. Phra met ta

Thailand

Text: Ruth Srisuwan
 adapted from Ps 15,4-5
 Music: Inchai Srisuwan (*1953)

♩ = 116

Soprano
 phra pen jao song mi met - ta

Alto
 phra pen jao song mi met - ta prot nam pha ya

Tenore
 phra pen jao song

Basso
 phra pen jao song mi met - ta prot nam pha ya hai kha lor

5

phra pen jao song m'

hai kha long phra pen jao song mi met - ta m ya

mi met - ta jao

phra pen jao song mi met - ta prot ha kha long

9

song mi met - ta

hai kha long phra pen ja m - ta khaw nam pha

song song

hai jit jai hai jit jai khong kha man khong

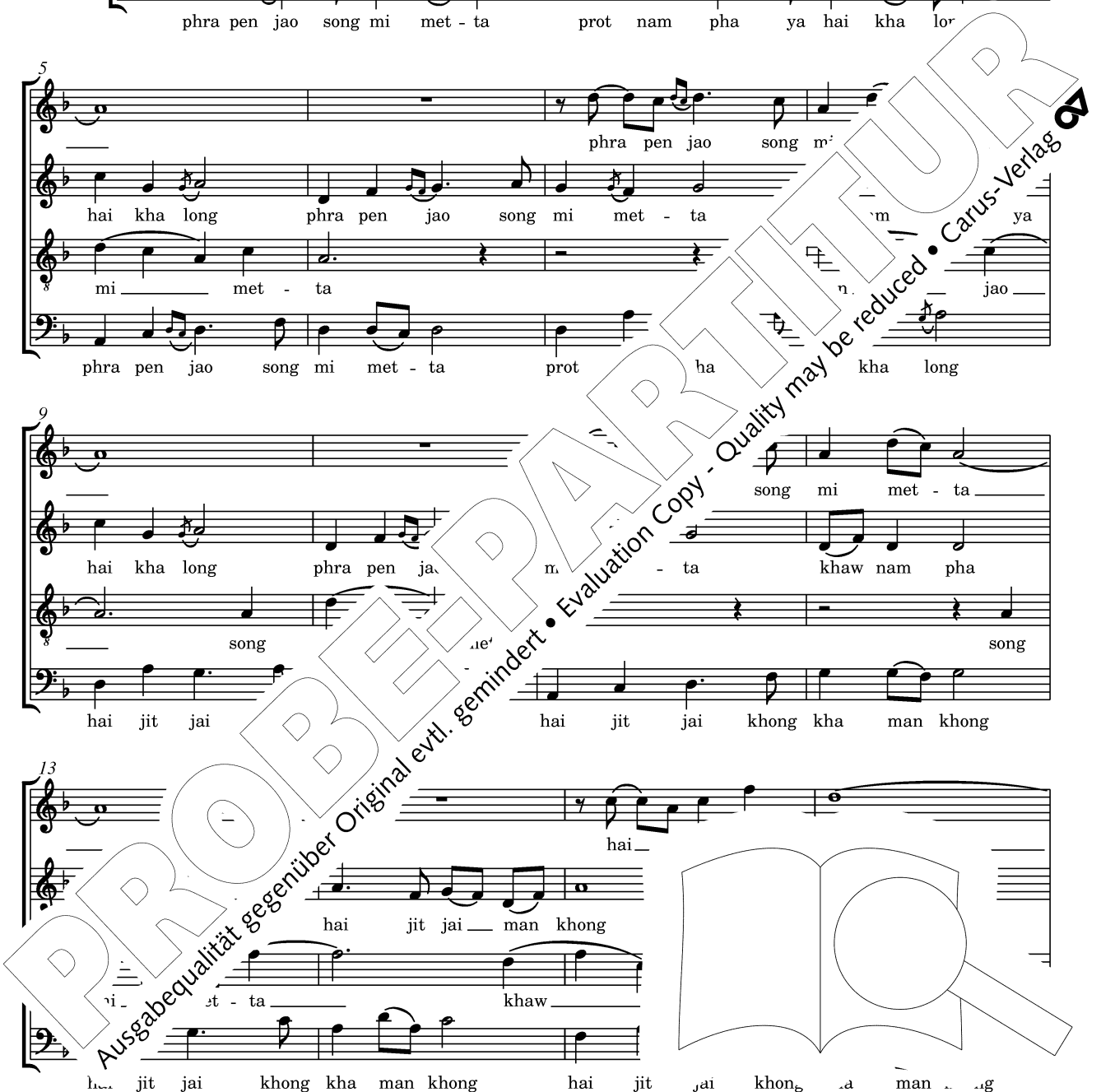
13

hai

hai jit jai man khong

st - ta khaw

hai jit jai khong kha man khong hai jit jai khon a man ag



17

hai jit jai

ya hai long hai jit jai man khong hai jit jai man

hai kha long hai jit jai man khong

phra pen jao song me met - ta hai jit jai khong kha man khong

21

man khong hai jit jai man khong

khong hai jit jai man khong

hai jit jai man khong hai jit :

