

commissioned by the Cultural Center of the Philippines for the Andrea O. Veneracion International Choral Festival, Manila 2017

PERUSAL SCORE
DO NOT PHOTOCOPY

isinulat para sa mga nasalanta ng bagyong Yolanda

ILY MATTHEW MANIANO

DALUYONG

for SATB Mixed Choir

text by Joey Vargas

Ily Matthew Maniano Choral Work © 2017
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www.ilymatthewmaniano.com

durata ca. 4'30-36"

DALUYONG

Text by Joey Vargas

DALUYONG

*Dugo ang kulay ng langit
habang payapa ang paghinga ng mga laot,
Sa bawat pagsilay ng sinaunang apoy na hindi nauupos*

*Dambuhala – hilakbot – delubyo – ang sumaklot,
Dumadagundong – nang humagunot – umaalimpuyo
Ang – nananalantang ragasa – dagsa ng daluyong.*

*Dugo ang kulay ng langit
habang payapa nang namamahinga ang mga laot,
Sa muling pagsilang ng sinaunang apoy na nagpapatuloy.*

SURGE

Blood is the color of the heavens
as the open sea tranquilly breathes,
every time the inconsumable ancient fire glimpses.

Monstrous – terror – deluge – grabs,
Roars – when it bellows – howls ,
The – devastating rush – surge of the waves.

Blood is the color of the heavens
as the open sea already tranquilly rests,
the next time the incessant ancient fire rises.

Daluyong is a tribute to Yolanda victims and survivors. It may be taken as a lamentation, a dirge for those who perished; yet also a celebration of the Filipino spirit: unshakable, stronger than the strongest storm.

Daluyong has three parts: the calm before the storm, the storm, and the aftermath. The text uses blood and water as important imageries for both life and death. The skies will have touches of red, the color of blood, every time the sun rises or sets. Common folk could tell sometimes whether a storm is coming just by looking at how bloody the skies are. The text also presents the cyclic movement of life as the sun rises every day. The sun is always a symbol of new life, new beginning.

The second verse is a combination of two interwoven verses:

- | | |
|----------------------------|-----------------------------|
| a. Dambuhala, delubyo! | b. Hilakbot ang sumaklot |
| Dumadagundong, umaalimpuyo | nang humagunot |
| ang dagsa ng daluyong. | (ang) nananalantang ragasa. |

This is an attempt to capture how varied people's thoughts were during the typhoon; but the thoughts may also be taken collectively as that of fear, terror. Adding to this attempt at capturing the experiences of those who had been gripped by this tragic moment, there is an inclusion of a part when singers would, with empathy, mention losing people much loved.

The singers are highly encouraged to read these snippets of stories from survivors to convey the severity of Yolanda's scourge, a simple attempt to let them at least imagine a piece of what had transpired.

November 8, 2013, Typhoon Yolanda (Haiyan), the strongest storm recorded at landfall causing catastrophic destruction in the Visayas region of the Philippines. Millions of people have been affected; many have perished; many have been left homeless; and two months after, bodies were still being found. It is the deadliest Philippine typhoon on record, killing at least 6,300 people. Some even say that whenever the wind rises and hear the indescribable wail of the wild sea, they still hear the howl of Yolanda.

Story 1

Col. Fermin Carangan was on duty at the Tacloban airport when Yolanda made landfall. As the airport was by the ocean, the military office was washed away including some personnel that vanished into the dark sea. The Col. managed to grab a plank and as he was swimming, he saw a boy floating, hugging a coconut tree. He swam towards him and felt a sudden responsibility towards the little guy. They swam and floated for 6 hours, swept to the next island and at one point, the boy, cold and exhausted, asked permission if he could "sleep". Col. Carangan screamed at him to keep pushing, as they were close to the shore. The two survived.

