


# Kanta Binisayá Choral Collection



Arranged by  
**Stephen Q. Lagarde**

*Cha Cha Barsilon*

SATB  
Piano



**MUZIKSEA**



## Arranger's Note

The lyrics of the song “Cha Cha Barsilon” were taken from the book entitled, “Lineyte-Samarnon Zarzuela (1899-1977): History and Aesthetics” by Dr. Clarita Filipinas of the Divine Word University. Written by Agustin El O’Mora, the song is an adaptation of a popular cha-cha tune learned by most Filipinos during the American Occupation. The song was sung by the characters of a play entitled, “Up Limit Pati an Gugma (Even Love is Off Limits)” written by *poet laureate* Iluminado Lucente, who, during the play, were learning to dance the cha-cha. The play was probably shown for the first time in Tacloban on June 30, 1945. This song was arranged to suit the nature and requisites of choral singing for a developing choir.

Filipinas (1991) explained that eminent personalities like Lucente and O’Mora used bawdy, humorous, light, and funny songs like “Cha Cha Barsilon” to counterpoint the heavy emotional ambiance that the hero and heroine found themselves entangled with. Songs of this sort are historically and culturally significant for the following reasons: First, they portray and demonstrate the myriad of influences that American colonialism brought upon the Philippines and secondly, the song showcases how something foreign can be appropriated to portray the Filipino, particularly Eastern Visayan, perspective and worldview. Thus, “Cha Cha Barsilon” can be used as an effective vehicle in not only teaching music but history and culture, as well.

Cha cha cha pa ukpaw napitik	Cha cha cha hops and skips
Cha cha cha an sayaw ni Gasik	Cha cha cha the dance of Gasik
Cha cha cha biksalay an urog	Cha cha cha steps are usually done
Cha cha cha nagpupurog-putog	Cha cha cha stomping and a shake
May pag-isol ngan may man pag-unhan	There are steps that goes backward and forward
May pagkadto, may pagkanhi man	Some steps advance and some retreat
Madukot, mabulag man usahay	Sticking close and distancing sometimes
Masunod man liwat, malikay	Follows and yet pulling back
Cha cha cha nagtitikarasa	Cha cha cha it surely feels delightful
Cha cha cha kon nagkaka-usa	Cha cha cha when we dance as one
Cha cha cha ti-il ig i-itsa	Cha cha cha throw a leg up
Cha cha cha nag-a-atsa-atsa	Cha cha cha do it with the left, right, left, right

This choral arrangement was used as a contest piece during the 75<sup>th</sup> Leyte Landing Anniversary Choral Competition held on October 15, 2019. It is part of the repertoire of the Sinirangan Chamber Singers.

**The Kanta Binisayá Choral Collection** is a treasure trove of folk and traditional songs of Eastern Visayas, Philippines. Its main objective is to promote and disseminate the rich musical heritage of the region through choral singing as well as help enrich the teaching of music in various school and community settings. The choral collection consists of 17 songs arranged by Stephen Q Lagarde, a former Associate Professor of the University of the Philippines Tacloban College and former Director of the Leyte Samar Heritage Center. These songs, which may be performed by a wide variety of mixed choirs, range from easy to moderately difficult.

## Performance Notes

Based on the lyrics written by O'Mora, choirs are urged to fulfill the following performance guidelines:

1. The song should be performed by clearly presenting a funny, fictional, male character named Gasik who is taught to dance the cha-cha to no avail. He is, in Binisayá, a person who is referred to as *padag*. This means that his coordination is very poor and is hopelessly out of rhythm. As a character, Gasik should be the center of attention in the performance to allow the audience to understand the storyline that the lyrics portray. The interaction between him and the choir should be carefully planned and rehearsed.
2. Consistent with the inherent character of the people of Eastern Visayas, the song should be performed in a light, happy and bouncy manner.
3. Although the printed score indicates a piano accompaniment, a guitar may be used to accompany the choir during its performance.
4. Other percussion instruments appropriate to a cha-cha tune (e.g., cowbell, maracas) may be used to further enhance the liveliness of this piece of music. For instance, a cowbell must be used from measures 31 to 41 and 59 to 74 for the following reasons: a) to add authenticity to the cha-cha performance, and b) to keep the song's rhythmic pulse steady and consistent.
5. Measures 59 to 74 may be repeated *ad libitum* or upon the conductor's discretion. Doing so can be an effective strategy in encouraging some amount of audience participation.
6. Minimal choreography and/or dramatization should be used to further enliven the song. Dance movements, however, should be simple, easy, and uncomplicated because the choreographic element should never impede in the effective performance of this fun song. The choral elements of the song (e.g., vocal quality, tonal precision, choral blend) should be considered as more important than the choreography.