oen trong

25

man khong hai doen trong

khong hai jit jai man doen trong pai tam phra

hai jit jai man doen trong

pai + thai doen trong

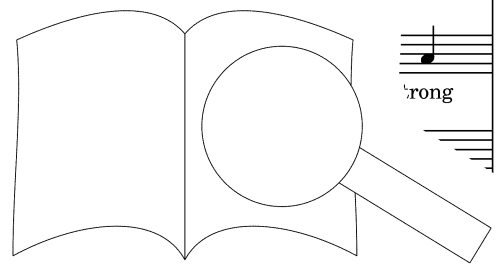
29

doen

doen trong pai tam phra th:

pa doen tam

:ai tam phra thai trong



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32

doen trong pai tam phra thai doen trong pai tam phra

pai tam phra thai doen trong pai tam phra thai

doen trong pai tam phra thai tam phra

35

thai doen trong pai tam phra thai doen trong pai tam phra

doen trong pai tam phra thai pai tam phra thai

thai doen trong pai tam phra thai

doen trong pai tam phra thai mi jit

38

doen trong pai tam phra thai doen trong pai tam phra

doen trong pai tam phra doen trong pai tam phra

man khong mi jit doen trong pai tam phra

man khong mi doen trong pai tam phra

42

doen tra

ira thai

ai tam phra thai phra pe

doen trong pai tam phra thai phra jao phu mi meu kh

50

phra pen jao phra pen jao phu song mi met -
 phra pen jao phra pen jao phu song mi met -
 pen jao phu song mi met - ta phu song mi met -
 nam pha ya hai long hai jit jai man khong phra pen jao phu

55

ta ta
 tha phu song mi met - ta phu song mi met - ta phu song mi
 song mi met - ta khaw nam pha hai jai man

59

phra pen jao pra pen jao ta phu song mi met - ph
 phra pen jao pra pe mi met - ta hai
 ta phu song mi met - ph ta phu song mi met - ta
 khong

63

kho an khong nai ong phra jao phu song mi met -
 hai jit jai hu song
 jit jai man khong kit

67

1.

ta hai kha doen tam phra ong mai long jak nam phra thai mi jit

mi met - ta hai kha doen tam phra ong mai long jak nam phra thai

hai kha doen tam phra ong mai long jak nam phra thai mi jit

mi met - ta hai kha doen tam phra ong mai long jak nam phra thai

71

jai man khong doen trong pai tam nam phra thai ha:

mi jit jai man khong doen trong pai tam nam phra thai

jai man khong doen trong pai tam nam phra th

mi jit jai man khong doen trong pai tam nam

76

2.

ong mai long jak nam phra thai man khong doen trong

tam phra ong mai long j - mi jit jai man khong

ong mi jit jai man khong

tam phra ong a phra thai mai - long jak nam phra thai

81

pai doen

nam phra thai doer

doen trong pai tam nam phra thai doer

long jak nam phra thai doen

o pai ta a phra

Texts & Program Notes

1. Janger

[Gayatri Mantram:]

Om bhur bwah swah tat sawitur warenyem,
bargo dewasye dimahi dyoyonad prachodayad.
Arakijang jangi janger kopyak epong.
Kopyak sede kopyak sedopak dedopong sriag sriog
Ngiring mejangeran di jabe tengahe.

[Vedic Prayer: *Gayatri Mantram* is a Hindu prayer which serves as the introduction for the calling of the Holy Spirit.]

Oh God, thou art the giver of life, remover of pain and sorrow, bestower of happiness.

Oh creator of the universe, may we receive thy supreme sin-destroying light, may thou guide our intellect in the right direction.

Ngiring mejangeran di jabe tengahe
Cak, ara kijang jangi janger kopyak epong.
Kopyak sede kopyak sedopak dedopong.
Sriag sriog, ngining mejangeran di jabe tengahe.

Let's dance 'Janger' in 'jabe tengahe'

[There is no meaning to lines 3 and 4. The sounds are meant to imitate Balinese traditional music.]

Swaying to and fro, let us dance Janger in the jabe tengahe.