Story 2

Joy and Michael had 3 daughters. Mikaela Joy, 9, Michelle Ivory, 4, and Miley Faith, 2. They were with her in a bridge, standing where they always stood whenever there's a storm. At 6 in the morning the rain began to fall, the water rose and the crowd moved up as high as they could. Waves came twice the height of a man, lashing against the bridge and pillars, sweeping Joy out into the water. Joy hung on to a log, Miley Faith in her arms. It would have been all right, she said, until an electric post slammed against the back of her neck and so Joy fell. Sucked into the water, an 8-months-pregnant woman who couldn't swim clutching a two-year-old baby who couldn't cry. When Joy resurfaced, Miley Faith was gone. As she let herself be swept along further upstream she saw her 9-year old daughter clinging to the post between her brothers-in-law. All 4 held on to pocked cement for more than an hour.

As the waves stopped and the current slowed, Joy heard his husband shouting from the rooftop of a building. Michael had held on to 4-year-old Michelle Ivory, who survived swimming from rooftop to rooftop with a bleeding foot. I'm sorry, I lost her, Joy's words to Michael. They found Miley Faith near the bridge, close to where Joy lost her in the water. They took the small dead body to the church for a blessing, and then buried her, along with many others who found their father and brother and sister and son on the shores of Tanauan. Joy had an ultrasound months ago. She was frightened she would lose one more daughter. It took 8 hours until the baby kicked. Joy says she used to weep every night. She missed her youngest, the funniest, sweetest baby who set the family laughing. She will name the baby Megan Faith, after her dead daughter.

Story 3

"I was four months pregnant when Yolanda hit. At about 5 a.m. my husband sent me and Althea to a house we thought was far enough from the coast. But it wasn't far enough as the house was instantly flooded when the big waves came. Althea and I struggled to get out as a big fridge blocked the door. Thankfully, one of the neighbours kicked the door in from outside, and we all fled to another, stronger and larger house. I saw waves 20 feet high, one after another. Inside, the water level kept rising. It was ice-cold. I took my daughter's hand, held it tightly and with all my energy as I swam to the second floor. We stayed there for nearly 10 hours. People around us were crying, praying, begging for help... I don't know how I found the strength, but I remember telling myself, "Yolanda, you may be strong! But a mother's love is stronger."

Rhea Macavili Milado, 24

Story 4

Yolanda cut through Tacloban like a scythe, sending walls of water across the downtown area in a furious rush, toppling power lines and felling houses, wrecking trucks and cars totally and, in many cases, ending lives. Dozens of corpses turned up under piles of rubble. Some bodies lined the roadside, covered in blankets, staining the pavement with bright red blood. The Tenegra family had huddled together in their shanty believing it could weather the storm as it had always done in the past. But as the water rose with astonishing speed, the house toppled over, sweeping away the occupants, including Tenegra's husband and her other daughter. They were able to scramble to safety, but the youngest Tenegra was spun around by the current along with the deadly debris. "I crawled over to her, and I tried to pull her up. But she was too weak. It seemed she had already given up," the mother said. "And then I just let go," she said, crying.

High school teacher Bernadette Tenegra, 44, would never forget the last words of her daughter. "Ma, just let go. Save yourself," said the girl, whose body was pierced by wooden splinters from houses crushed by Super typhoon "Yolanda." "I was holding her and I kept telling her to hang on, that I was going to bring her up. But she just gave up," said Tenegra, her face contorted in grief.

Story 5

“Our family was awakened by a strong gusty wind that seemed to lift our house off the ground. The situation became worse until suddenly, an enormous volume of water engulfed our tiny house and eventually submerged it. We hurriedly swam to a nearby coconut tree, hopeful, that we could hold something on to until the water subsides. I was with my two brothers in one coconut tree, while my parents were on another not far from us. All hopes disappeared when a bigger wave, strong and so fast that struck us off the coconut trees like fruits being slowly peeled from the tree. I glanced at my two brothers to make sure they were still there, but they were gone. That was the last I saw of them. The next thing I remember was that I was being dragged deeper into the sea by the strong current, couldn't breathe, and then came darkness. When I regained consciousness, I was afloat near a worn-out wooden boat. Along the way, I got struck on the face by a floating galvanized iron. I never cared whether the wound was deep because I was far keener on saving my life. I landed near the municipal hall more than 500 meters away from where our house originally stood. My face was profusely bleeding when some people took me in for first aid treatment. Two days after the typhoon, I started looking for my family. My mother's remains were found in the rubble within our barangay. The bodies of my father and brothers were never recovered.”

