



Music for the Liturgy  
from the Filipino Culture



**MUSIC FOR THE LITURGY FROM THE FILIPINO CULTURE:**

Composed by various Filipino Missions:  
Arranged by Robert Mondoy, Music Minister  
to the Diocese of Honolulu;

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**RONDALLA PARTS AVAILABLE PER OFFICE OF WORSHIP.**

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# FOREWORD

These Filipino Liturgical Songs are from several song collections currently used by the Philippine Church. Most of the songs demonstrate use of indigenous melodies, harmonies, and rhythms, and for those musical reasons, these songs would be ideal choices for introducing into local community celebrations a truly Filipino ethnicity. Having been familiar with Hawaiian and Samoan liturgical enculturation, and being privileged to share and contribute to the myriad of ethnic treasures available to liturgy, I feel encouraged to finally participate in providing the musical and liturgical treasures of the Filipino culture for local community liturgies.

Several considerations were impressed upon me when I started the project. These were areas of 1) Which songs to choose from Filipino hymnody, 2) Linguistic issues, and 3) Musical instrumentation.

1) Most of the songs in all the Filipino hymnody collections were not really songs per se but service music. As I wanted to discourage the introduction of a "Filipino Mass" (that is, "Lord have Mercy," "Gloria," "Sanctus," etc.) which would be more a one-time novelty in parishes, I avoided choosing any service music. Instead I went directly to the songs and/or hymns.

I felt these would be more appropriate for Sunday-by-Sunday use in parishes with creative and forward-looking liturgical planning. I need not enumerate the many cultural and spiritual advantages of the use of Filipino liturgical music. The future use of these songs in this collection will determine that.

All but three songs were taken from a Tagalog collection, and these were selected for their indigenous Filipino musical traits. Three songs were taken from two Ilocano collections and these three sounded less indigenous but still had musical charm. (More on this in item 2.)

I would like to do more arranging and paraphrasing of Filipino hymnody, but a more thorough and comprehensive commissioning (i.e. grant-endowment) would provide that in the future, God-willing.

2) One of the most problematic and sometimes controversial issues is the question of language for ethnic sacred music. I have in all my experiences noted that;

- a) When performed in the non-vernacular (i.e. when not in English) the music becomes the domain of the choir, and the assembly often becomes a passive audience.
- b) Assemblies need a hand-out or a printed collection of the texts, whether in English or not and when not in English, an appropriate translation. These hand-outs ought to be clear, readable, and not cluttered with too many graphics.
- c) Ethnic contribution to liturgy is best achieved with using the musical styles and gestures of the culture, not necessarily its language. This is especially true when the majority of the assembly are not native or fluent speakers of that language.
- d) When using an ethnic language in the songs, alternate use of an English paraphrase lends meaning and relevancy to the singing-praying experience. This can be achieved by singing the refrain/verses alternately in English, then in the ethnic language, etc.

Concerning the latter, such a technique would be useful for the Ilocano liturgical songs in this collection as those songs do not sound as indigenous as the others. The use of a Ilocano-language refrain, for example, would assure an absolute ethnic reference.

The other songs use an English paraphrasing. It was arrived at in the following manner;

i) A "direct-translation" was made, word by word, without recourse to anything but a literal sense of the meaning of the words.\* This way, I would know what was said and exactly where on the melodic line, and how long it was said over the musical phrase.

ii) The above being known, I managed to duplicate the same attitude towards text-setting and phrasing when paraphrasing into English. Key-words follow key metric stresses in the phrasing. I also attempted to keep the idea matched to the phrasing-length as noted in the original ethnic text.

iii) All of the Filipino songs use rhyme, and so I kept rhyme as a lyric priority, albeit, not in the original schema. For the most part, I created a new rhyme scheme more suitable to American traditional folk music. Filipino-style rhyming with english words seemed a bit arduous and unworkable.