[“*jabe tengahe*” is the middle section of a traditional Balinese house]

The *janger* is a traditional Balinese song and dance that was introduced to the Indonesian island around 1925. This song is frequently sung by Balinese children while they dance the *janger* together during evening parties. *Janger*, “humming” in Balinese, features the sequence of trancelike humming, dancing, and singing from the girls participating in the dance, with boisterous physical and vocal outbursts from the boys. The *janger* is usually accompanied by instruments from the traditional Balinese gamelan ensemble. In this arrangement, Jusana and Priatna highlight the legato quality of the dance’s beginning, and the more energetic continuation of the dance with its jagged rhythms and quicker tempo.

Pronunciation Guide: Balinese

All vowels and consonants are pronounced as in church Latin. However, “c” is always like “ch” (“Charlie”) and “j” is always hard (“Jamaica”).

2. Meplalian

Penonton-penonton ampun, beribu ampun.
Titiang kalintang pongah. Bocah tanpe dasar.
Mesolah ulihanjengah.
Meplalian briak-briuk sinamian.

We (the dancers) ask a thousand apologies of the audience;

We are innocent children without experience
Wanting only to dance our best;
Playing and swaying together.

Meplalian tells of a group of Balinese children who want to dance but have yet to refine their skills. They apologize to the observers and admit that they would rather play (*meplalian*) than dance. The piece uses a pentatonic mode (*selisir*) that selects five tones from the seven-tone *pelog* scale of Balinese music. The various vocables imitate various traditional Balinese gamelan instruments: *tang, ding, dong, deng, dung, dang, and pong* imitate keyed bronze metallophones; *cah* imitates *cengceng*, Balinese cymbals; and *dum* imitates the sound of *kendang*, drums in the Balinese gamelan. *Meplalian* was premiered in 2004 by the Gracioso Sonora Choir in East Java.

Pronunciation Guide: Balinese

All vowels and consonants are pronounced as in church Latin. However “c” is always like “ch” (“Charlie”) and “j” is always hard (“Jamaica”).

3. Rindu kepada kediaman Allah (Psalm 84:1, 2, 4)

Betapa disenangi tempat kediaman-Mu ya Allah
semesta alam
Jiwaku hancur karena merindukan pelataran Tuhan
Hatiku dan daging ku bersorak so rai kepada Allah
yang hidup
Berbahagialah orang yang diam di ruma-Mu.
Yang terus menerus memuji muji Engkau.

How amiable are thy tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth for the courts
of the Lord:

my heart and my flesh crieth out for the living God.

Blessed are they that dwell in thy house:

they will be still praising thee.

King James Version

Rindu kepada kediaman Allah was composed in 1994 as a recital piece for students at the Asian Institute for Liturgical Music. It was premiered at the St. Andrew Seminary Chapel in Quezon City, Philippines. The music sets portions of Psalm 84 using a typical pentatonic scale from Java, Indonesia’s most populous island. While the notated pitches are only a Western approximation of the Javanese tuning, they create the characteristic sound and color of the Indonesian gamelan at the hand of the experienced Kosasih.

Pronunciation Guide: Bahasa Indonesia

All vowels and consonants are pronounced as in church Latin. However “c” is always like “ch” (“Charlie”) and “j” is always hard (“Jamaica”).

4. Potong Padi

Waktu potong padi di tengah sawah
Sambil menyanyi bersukaria
Marilah kita bersama-sama
Memotong padi di tengah sawah
Mari, mari potong padi.

It is harvest time!
While we work
In the middle of the paddy field,
Let's sing, dance, and be merry.
Come, come harvest the rice paddy.

Arranged from a Malay traditional song, *Potong Padi* depicts the sights and sounds of the rice paddy (*padi*) during harvest. The melody and lyrics are derived from the work song and dance of farmers as they harvest the rice. Kwei's beautiful, simple arrangement herein was fashioned for this edition and is based on his own arrangement for men's chorus. The men's version was commissioned and premiered by the Victoria School Choir of Singapore for the Singapore Youth Festival Choral Competition in 1995.

Pronunciation Guide: Bahasa Melayu

All vowels and consonants are pronounced as in church Latin. However "c" is always like "ch" ("change") and "j" is always hard ("Jamaica").

5. Chua-ay

Chua-ay talum alay takuay
Naa antoay tongag pay oang nen ta kuay.

She lives in a small nipa hut
Hidden behind the mountains.
Up and down she goes
With the pot on her head.
She has a hard time carrying it.

Obispo's *Chua-ay* is based on a Filipino traditional song sung by the women of the Igorot tribes as they carry water in jugs resting on their heads. The Igorot people are native to the Cordillera region of the Philippines and have maintained many of their traditions despite centuries of Spanish, and more recently, American occupation. Note the mention of the nipa hut, a traditional hut made of bamboo and grasses that is still common throughout the Philippines today. This arrangement of *Chua-ay* uses quartal harmonies, popular in choral composition in Southeast Asia today.