The survivor, Nico Milo, is a 12 year old, from Tanauan, Leyte, one of the municipalities hardest hit by the typhoon. Nico is currently staying with an uncle. He was among the first pupils who eagerly reported for class a month after the devastation. When asked how he has been coping after what happened, he replied that he is very sad after losing his family. When asked how he feels about going back to school, he readily answered, “I am excited because I will be with my classmates again, and we have a new classroom!”

**stories told by survivors, written and retold by Erlinda Dolly Tan, Pat Evangelista, Sandar Linn, and Mercedes D. Sarmiento*



About the Composer

Ily is one of the emerging composers and arrangers in the Philippine and International choral scene. A Music Education graduate at the University of the Philippines College of Music, his love for choral music is what eventually opened doors for him as a composer, arranger, soloist and choral clinician. His works have been commissioned and performed by some of the world's best choirs and vocal groups such as the King's Singers and the Swingles, to name a few. Aside from music, Ily's into graphic arts and photography, where his photos got featured in *National Geographic* and *El Pais*. He currently sings Countertenor & also the resident arranger and composer of the Philippine Madrigal Singers. To find more of his works, visit www.matthewworldnomad.com

About the Writer

Joey hails from Catanduanes, an island province east of the Philippines that is always ravaged by typhoons that it became known as the *Land of the Howling Winds*. A Communication Arts major in Writing graduate of the University of the Philippines Los Baños, he writes poetry, short stories, and theater plays. In the fields of arts management and theater: he has conducted researches and immersions in various communities in the country; taught theater in the University; founded and directed various art companies and festivals; and directed theater, dance theater productions, and choral concerts. He currently sings Bass with the Philippine Madrigal Singers.



PRONUNCIATION GUIDE

All vowels are very open, similar to Spanish and Italian.

VOWELS

	FILIPINO	ENGLISH APPROXIMATION
a	<u>A</u> ng, da <u>l</u> uyong	f <u>i</u> re
e	de <u>l</u> ubyo	se <u>n</u> d, me <u>n</u> d
i	hi <u>l</u> akbot, langi <u>t</u>	se <u>a</u> , ea <u>s</u> tern
o	du <u>g</u> o, apo <u>y</u>	mo <u>r</u> e, fo <u>r</u>
u	da <u>m</u> buhala	so <u>o</u> n, mo <u>o</u> n

CONSONANTS

ʔ	naʔuʔupos, dagsaʔ	the catch in uh-oh, (glottal stop)
b	<u>b</u> awat	<u>b</u> est
d	<u>d</u> ambuhala, <u>d</u> elubyo	<u>d</u> awn
g	du <u>g</u> o, pa <u>g</u> silay	go <u>l</u> d, lo <u>g</u>
h	<u>h</u> abang	<u>h</u> igh
j	apo <u>y</u> , nagpa <u>p</u> atulo <u>y</u>	y <u>o</u> , ye <u>s</u> terday
k	hi <u>k</u> labot	ski <u>l</u> l (unaspirated)
l	lan <u>g</u> it	la <u>m</u> b
m	<u>m</u> ga	<u>m</u> ake
n	<u>n</u> ang	<u>n</u> eed
ŋ	a <u>ng</u> , na <u>ng</u>	si <u>ng</u> , ta <u>nk</u>
p	pa <u>p</u> apa	pe <u>s</u> t, pa <u>i</u> nt
r	ra <u>g</u> asa	(rolled r) like rap <u>i</u> do in Spanish
s	<u>s</u> a	<u>s</u> inger
t	hi <u>t</u> labot	sto <u>p</u> (unaspirated) like tap <u>a</u> s in Spanish
w	ba <u>w</u> at	<u>w</u> ow

