

CHORAL ADVENTURES

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EDP2301M

Sa Dakong Sikatan

Words by Dr. Jose Rizal

Music by Eudenic V. Palaruan

for SSAA and guitar

Sa Dakong Sikatan

Poem by Dr. Jose Rizal

Music by Eudenic V. Palaruan

Original text in Spanish *En el bello Oriente*

Sa dakong sikatan ng masayang araw
In the land of the rising of the joyous sun
May lupang sagana sa madlang karikatan
There is a home abundant of precious people
Nasinisiphayo ng palalong asal
That are oppressed by the arrogant foreigners
Yaan ang bayan ko
That is my country
Bayang minamahal
My beloved country

Mawalay sa kanya anong laking sakit
Such pain if put asunder
Salat sa ligaya maging sa pag-ibig
Deprived of happiness and love
Araw ay malanlam, malumbay ang langit
Days are gloomy, skies are miserable
Ay, aba, kung mamatay, kung 'di ka masilip
O, pity if I perish without beholding you

Sa baybaying Pasig mangga'y masisinsin
On the banks of Pasig there are mango trees
Sanga'y malalaki't sagana sa lilim
With strong branches and rich shades
Sa sariwang dahon araw ay kaaliw
Their fresh leaves play under the sun
At nakalulugod sa matang natingin
That give joy to the eyes

Sa may Silanganan ng masayang araw
In the joyful sun of the Orient
Bayang iniirong, puspos sa karikatan
My country is cherished, bathed in beauty
Lugami sa dusa, alipin kung turan
But there is much suffering, treated as a slave
Ang makapagliligtas kapaladpalaran
Happy are we when there is a redeemer

About the Composer

Eudenic Palaruan studied composition at the University of the Philippines College of Music. He is one of the resident composer-arrangers of the Philippine Madrigal Singers. He is currently an associate professor at the School of Church Music in Singapore Bible College and the choral director of the Singapore Symphony Chorus.

This piece was premiered by the San Miguel Master Chorale at the International Symposium for Choral Music in Kyoto Japan 2005.

Range: A3-E4

Difficulty: Medium difficult

Description: This piece was written for SSAA with a guitar ostinato. It may be performed with soft, improvisational percussion using instruments such as the *kubing* (Filipino Jew's harp), *bungkaka* (Filipino bamboo clapper), and the *tongatong* (Filipino bamboo tube-stomper).

Stylistic features: Melodically-oriented, polyphonic, ethereal texture.

Technical challenges: Language comprehension, since most words are in archaic Tagalog. Piece is non-tonal, but rather modal. Textural challenge, since *sotto voce* is advised throughout the whole piece.

Pedagogical value: Choristers will benefit from learning about a piece of Filipino literature written by a national hero. This piece reintroduces a modal melody that resembles an old singing practice called *kumintang*. It captures the feel of *tempo di Pattong*, a gong-playing tradition in the northern mountains of the Philippines which is characterized by a regular walking pace.

Performance suggestions: Towards the end of the music, the composer indicates *diminuendo a niente*. To better capture the sound from afar, the singers may slowly scatter on stage and slowly exit while singing. The conductor should not cut the choir abruptly but rather let the sound disappear naturally.

Graphic Rehearsal Guide

Formal outline	Intro	A	A'	B	A''	B'	A'''
Measures	1	2-13	14-27	28-35	36-49	50-57	58-End
Tempo	Tempo di Pattong ♩ = 120						
Part-work		Unison	Melody	Call-and-response melody, harmony	Imitation	Imitation, harmony	Imitation
			Imitation		Melody	Melody, harmony	Melody
			Imitation		Imitation	Imitation, harmony	Aleatoric singing
			Melody		Melody, harmony	Drone	
Text sequence		Verse 1	Verse 1	Verse 2	Verse 3	Verse 4	Verse 1

Mula sa Kastilang tula ni Dr. Jose Rizal
'En el bello Oriente'

Sa Dakong Sikatan

for SSAA chorus with accompaniment

Poem by Dr. Jose Rizal, trans. Juan Gutierrez

Music by Eudenic V. Palaruan

Tempo di Pattong ♩ = 120

Soprano 1
Sa da-kong si-ka - tan ng ma-sa-yang a - raw, ___

Soprano 2
Sa da-kong si-ka - tan ng ma-sa-yang a - raw, ___

Alto 1
Sa da-kong si-ka - tan ng ma-sa-yang a - raw, ___

Alto 2
Sa da-kong si-ka - tan ng ma-sa-yang a - raw, ___

*Guitar *p*

**If guitar is not possible, this may be played on the piano or harp. The same pattern is to be played until the end as indicated.
Soft Filipino percussion like the kubing or bungka are optional additions to the accompaniment.*

6

S1
May lu-pang sa - ga - na sa mad-lang ka - rik - tan, ___ Na - si - ni - sip - ha - yo