Pronunciation Guide

All vowels and consonants are pronounced as in church Latin.

6. Dumbele

Dumbele is a piece to accompany ritual and was composed by Delarmente based on Ramon Obusan's research into dance rituals. The piece depicts a ritual to honor the rain god, Dumbele, after the tribe had suffered for years under a famine which had come as punishment for the people's

ingratitude. The work is divided into four parts: the summoning of the people to a ritual in the fields, the response from Dumbele, Dumbele's downpour, and the thanksgiving that follows. The composition contains onomatopoeic vocables that imitate the sound of rain, transforming from a drizzle to downpour. In its original form, this piece was premiered in the 1980s. The current arrangement alludes to the sound of different animals, especially birds.

Pronunciation Guide

All vowels and consonants are pronounced as in church Latin.

7. Katakataka

Katakatakang mahibang ang katulad ko sa iyo,
Birobiro ang simula, ang wakas pala ay ano?
Ayaw-ayaw nga ako ngunit 'yan ay 'di totoo,
Dahil sa iyo, puso kong ito'y binihag mo.

Ala-ala ka maging gabi't-araw,
Alipinin mo'y walang kailangan;
Marinig ko lang sa labi mo hirang,
Na ako'y iibigin lagi habang buhay.

It is curious and strange that I should go crazy for you,
What was not serious at first has now consumed me.
I resisted at first but only by denying my feelings.
Because of you my heart has been enslaved.

You are in my thoughts day and night,
Make me yours and I won't mind,
So long as I hear from your lips, dear,
That you will love me all my life.

Katakataka is a popular love song written by the prolific Filipino musician Suarez. This arrangement was commissioned for the University of the Philippines Madrigal Singers, and Andrea Veneracion, its founder and conductor. Written in Tagalog, the most commonly spoken language in the Philippines, Laureola intended his arrangement to be capricious, light-hearted, and flirtatious.

Pronunciation Guide: Tagalog

All vowels and consonants are pronounced as in church Latin, except that the "g" is guttural and the "r" is rolled.

8. Night

Night, another one rises.
The skies move, it takes its place.
Without a farewell,
that fleeting moment in time,
your face is fading,
into the Night.

SARS, or Severe Acute Respiratory Syndrome, is a disease that caused a major pandemic between November 2002 and July 2003. Singapore was one of the many Asian countries affected by this communicable disease during this period. At that time, Ho was the organizing chair for the 29th

International Computer Music Conference and was facing the dilemma of whether the conference should be cancelled amidst news reports of afflicted persons and deaths. He wrote *Night* in dedication to the victims of the SARS disease and for the heroic efforts of those who cared for them. The work incorporates some Asian scales and melodic gestures although they are not immediately recognizable as Ho has embedded them in complicated, contemporary harmonies.

9. Ni wa wa

Line 1: PRC's Standard Pinyin

Line 2: Phoneticized version in IPA

Line 3: Simplified Mandarin Chinese

ni wa wa ni wa wa yi ge ni wa wa
[ni wa wa ni wa wa i gə ni wa wa]
泥 娃 娃 泥 娃 娃 一 个 泥 娃 娃

ye you na mei mao, ye you na yan jing
[jɛ jo na me maʊ jɛ jo na jæn dʒɪŋ]
也 有 那 眉 毛 也 有 那 眼 睛

yan jing bu hui zha
[jæn dʒɪŋ bu huɛ dʒa]
眼 睛 不 会 眨

ni wa wa ni wa wa yi ge ni wa wa
[ni wa wa ni wa wa i gə ni wa wa]
泥 娃 娃 泥 娃 娃 一 个 泥 娃 娃

ye you na bi zi ye you na zui ba
[jɛ jo na bi zɛ jɛ jo na dʒuɛ ba]
也 有 那 鼻 子 也 有 那 嘴 巴

zui ba bu shuo hua
[dʒuɛba bu fʊɔ huɑ]
嘴 巴 不 说 话

ta shi ge jia wa wa bu shi ge zhen wa wa
[ta fə gə dʒia wa wa bu fə gə dʒɛn wa wa]
她 是 个 假 娃 娃 不 是 个 真 娃 娃

ta mei you qin ai de ba ba
[ta me jo tʃɪn ai di ba ba]
她 没 有 亲 爱 的 爸 爸

ye mei you ma ma
[jɛ me jo ma ma]
也 没 有 妈 妈

ni wa wa ni wa wa yi ge ni wa wa
[ni wa wa ni wa wa i gə ni wa wa]
泥 娃 娃 泥 娃 娃 一 个 泥 娃 娃