SPECIAL WORDS:

ang	pronounced as aŋ
ng	naŋ
nang	naŋ
mga	maŋa

NOTES: ´ - denotes accent on syllable. eg. *dugó, kuláy, sinaúnang, láot, etc...*

Dugóʔ aŋ kúlaj naŋ lánit
Hábaŋ pajápa ʔaŋ paghiŋá naŋ maŋá láʔot,
Sa báwat pagsílaj naŋ sinaúnaŋ apóŋ
Na hindiʔ naʔuʔúpos.

Dambuhála hilakbót delúbjo aŋ sumaklót,
Dumadagundónŋ naŋ humagúnot umaʔalimpújoʔ
Aŋ nananalantánŋ ragasáʔ
Dagsáʔ naŋ dalújoŋ.

Dugóʔ aŋ kúlaj naŋ lánit
Hábaŋ pajápaʔ naŋ namámahiŋa aŋ maŋá láʔot,
Sa mulíŋ pagsílaŋ naŋ sinaúnaŋ apóŋ
Na nagpapatúloj.

DALUYONG

isinulat para sa mga nasalanta ng bagyong Yolanda

PERUSAL SCORE
DO NOT PHOTOCOPY

dur. ca. 4'30-36"

Tempo I Andante ♩ = 76 - 80

Ily Matthew Maniano
text by Joey Vargas

SOPRANO *pp* *very calm*

ALTO *pp* *very calm*

TENOR *pp* *very calm*

BASS *pp* *very calm*

Du - go ang ku - lay ng la - ngit, Du - go ang

Du - go ang ku - lay ng la - ngit, Du - go ang

Du - go ang ku - lay ng la - ngit, Du - go ang

Du - go ang ku - lay ng la - ngit, Du - go ang

6

ku - lay ng la - ngit ha - bang pa - ya - pa ang pag - hi -

ku - lay ng la - ngit ha - bang pa - ya - pa ang pag - hi -

ku - lay ng la - ngit ha - bang pa - ya - pa ang pag - hi -

ku - lay ng la - ngit ha - bang pa - ya - pa ang pag - hi -

12

nga ng m - ga la - - - ot ,

nga ng m - ga la - - - ot ,

nga ng m - ga la - - - ot ,

nga ng m - ga la - - - ot

17 *sub ff*

Sa ba - wat pag - si - lay ng si - na - u - nang a -

sub ff

Sa ba - wat pag - si - lay ng si - na - u - nang a -

sub ff

Sa ba - wat pag - si - lay ng si - na - u - nang a -

sub ff

Sa ba - wat pag - si - lay ng si - na - u - nang a -

23 *Soprano Solo* *tutti sopranos*

poy Na hin - di na - u - u - pos na - hin - di na - u - u - pos

poy *sub pp* na hin - di na - u - u - po -

poy *sub pp* na hin - di na - u - u - pos

poy *sub pp* na hin - di na - u - u - pos

Tempo II ca. ♩ = 116

30 * SAT 1st time: *whisper* 2nd time: *voiced*

p lu lu lu lu lu lu lu lu *p* lu lu lu lu lu lu lu lu

p (o) *p* da la la la la la la la da la la la la la la la lal

p da la la la la la la la lu lu lu lu lu lu lu lu

pp hmm

Note ! - All (lal) and (lul) close immediately to (1)