3) All the songs have original chordage, except for obvious typographical errors (there were a few in the Ilocano collections). Guitar and bass and piano seems an appropriate ensemble, and mandolins (banduria, laud, octabina) and Filipino percussion instruments would also be appropriate. In certain well-organized ensembles, a ukulele would also suit, particularly if it can play melodies "Rondalla" style, tremelos and all.

A Rondalla arrangement would seem to be most ideal. It would be a challenge to involve old-timer Rondalla players to core these ensembles, with the hopes of writing or improvising original parts and encouraging younger blood to carry on local Rondalla traditions. I can arrange for Rondalla, given the time. For this project I bequeath three complete Rondalla arrangements for three of the songs. These Rondalla arrangements are respectfully dedicated to Mrs. Patsy "Turing" Shibuya of Immaculate Conception, Ewa, who more than any single human being led me to the joys, the humor, the color, and the history of the local Visayan community. Thank you dearly, Nang Turing!

And to my fellow Filipinos; may you and your assemblies find delight in these songs, as much as I do. May God's love be praised in one acclamation but with many harmonies, as befits us who have inherited so much from so many cultures. Salamat sa Diyos!

Thanksgiving, 1986

Robert M. Mondoy  
Music Minister to the Diocese of Honolulu

\*Many thanks to Chol Aquino of Pearl City, who did these literal translations for me to work with (addendum 5.6.20)

YOU ARE MY GOD (PSALM 16)

(Ipagsangalang Mo Ako [Salmo 16])



I say to you, Oh Lord, "You are my God," for my



hap - pi - ness and joy lies in you a - lone.



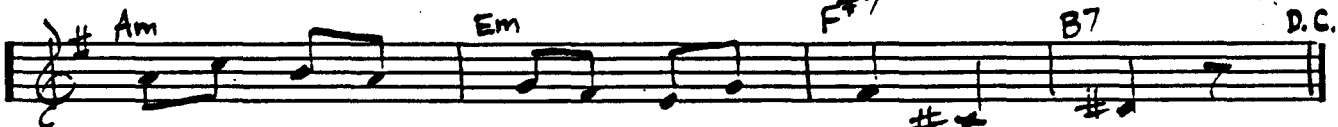
1. For you have put a mar - ve - lous love in - to my
2. Oh Lord, you are my por - tion, Oh Lord, you are my
3. For - ev - er will I bless you and heed your ev' - ry
4. And so my heart re - joi - ces, and so my soul is



1. heart, and give all good things to your faith - ful - ones. Oh
2. cup, the lot marked out for me is my de - light. How
3. word. My heart knows of your pres - ence ev' - ry night. I
4. glad, My bo - dy and my spi - rit rest in peace. For



1. God, you are my shel - ter, Oh God you are my joy. How
2. wel - come is the her - i - tage that you give to me. For
3. al - ways keep you, Lord, in my mind and in my sight, since
4. you leave not my soul in the com - pa - ny of death, nor



1. sor - row - ful are they who hon - or oth - er Gods.
2. it is you your - self who are my hap - pi - ness.
3. it is you who show to me the path of life.
4. do you let your loved ones fall to death's de - cay.

T.M.O., S.J./E.P. Hondiveros, S.J./Paraphrase; R.M. Mondoy, 1986

THE OFFERING

(Slow Pastorale)

Pastorslang Mabagal

(Pag-aalay)

♩ = 130

Fa - ther, take from our hands,

Take our of - f'ring of praise, Here we

of - fer our lives, and feel them filled with

grace.

1. For now, here at your
2. Our lives, all of our
3. Your life is our great

1. feast We bring fruit of the vine,
2. thoughts are yours, fol - lowing your will.
3. gift, Your gift, ho - ly and true,

1. Bread from ma - ny-grained wheat; be - come
2. All our pre-sent and past, our trust
3. What we do with our lives, oh Lord;

1. pre - sence di - vine.
2. is in you still.
3. our gift to you.