wo zuo ta ba ba wo zuo ta ma ma
[uɔ dʒuɔ ta ba ba uɔ dʒuɔ ta ma ma]
我 做 她 爸 爸 我 做 她 妈 妈

yong yuan ai zhe ta
[jɔŋ juæn ai dʒɛ ta]
永 远 爱 着 她

Clay doll, clay doll, a clay doll.
She has those brows, those eyes,
eyes that do not blink
Clay doll, clay doll, a clay doll.
She has that nose, that mouth,
a mouth that does not speak.
She is unreal, not a genuine child.
She has neither a loving mother, nor a father.
Clay doll, clay doll, a clay doll.
I'll be her mother; I'll be her father,
loving her forever.

Speaking of his setting of this popular children's song, Goh recalls hearing *Ni wa wa* as a boy when his mother would sing this traditional song to his sister and him. Although the tune and lyrics convey a simple sentiment, Goh was struck by the strong emotion a child would feel for a small clay doll. Goh chose to set the tune in four miniatures with each version presenting the tune in a different voice: soprano, alto, tenor, and bass, respectively. The tune appears here only as Goh remembers it and he notes that it may be slightly different from the way all the older children of his generation remember it.

10. Xiao he tang shui

Line 1: PRC's Standard Pinyin

Line 2: Phoneticized version in IPA

Line 3: Simplified Mandarin Chinese

yue liang chu lai liang wang wang,
[jʊɛ liɑŋ tʃu lai liɑŋ wɑŋ wɑŋ]
月 亮 出 来 亮 旺 旺,

xiang qi wo de a mei zai shen shan.
[ʃiɑŋ tʃi wɔ de a me zai ʃɑn ʃɑn]
想 起 我 的 阿 妹 在 深 山。

mei xiang yue liang tian shang zou,
[me ʃiɑŋ jʊɛ liɑŋ tiæn ʃɑŋ tʃɔ]
妹 像 月 亮 天 上 走,

shan xia xiao he tang shui qing you you.
[ʃɑn ʃia ʃiɑɔ hɛ tɑŋ fʊɛ tʃɪŋ jo jo]
山 下 小 河 淌 水 清 悠 悠。

xiao he tang shui hua la la xiang,
[ʃiɑɔ hɛ tɑŋ fʊɛi huɑ la la ʃiɑŋ]
小 河 淌 水 哗 啦 啦 响,

a ge zai shen shan fang niu yang.
[a gɛ zai ʃɛn ʃɑn fɑŋ niu jɑŋ]
阿 哥 在 深 山 放 牛 羊。

yang er fei lai niu er zhuang,
[jɑŋ ɛ fei lai niu ɛ dʒuɑŋ]
羊 儿 肥 来 牛 儿 壮,

(dou shuo) a ge shi ge hao er lang.
[do fʊɔ a gɛ ʃi gɛ hɑɔ ɛ lɑŋ]
(都 说) 阿 哥 是 个 好 儿 郎。

yue liang chu lai zhao ban po,
[jʊɛ liɑŋ tʃu lai dʒɑɔ bɑn pʊɔ]
月 亮 出 来 照 半 坡,

wang jian yue liang xiang qi wo de a ge.
[wɑŋ dʒiæn jʊɛ liɑŋ ʃiɑŋ tʃi wɔ de a gɛ]
望 见 月 亮 想 起 我 的 阿 哥。

yi zhen qing feng chui shang po,
[i dʒɛn tʃɪŋ fɔŋ tʃuɛ ʃɑŋ puɔ]
一 阵 清 风 吹 上 坡,

ni ke ting jian a mei jiao a ge?
[ni kɛ tɪŋ dʒiæn a me dʒiɑu a gɛ]
你 可 听 见 阿 妹 叫 阿 哥?

The moon shines out brightly,
I remember my girl in the distant mountains.
The moon, my sister, walks across the sky,
The clear brook below the mountain flows leisurely.

The flowing brook is loud and
My boy is herding cattle and sheep in the distant
mountains.
The sheep are stout and the cattle are strong
But my love is a good strong man.

The moon rises and lights half the hill,
 I see the moon and miss my girl.
 A cool gust blows up the hill,
 Do you hear my call brother?

Xiao he tang shui is a traditional song from Midu county in the Yunnan province of China. In the mountains of the province, shepherds would graze their sheep and cattle. These shepherds, and their romance, are the topic of this short work. Note the impression of the young man's voice depicted in the solo at the beginning, and the sense of flowing water composed into the bass voice toward the end. Shui's setting expands the choir to eight parts for a full, lush range of harmonies.