# Cha Cha Barsilon

SATB with piano

Arranged by Stephen Q. Lagarde

Fun, exciting and with energy

Soprano  
Cha cha cha cha cha cha cha Wop! Hah! Cha cha

Alto  
Cha cha cha cha cha cha cha Wop! Hah! Cha cha

Tenor  
Cha cha cha cha cha cha cha Wop! Hah! Uy! Cha cha

Bass  
Cha cha cha cha cha cha cha Wop! Hah! Uy! Cha cha

Piano  
Fun, exciting and with energy



Unauthorised duplication  
of this score is illegal

4

S  
cha na uk-paw na pi - tik      Chacha cha, an sa-yaw ni Ga - sik      Chacha

A  
cha na uk-paw na pi - tik      Chacha cha, an sa-yaw ni Ga - sik      Chacha

T  
cha na uk-paw na pi - tik      Chacha cha an sa-yaw ni Ga - sik      Chacha

B  
cha na uk-paw na pi tik      Chacha cha an sa-yaw ni Ga - sik      Chacha

Pno

8

S  
cha bik-sa-lay an u - rög      Chacha cha nag pu - pu rug pu - tog      Maypag

A  
cha bik-sa-lay an u - rög      Chacha cha nag pu - pu rug pu - tog      Maypag

T  
cha bik-sa-lay an u - rög      Chacha cha nag pu - pu rug pu - tog      Maypag

B  
cha bik-sa-lay an u - rog      Chacha cha nag pu - pu rug pu - tog      Maypag

Pno

12

S  
i - sol ngan may man pag - un - han\_ May pag - kad - to may pag kan - hi man Ma du -

A  
i - sol ngan may man pag - un - han\_ May pag - kad - to may pag kan - hi man

T  
i - sol ngan may man pag - un - han\_ May pag - kad - to may pag kan - hi man

B  
i - sol ngan may man pag - un - han\_ May pag - kad - to may pag kan - hi man

Pno

16

S  
kot ma - bu - lag man u - sa - hay\_ Ma - su - nod man li - wat ma - li - kay ngan ma - li - kay

A  
Oo Ma - su - nod man li - wat ma - li - kay ngan ma - li - kay

T  
Oo Ma - su - nod man li - wat ma - li - kay ngan ma - su -

B  
Oo Ma - su - nod man li - wat ma - li - kay ngan ma - su -

Pno

20

S  
ngan ma - li - kay li - kay li - kay, li - kay!

A  
ngan ma - li - kay li - kay li - kay, li - kay!

T  
8 nod ngan ma - su - nod su - nod su nod! Cha cha

B  
nod ngan ma - su nod su - nod su - nod Cha cha

Pno

23

S  
Cha cha cha cha cha cha cha cha cha cha cha cha cha cha cha cha

A  
Cha chacha cha cha cha cha cha cha cha chacha cha cha cha cha cha

T  
8 cha nag ti - ti - ka - ra - sa Cha cha cha kon nag - ka - ka - u - sa Cha cha

B  
cha nag ti - ti - ka - ra - sa Cha cha cha kon nag - ka - ka - u - sa Cha cha

Pno

27

S  
cha cha cha cha cha cha cha cha cha cha cha cha ra cha cha! Na uk-paw na pi-

A  
cha chacha cha cha cha cha cha cha cha cha cha ra cha cha! *pp* Na uk-paw na pi-

T  
8  
cha ti - il ig i - it - sa Chacha cha nag-a - at-sa-at - sa Na uk-paw na pi-

B  
cha ti - il ig i - it - sa Chacha cha nag-a - at-sa-at - sa Na uk-paw na pi-

Pno

*Spoken and whispered in rap style with increaisng intensity*

31

S  
tik an sa-yaw ni Ga - sik bik-sa-lay an u - rog nag-pu-pu-rog-pu - tog Ga-sik Ga-sik

A  
tik an sa-yaw ni Ga - sik bik-sa-lay an u - rog nag-pu-pu-rog-pu - tog Ga-sik Ga-sik