E.P. Hontiveros, S.J./Paraphrase;  
R.M. Mondoy, 1986

LET US GO FORTH

(Humayo Tayo)

*d* = 80

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked as *d* = 80. The score consists of six lines of music, each with a corresponding line of lyrics. Chord symbols are written above the staff: Em, B7, Em, E7, Am, Em, B7, Am, Em, B7, Em, and fine. The lyrics are: "Oh let us go forth and her - ald the good news. The God of all that lives is one who loves us true. Pro - claim ev'-ry - where, pro - claim to one and all; for as we have heard the Gos - pel so we heed Je - sus' call; for as we have heard the Gos - pel so we heed Je - sus' call." The piece ends with a double bar line and the word "fine".

Oh let us go forth and her - ald the good  
news. The God of all that lives is one who loves us  
true. Pro - claim ev'-ry - where, pro - claim to one and  
all; for as we have heard the Gos - pel so  
we heed Je - sus' call; for as we have heard the  
Gos - pel so we heed Je - sus' call.

E.P. Hontiveros, S.J./Crispulo B. Pangilinan/Paraphrase; R.M. Mondoy, 1986



OUR PRAISE AND ALL OUR THANKSGIVING

(Purihi't Pasalamatan)

$\text{♩} = 120$

Our praise and all our thanks-giv - ing be yours,,oh might - y

one; We sing to you, God of love, with our hearts and our

voi - ces in joy - ous song.

1. Oh Fa - ther now we thank you for the
2. Oh Je - sus now we praise you for the
3. Oh Ho - ly Spi - rit thank you for the

1. rich earth and fruit-ful land, For the world and all of its
2. life to which we are called. You re - deemed your peo-ple and
3. light that you give the earth. For the grace and care of your

1. won - ders where your good - ness and kind-ness stand.
2. freed them when you gave of your life for all.
3. pres - ence and the wa - ters that give re - birth.

Simplicio C. Estaban & E.P. Hontiveros, S.J./Paraphrase: R.M. Mondoy, 1986

OH LORD, YOU ARE THE SOURCE OF LIFE

(Ang Kasagutan)

$\text{♩} = 80$

Oh Lord, you are the source of life, un - end - ing

joy, and light of day. Oh Lord you are all that we

seek; Be now the guide a - long the way. (final time - repeat from \*)

1. Our life can be, oh, so lone - ly, Our  
2. We call you when in our sor - row, with  
3. In you, Lord, our life finds mean - ing, For

1. life can be, oh, so sad. But in you, Lord, there's an  
2. spi - rits that need to mend. And in - stead of all our  
3. you, Lord, are what we seek. You care for all the

1. an - swer; Our hope which can make us glad.  
2. sad - ness you give joy that nev - er ends.  
3. hum - ble raise high the low - ly and the meek.

Manny Leviste/Paraphrase; R.M. Mondoy, 1986

LET US GIVE THANKS  
(Agyamantay Ken Agragsaktay)

INTRO: 

Guitar: \_\_\_\_\_

1. Ag - ya - man -  
2. A - po di -  
1. Let us give  
2. Oh Lord our



1. tay ken ag-rag-sak-tay ti a-min a pa - ra - bur - na—  
2. na kam a bay-bay-an toy teng-nga ti pag-ba - so - lan—  
1. thanks, oh let us re - joice for all the good our God has done.  
2. God a - ban-don us not nor let us stray too far from you.