11. Impressions

Impressions represents Goh's stylized depiction of the gamelan more than an actual imitation. The piece was commissioned by the Co-Curricular Activities Branch of the Ministry of Education for the Singapore Youth Festival in 2003. Goh uses various vocables like *dung* or *deng* to recall the sounds of various metal percussion instruments in a gamelan ensemble. The composition contains onomatopoeic vocables that imitate the sounds of a gamelan. His setting offers a bright, percussive sound with which he seeks to express the exuberance of youth.

Pronunciation Guide

All vowels and consonants are pronounced as in church Latin.

12. Phra met ta – พระเมตตา

The Lord God is merciful
 He will not lead me astray.
 Make my heart steadfast
 Walk according to Thy will
 Make my heart firm in Thee,
 The Lord of mercy.
 Let me follow Thee
 So I may never stray from Thy will.
 So I may walk according to Thy will.
 Make my heart firm.

Srisuwan's original composition, *Phra met ta*, is a setting of two verses from Psalm 25 adapted by Ruth Srisuwan. The *cappella* setting for four voices builds an intense polyphonic texture all within the pentatonic scale. The work was written while Srisuwan was a student at the Asian Institute for Liturgical Music in the Philippines. The composer describes it as a prayer written during a challenging and difficult period of his life.

Line 1: Phoneticized version used in score

Line 2: Phoneticized version in IPA

Line 3: Original script

phra pen jao song mi met- ta
 [pra pɛn dʒa:ɔ sɔŋ mi: mɛt tʰa:]
 พระ เป็น เจ้า ทรง มี เมต- ตา

khaw nam pha ya hai kha long.
 [kʰɔ nam pʰa: ja hai kʰa: lɔŋ]
 ขอ นำ พา อย่า ให้ ข้า หลง.

hai jit jai khong kha man khong
 [hai dʒit dʒai kɔŋ kʰa: man kɔŋ]
 ให้ จิต ใจ ของ ข้า มั่น คง

doen trong pai tam phra tai
 [dʰɔn tɾɔŋ pai tʰa:am pra tʰai]
 เดิน ตรง ไป ตาม พระ ท้าย

mi jit man khong nai ong phra jao
 [mi: dʒit man kɔŋ nai ɔŋ pra dʒa:ɔ]
 มี จิต มั่น คง ใน องค์ พระ เจ้า

phu song mi met- ta.
 [pu: sɔŋ mi: mɛt tʰa:]
 ผู้ ทรง มี เมต- ตา.

hai kha doen tam phra ong
 [hai kʰa: dʰɔn tʰa:am pra ɔŋ]
 ให้ ข้า เดิน ตาม พระ องค์

mai long jak nam phra thai.
 [mai lɔŋ dʒa:k nam pra tʰai]
 ไม หลง จาก นำ พระ ท้าย.

mi jit jai man khong
 [mi: dʒit dʒai man kɔŋ]
 มี จิต ใจ มั่น คง

doen trong pai tam phra tai.
 [dʰɔn tɾɔŋ pai tʰa:am pra tʰai]
 เดิน ตรง ไป ตาม พระ ท้าย.

Pronunciation Guide: Thai

Thai has been transliterated here into vowels and consonants as close to church Latin as possible. The Thai language uses duration and inflective direction in the pronunciation of vowels which are superseded by musical pitch and rhythm when sung. The Latin vowels here are approximate and assistance from a native speaker will be particularly beneficial. The diphthong "oe" is pronounced like the "ö" in German and the "d" is dentalized.

Biographies

Rodolfo Delarmente

Delarmente has enjoyed a long and highly-praised career as professor and conductor at De La Salle University in Manila, Philippines. His choirs have toured the world, including a renowned series of tours through Europe in the 1990s and 2000s. He has received commendations at every level, among them recognition as conductor of the year from the then-President Ferdinand Marcos. His arrangements and compositions are performed by choirs across Southeast Asia and his prominence in the choral world is acknowledged internationally.

Miguel Felipe

Conductor and teacher, Felipe served as assistant to the editor for this volume. He has been on the faculty of Brown University and The Boston Conservatory, USA. He also teaches conducting at Boston University where he earned his graduate degree in conducting. Felipe is the conductor of the Boston Choral Ensemble and has served a dozen years as a church musician. His research includes the choral music of Indonesia and contemporary choral works of western Europe. His collaborations with André de Quadros include choral editions published by Earthsongs and Hinshaw Music.