4 33 2. *p* *p*

lu lu lu lu lu lu lu lul da la la la la la la la

da la la la la la la la lal da la la la la la la la lal

lu lu lu lu lu lu lu lul da la la la

da la la la la la la la lal da la la la la lal

35

lal da la la la lu lu lu lu yong

da la la la da la la la lu yong da la da la la la lal

da la la la lal da la la la lal da la la la lal

da la la la lal da la la la lal da la la la lal lu lu lu lu

37

da la la la la la la la lal

p lu lu lu lu lu lu lu lul lu lu lu lu lu lu lu lu

sub p da la la la la la la la lal da la la la la la la la lal

sub p lul lu lu lu lu lu lu lu

PERUSAL SCORE

39

da 1

lul

da 1

lul

da 1

lul

da 1

lul

41

da 1

yong

yong,

yong,

da 1

yong

yong,

yong,

43

da

yong

da

la

da

yong

da

la

6 44 *stomp* *f*

Dam - - - bu - ha - la hi - lak -

stomp *mf* *mf*

da la la la la la la la la la da la la la la la la la la

8 *stomp* *f*

Dam - - - bu - ha - la hi - lak -

stomp *mf*

da la la la la la la la la da la la la la la la la la

46

bot de-lub - yo ang su-mak - lot

stomp *mf*

da la la la la la la la la la da la la la la la la la la

8 *stomp*

bot de-lub - yo ang su-mak - lot

stomp

da la la la la la la la la da la la la la la la la la

48 *ff*

Dam - - - bu - ha - la hi - lak -

f

da la la la la la la la la la da la la la la la la la la

8 *ff*

Dam - - - bu - ha - la hi - lak -

f

da la la la la la la la la da la la la la la la la la

50

bot de-lub - yo ang su-mak - lot

da la

bot de-lub - yo ang su-mak - lot

da la

52

du - ma - da - gun - dong nang hu - ma - gu - not

du - ma - da - gun - dong nang hu -

du - ma - da - gun - dong, du - ma - da -

du ma da ga da ga da ga gun-dong du-ma du ma da ga da ga da ga gun-dong du-ma

54

du - ma - da - gun - dong nang hu - ma - gu - not

ma - gu - not du ma - da - gun - dong

gun - dong, du - ma - da - gun - dong

du ma da ga da ga da ga gun-dong du-ma du ma da ga da ga da ga gun-dong du-ma

8 56

S1 u - - - u - ma - a - lim - pu-yo

S2 u u - ma - a - lim - pu-yo

A1 gu - not_ u - u - ma - a - lim - pu-yo

A2 gu - not u - u - ma - a - lim - pu-yo

T1 hu- ma - - gu - - - not u - ma - a - lim - pu-yo

T2 hu - ma - gu - - not u - ma - a - lim - pu-yo

B1 nang hu - ma - gu - - not u - ma - a - lim - pu-yo

B2 nang hu - ma - gu - not u - ma - a - lim - pu-yo

DO NOT PHOTOCOPY - PERUSAL SCORE

60 *stomp f*

Ang na - - na - na - lan - tang ra - ga -

stomp mf

da la la la la la la la la la da la la la la la la la la la

stomp f

Ang na - - na - na - lan - tang ra - ga -

stomp mf

da la la la la la la la la da la la la la la la la la la

62

sa dag - sa ng

stomp *mf*

da la la la la la la la la la da la la la la la la la la

sa dag - sa ng

stomp

da la la la la la la la la la da la la la la la la la la

64

Ang na - na - lan - tang ra - ga -

f

da la la la la la la la la la da la la la la la la la la

ff

Ang na - na - lan - tang ra - ga -

f

da la la la la la la la la la da la la la la la la la la

66

sa dag - sa ng

stomp

da la la la la la la la la la da la la la la la la la la

sa dag - sa ng

stomp

da la la la la la la la la la da la la la la la la la la

Tempo III ca. ♩ = 136 - 140

a little bit faster

PERUSAL SCORE
DO NOT PHOTOCOPY

10

68

S1

da

S2

da

A1

da

A2

da

hurried
p
da - a - lu -

T1

da

T2

da

hurried
p
da - lu-yong da - lu -

B1

da

hurried
p
da - lu-yong da - lu - yong da - - lu-yong

B2

marcato/intense
f *sub p* *hurried*
da - lu - yong da - lu - yong da - lu - yong da - lu - yong da - lu - yong da - lu - yong da - lu - yong