S2
May lu-pang sa - ga - na sa mad-lang ka - rik - tan, ___ Na - si - ni - sip - ha - yo

A1
May lu-pang sa - ga - na sa mad-lang ka - rik - tan, ___ Na - si - ni - sip - ha - yo

A2
May lu-pang sa - ga - na sa mad-lang ka - rik - tan, ___ Na - si - ni - sip - ha - yo



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10

S1
ng pa-la-long a - sal, _____ Yaan ang ba-yan ko; ba - yang mi-na - ma-hal. _____

S2
ng pa-la-long a - sal, _____ Yaan ang ba-yan ko; ba - yang mi-na - ma-hal. _____

A1
ng pa-la-long a - sal, _____ Yaan ang ba-yan ko; ba - yang mi-na - ma-hal. _____

A2
ng pa-la-long a - sal, _____ Yaan ang ba-yan ko; ba - yang mi-na - ma-hal. _____

15

S1
Sa da-kong si - ka - tan ng ma-sa - yang a - raw, _____ May lu-pang sa - ga - na

S2
Sa da-kong si - ka - tan ng ma-sa - yang a - raw, _____

19

S1
sa mad-lang ka-rik - tan, _____ Na-si - ni-sip-ha - yo ng pa-la-long a - sal, _____

S2
_____ May lu-pang sa - ga - na sa mad lang ka - rik - tan, _____ Na-si - ni-sip

23

S1
Yaan ang ba-yan ko; ba - yang mi-na - ma-hal.

S2
ha - yo ng pa-la-long a - sal, Yaan ang ba-yan ko; ba -

A1
Yaan ang ba-yan ko; ba - yang mi-na - ma-hal.

A2
Yaan ang ba-yan ko; ba - yang mi-na - ma-hal.

27

S1
mf
Sa-lat sa li-

S2
f
yang mi-na - ma-hal. Ma - wa - lay sa kan-ya a - nong la-king sa - kit,

A1
mf
Sa-lat sa li-

A2
f
Ma - wa - lay sa kan-ya a - nong la-king sa - kit,

31

S1
ga - ya, ma-ging sa pag-i - big, ma-lum-bay ang la - ngit, _____

S2
— A - raw ay ma-lam - lam, ma-lum-bay ang la - ngit, _____

A1
ga - ya, ma-ging sa pag-i - big, Ay, a - ba, kung ma-ma

A2
— A - raw ay ma-lam - lam, Ay, a - ba, kung ma-ma

34

S1
kung'di ka ma-si - lip, _____

S2
kung'di ka ma-si - lip, _____

A1
tay; ah _____ Sa bay-ba-ying

A2
tay; _____ *mf* Sa bay-ba-ying Pa - sig mang-ga'y ma-si-sin-sin, _____

39

S1 Sa - nga'y ma-la-la - ki't sa-ga-na sa li -

S2 Sa - nga'y ma-la-la-ki't sa - ga-na sa li - lim,

A1 Pa - sig mang ga'y ma-si-sin - sin,

A2

43

S1 lim, Sa sa-ri-wang da-hon a-raw ay ka - a - liw,

S2 Sa sa-ri-wang da-hon a-raw ay ka - a-liw, At na-ka-lu - lu-god sa ma

A1 Sa sa-ri-wang da-hon a-raw ay ka - a - liw, At

A2 Sa sa-ri-wang da-hon a-raw ay ka - a-liw, At na-ka-lu - lu-god sa ma

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S1
li - pin kung tu - ran, ka - pa - lad - pa - la - ran.

S2
li - pin kung tu - ran, ka - pa - lad - pa - la - ran.

A1
Ang ma-ka-pag - li - lig - tas; ah

A2
Ang ma-ka-pag - li - lig - tas, ah

59

S1
mf
Sa da-kong si - ka - tan ng ma-sa-yang a - raw,

S2
mf
Sa da-kong si-ka-tan ng ma-sa-yang a - raw, May lu-pang sa-ga - na

individual ad lib singing in differing tempo and rhythm until the end of the line.

A1
Sa da - kong si - ka - tan ng a - raw.

random singing continues

Drone: to be sustained until the end of the line.

A2
Hng...

63

S1
May lu-pang sa - ga - na sa mad-lang ka - rik - tan, _____ Na si-ni-sip

S2
sa mad-lang ka-rik - tan, _____ Na si-ni-sip ha - yo ng pa-la-long a - sal, _____

A1

A2

67

S1
ha - yo ng pa-la-long a - sal, _____ Yaan ang ba - yan

S2
_____ Yaan ang ba - yan ko, ba - yang mi - na - ma - hal. _____ *dim. a niente*

A1

A2

70 *dim. a niente*

S1 ko, ba-yang mi-na-ma - hal.

S2 *dim. a niente*

A1 *dim. a niente*

A2 *dim. a niente*

dim. a niente

Perusai