T  
8  
tik an sa-yaw ni Ga - sik bik-sa-lay an u - rog nag-pu-pu-rog-pu - tog Ga-sik pi-

B  
tik an sa-yaw ni Ga - sik bik-sa-lay an u - rog nag-pu-pu-rog-pu - tog Ga-sik pi-

Pno  
*cowbell*



35 *pp*

S  
pi-tik, bik-sa-lay pi-tik Ga-sik pi-tik bik-sa-lay pi - tik pi-tik pi-tik pi-tik pi-

A  
pi-tik, bik-sa-lay pi-tik Ga-sik pi-tik bik-sa-lay pi - tik pi-tik pi-tik pi-tik pi-

T  
tik pi-tik bik-sa-lay pi - tik Ga-sik pi - tik pi-tik bik-sa-lay pi - tik pi-tik pi-tik pi-tik pi-

B  
tik pi-tik bik-sa-lay pi - tik Ga-sik pi - tik pi-tik bik-sa-lay pi - tik pi-tik pi-tik pi-tik pi-

Pno

39 *ff*

S  
tik pi - tik pi - tik pi - tik pi - tik pi - tik pi - tik pi - tik! Pi -

A  
tik pi - tik pi - tik pi - tik pi - tik pi - tik pi - tik pi tik! Pi -

T  
tik pi - tik pi - tik pi - tik pi - tik pi - tik pi - tik pi - tik pi - nod! Pi -

B  
tik pi - tik pi - tik pi - tik pi - tik pi - tik pi - tik pi nod! Cha cha

Pno

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To purchase the score, please visit  
**[www.muziksea.com](http://www.muziksea.com)**

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50

S  
Cha cha ra cha cha cha cha cha cha Cha cha ra cha cha cha cha cha cha cha

A  
tik Ga sik pi-tik Ga sik pi - tik Ga-sik pi-tik Ga sik pi - tik Ga sik pi - tik Ga sik pi - tik bik-sa - lay pi-

T  
tik Ga-sik pi - tik Ga-sik pi - tik Ga-sik pi - tik bik-sa - lay pi-

B  
cha nag-ti - ti - ka - ra - sa Cha cha cha kon nag-ka-ka - u sa Cha cha

Pno

54

S  
Cha cha ra cha cha cha cha cha cha Cha cha ra cha cha cha cha Ga-sik pi-

A  
tik Ga sik pi-tik Ga sik pi - tik Ga-sik pi-tik Ga sik pi - tik Ga sik pi-tik Ga-sik pi - tik Ga sik pi-

T  
tik Ga-sik pi - tik Ga-sik pi - tik Ga-sik pi - tik Ga sik pi-

B  
cha ti - il ig i - it - sa Cha cha cha nag-a - at - sa - at - sa Ga-sik pi-

Pno

Note: As a way of encouraging audience participation, the choir may repeat the song *ad libitum* from measure 59 onwards.

58

S  
tik Ga sik pi-tik! Cha cha ra cha cha cha cha cha Cha cha ra cha cha

A  
tik Ga sik pi tik! Cha cha ra cha cha cha cha cha Cha cha ra cha cha

T  
tik Ga sik pi-tik! Cha cha cha cha cha cha cha Cha cha cha

B  
tik Ga sik pi-tik! Cha cha cha cha cha cha cha Cha cha cha

Pno

62

S  
cha cha cha cha cha cha Cha cha ra cha cha cha cha ra Cha ra cha cha cha cha cha

A  
cha cha ra Cha cha ra cha cha cha cha ra Cha ra cha cha cha cha cha

T  
cha cha cha ra Cha cha cha cha cha cha ra Cha ra cha cha cha cha cha

B  
cha cha cha ra Cha cha cha cha cha cha ra Cha ra cha cha cha cha cha

Pno

66

1. 2.

S  
cha cha cha cha cha cha cha cha cha cha cha cha

A  
cha cha cha cha cha cha cha cha cha cha cha cha

T  
8  
cha cha cha cha cha cha cha cha cha cha cha cha

B  
cha cha cha cha cha cha cha cha cha cha cha cha

Pno

70

S  
cha cha cha cha cha cha cha cha cha cha cha cha cha!

A  
cha cha cha cha cha cha cha cha cha cha cha cha cha!

T  
8  
cha cha cha cha cha cha cha cha cha cha cha cha cha!

B  
cha cha cha cha cha cha cha cha cha cha cha cha!

Pno