75

p legato
Du - go ang

hurried
p
da - a - lu - yong da - lu - yong da - a -

hurried
p
da - a - lu - yong *p legato*
Du - go ang

yong da - lu - yong da - a - lu - yong da - lu - yong da -

hurried
p
da - a - lu - yong, da - lu - yong *p legato*
da - lu - yong

yong da - lu - yong da - lu - yong da -

da - lu - yong da - lu - yong da - lu - yong da - lu - yong da - lu - yong

da - lu - yong da - lu - yong da - lu - yong da - lu - yong da - lu - yong

80 *poco a poco cresc.* *mp*

ku - lay

lu - yong

ku - lay

- a .

ku - lay

- lu-yong

da -

da - lu -

- a -

yong da -

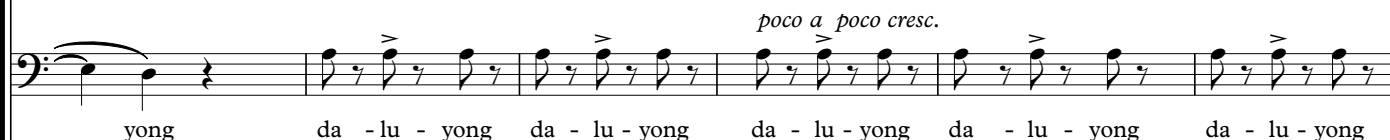
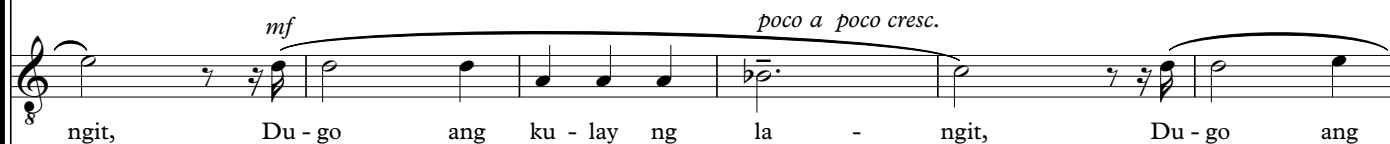
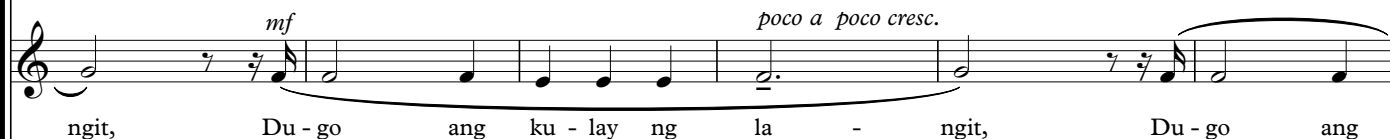
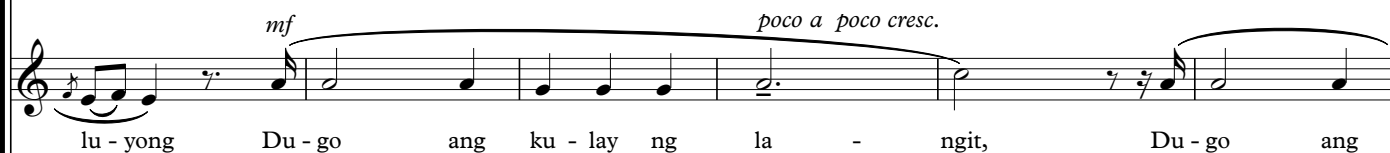
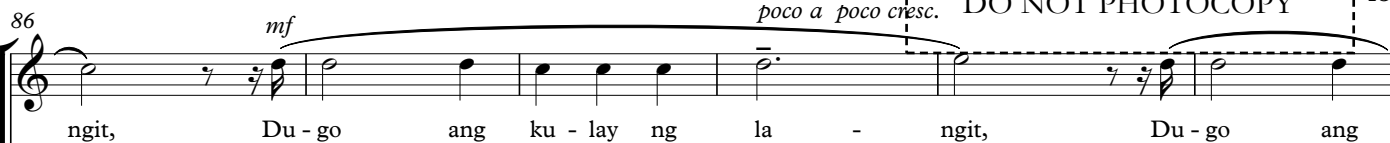
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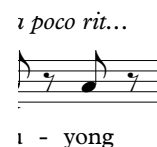
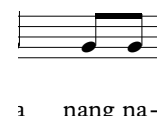
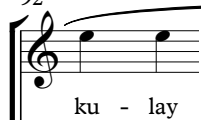
yong da -