Americ Ting-Wei Goh

Singaporean composer Americ Ting-Wei Goh studied composition in the Nanyang Academy of Fine Arts, Singapore, under John Sharpley and Goh Toh Chai. He also studied composition under Leong Yoon Pin and Jennifer Tham and abroad at the Universität für Musik und Darstellende Kunst, Graz. His music has been performed by choral and instrumental ensembles in Singapore such as the SYC Ensemble Singers, The Singers, Amadeus Choral Society and school choirs, Philharmonic Winds, Mus'Art Percussion Ensemble, and the Singapore Wind Symphony Percussion Ensemble.

Zechariah Goh Toh Chai

Goh received his doctoral degree in composition from the University of Kansas and is now the head of composition at the Nanyang Academy of Fine Arts, Singapore. He is recipient of many awards including the Anthony Cius Award for Composition in Kansas and the Young Artist Award for composition from the National Arts Council of Singapore. Goh Toh Chai's choral music has been premiered and performed by the Victoria Chorale, National University Choir, and Tampines Junior College Choir under the direction of Nelson Kwei. He has composed works for orchestra, wind ensemble, piano, choir, and chamber ensemble.

Ho Chee Kong

Ho earned his doctorate in composition from the University of Cincinnati College-Conservatory of Music and has written for both Western and Chinese ensembles. His works have been performed around the world including in Japan, Mexico, Canada, Hungary, USA, and Singapore. In

addition to works for traditional instruments, Ho's output includes works for electro-acoustic and computer media. He is involved in research on issues related to music in modern society, music and organization, and music in multi-media productions. Ho is associate professor and head of composition at the Yong Siew Toh Conservatory of Music, National University of Singapore.

Daud Kosasih

The composer and teacher Daud Kosasih attended the Asian Institute for Liturgy and Music (AILM) in the Philippines where, in 1989, he earned a degree in church music. After receiving his degree he continued studying conducting and composition and received a graduate degree from Tainan Theological College and Seminary, Taiwan. As a composer he has worked with Francisco Feliciano, Ramon Santos, Carlton Young, and Yang Tshung Hsien. He currently serves as the President of the Medan (Indonesia) Choral Society.

Nelson Kwei

Kwei is a conductor, arranger, and teacher. He was educated in the UK at the Guildhall School of Music. He has since become a highly-honored conductor and recipient of numerous awards and commendations for his contributions to the field of choral music. He has been honored by organizations such as the Japanese Chamber of Commerce and Industry, the Petr Eben International Choral Competition, and the Choir Olympics held in Germany and China. Presently he is Chairman of the Choral Directors' Association, Singapore, and a member of Singapore's National Arts Council's Advisory Board for Choral Development.

Emmanuel Laureola

Composer and pianist Emmanuel Laureola was born in 1940 and resides in the Philippines. He has earned undergraduate and graduate degrees in piano performance and has played for numerous school and church choirs. He was a member of the Philippine Madrigal Singers from 1963–1983 serving, for a time, as assistant conductor and resident composer-arranger. While a member of this ensemble, he worked with its conductor and founder Andrea Veneracion. His compositions and arrangements include many Filipino folk songs as well as several compositions.

Augustinus Bambang Jusana

Born in 1970, Jusana attended the Parahyangan Catholic University in Bandung, Indonesia, where he sang in the university choir and studied conducting with Avip Priatna. He currently conducts the Maranatha Christian University Choir, Bandung; the Perbanas Institute of Economics Choir, Jakarta; and the Indosat Vocal Club Choir, Jakarta. He has toured with his choirs around Southeast Asia and as far as Germany, Greece, and Spain.

Fabian Obispo

Composer Fabian Obispo studied at the University of the Philippines and the Manhattan School of Music and now lives in New York. His early experiences writing for voice date to the late 1960s when he was a composer/arranger for the well-known Philippine Madrigal Singers. He then served until 1986 as the music director of the New York Philippine Folk Arts Festival. Today his time is spent as a freelance composer and sound designer. He has over a dozen musical productions to his name.

Avip Priatna

Priatna is a prominent conductor in Indonesia. He was born in 1964 and originally trained as a pianist. He has degrees in architecture from Parahyangan Catholic University in Bandung and in music from the Hochschule für Musik und Darstellende Kunst, Vienna. He currently serves as conductor of the Parahyangan Catholic University Choir, Batavia Madrigal Singers, and Jakarta Chamber Orchestra. With his choirs, Priatna has travelled across Asia and Europe conducting both Western choral repertoire as well as recent works from Southeast Asia.

Shui Jiang Tian

The Chinese composer and conductor Shui was born in 1964. His largely self-taught musical career began with study of er-hu and violin as a young boy. He later attended the Northwestern Polytechnic University in Shaanxi Province where he composed for and conducted the university's chorus and orchestra. Shui relocated to Singapore in 1991 where he has continued his activities as a conductor. His compositions have been performed in Asia as well as in Hungary, Italy, and the USA. Three of his works – *Usuli Boat Song*, *Cui Dong Cui*, and *Sing Sing So* – were recorded by the Philharmonic Chamber Choir, Singapore, for release in 1999.