- lu -

- lu - yong

86

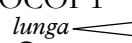




poco rit...

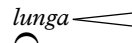
97

poco rall.

lunga  //

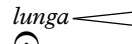
ma - ma - hi - nga ang m - ga la - ot.

poco rall.

lunga  //

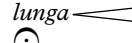
ma - ma - hi - nga ang _____ m - ga la - ot.

poco rall.

lunga  //

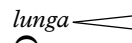
ma - ma - hi - nga ang _____ m - ga la - ot.

poco rall.

lunga  //

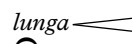
ma - ma - hi - nga ang _____ m - ga la - ot.

poco rall.

lunga  //

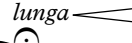
8 ma - - ma - hi - nga ang m - ga la - ot.

poco rall.

lunga  //

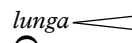
8 ma - - ma - hi - nga ang m - ga la - ot.

poco rall.

lunga  //

yong _____ da - lu - - yong _____

poco rall.

lunga  //

da - lu - yong da - lu - yong da - lu - - yong

ca. ♩ = 112
* Figure I Freely

approx 7"

approx 6"

16103

p longing
Solo
I lost my hus-band

p longing
Solo
I lost my mo-ther

p longing
Solo
I lost my son

p longing
Solo
I lost my bro-ther

Tutti: enter sparsely and slowly fade away until bar 109

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* Instructions:

1. Enter - Solo Alto, then Solo Tenor, Solo Bass, and Solo Soprano
2. After 7" Enter- Tutti, singing respective lines in random different manner.
3. Singers may change and choose 3-4 texts from the text options.
4. On bar 106, few singers to continue singing this passage, slowly fade out until bar 109. Other singers go back to respective lines.
5. Notes in () may be sung or omitted depending on the text used.

Text Options:

I lost my mother	I lost my wife
I lost my father	I lost my husband
I lost my sister	I lost my love
I lost my brother	I lost my friend

Soprano Solo
enter on cue

Tempo I ca. ♩ = 76 - 80

104

DO NOT PHOTOCOPY - PERUSAL SCORE

Figure I

few singers continue with Figure I until bar 109, slowly fade out

end

soprano

p very calm

Sa mu - ling pag - si - lang

alto

p very calm

Sa mu - ling pag - si - lang

tenor

p very calm

Sa mu - ling pag - si - lang

bass

p very calm

Sa mu - ling pag - si - lang

* notes in () sing if possible if not, just sing the top note.
* may omit top note if notes in () have been chosen.

solo soprano or few s1
p (not overpowering)

110 17

da - lu - - - - - yong

ng si - na - u - nang a - poy na nag - pa - pa -

ng si - na - u - nang a - poy na nag - pa - pa -

ng si - na - u - nang a - poy na nag - pa - pa -

ng si - na - u - nang a - poy na nag - pa - pa -

116

da - lu - - - - yong da - lu - - - - yong

loy, pa - tu - - - - loy, pa - tu - - - - loy, pa -

tu - - - - loy, pa - tu - - - - loy, pa - tu - - - - loy, pa -

tu - - - - loy pa - tu - - - - loy, pa - tu - - - - loy, pa -

tu - - - - loy pa - tu - - - - loy, pa - tu - - - - loy, pa -

no rit.

122

tu - - - - loy, pa - tu - - - - loy, pa - tu - - - - loy

tu - - - - loy, pa - tu - - - - loy, pa

tu - - - - loy, pa - tu