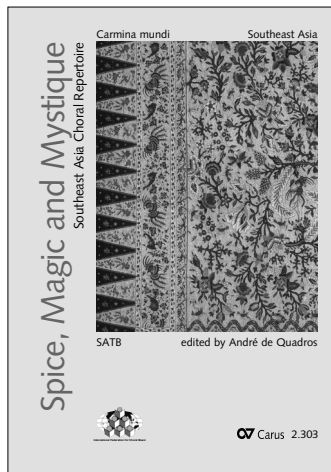
Inchai Srisuwan

Born in 1953, Srisuwan is an ethnomusicologist and composer living in Bangkok. He was born in Chiang Mai, northern Thailand, and received his first degree in church music at the Payap University. His studies continued in the 1980s at the Asian Institute for Liturgy and Music (AILEM) in the Philippines where he earned degrees in ethnomusicology and composition. His research has included the development of his own notational system to help disseminate the oral instrumental traditions of central Thailand. He now works as a church musician and as a composer.

Budi Susanto Yohanes

Budi Susanto was born in 1979 in Blitar, East Java, Indonesia, and originally trained as an electrical engineer. He is the founder and conductor of the Gracioso Sonora Choir for whom he writes many of his works. Today he is focused primarily on teaching voice, conducting, and arranging folk songs for Indonesian choirs. His widespread reputation as a composer has resulted in his receiving commissions and performances from around Southeast Asia and beyond.

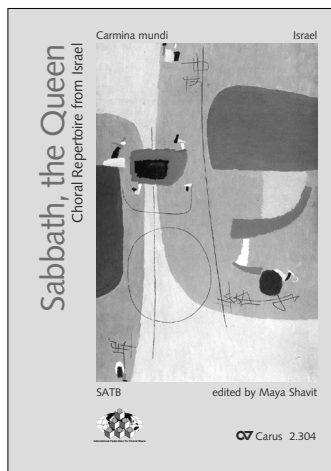
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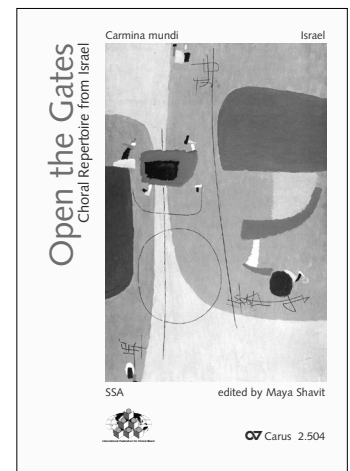
Carmina Mundi

International Choral Repertoire

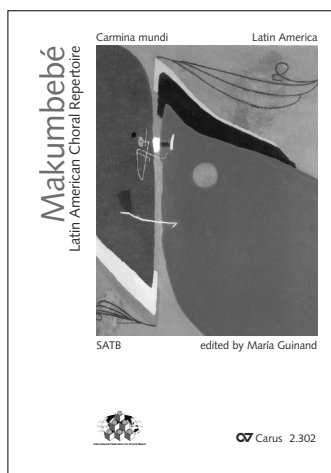
Spice, Magic and Mystique
Choral Repertoire from **Southeast Asia**
for mixed choir
edited by André de Quadros
Carus 2.303



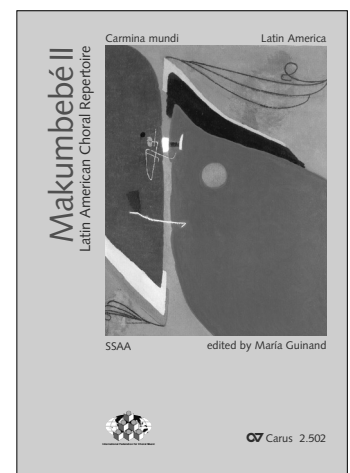
Sabbath, the Queen
Choral Repertoire from **Israel**
for mixed choir
edited by Maya Shavit
Carus 2.304



Open the Gates
Choral Repertoire from **Israel**
for equal voices
edited by Maya Shavit
Carus 2.504



Makumbé
Choral Repertoire from **Latin America**
for mixed choir
edited by María Guinand
Carus 2.302



Makumbé II
Choral Repertoire from **Latin America**
for equal voices
edited by María Guinand
Carus 2.502

Diese Reihe wird in Verbindung mit IFCM fortgesetzt. This series will be continued in cooperation with IFCM.