1. Biag-na ket in - ted na, Da-ra ken a - min - na. Sa-pay ko-  
2. Da-lan i - ti sip - nget, ken a - min a der - rep. Tap-no si-  
1. For the gift of life and for the gift of free - dom, Je-sus the  
2. In those times when we sinned call us back to our place. Make of our



1. ma ta in-tay a - min ag - kay-kay-sa ti si-dong-na— A ma-  
2. ka met la-eng ko - ma ti'n kam i - pang pang-ru-na— I - ku-  
1. sa - vior bled on the cross that we should sal - va - tion see. Let us  
2. lifes new ves-sels of hope that we may see your king-dom too. Take, we

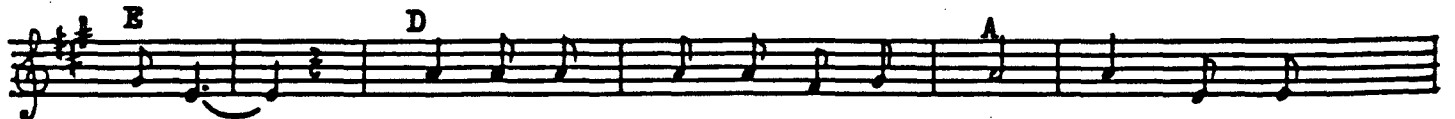


1. . ngi-bu- nan-nag            i - ti    na - gan - na.  
 2. tam toy pu -so            a - min a    rik - \_\_\_\_\_ na.

1. all un - ite then            and all    breth - ren        be.  
 2. pray, our hearts now;    fill them with your    grace.



A-min ti lu-beng ag - kan- ta:            Glo-ria ti Dios! Al-le-  
 Let all on earth sing God's praises:    Glo-ry to God, Al - le



lu-ia! —            Ya-man ken    rag-sak i - pa - ki - ta, A pag-  
 lu-ia!            Boun- ti- ful    good and gra-cious, lov - ing is our



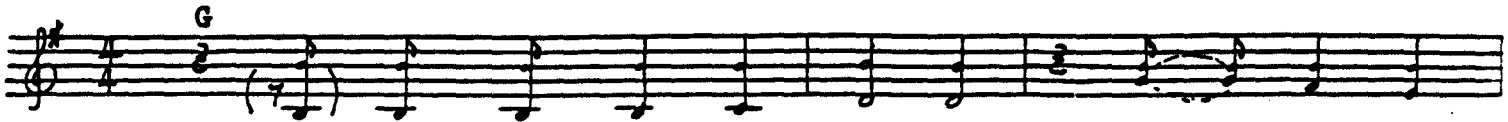
day - da - yaw    ken - kua - na! —  
 God! Al - le - lu - i - al



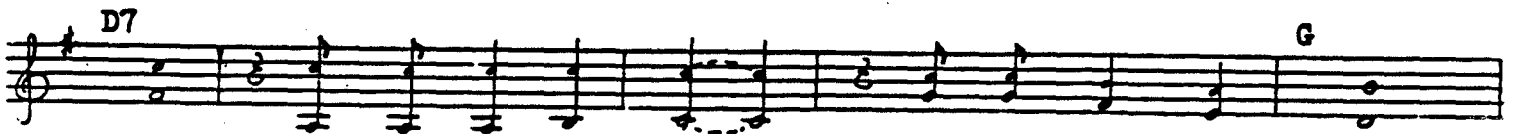
Bro. S. Mike San Juan, SVD/Paraphrase; R.M. Mondoy, 1986



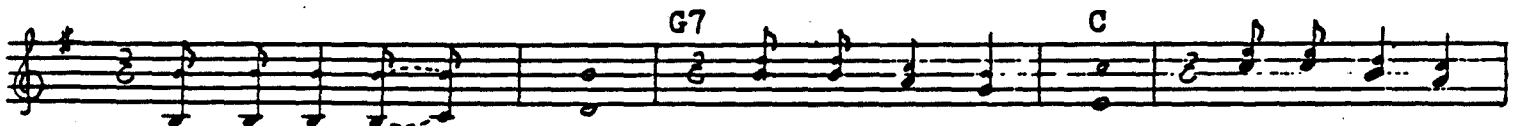
IT IS YOU ALONE, LORD  
(Siksika)



- |    |         |             |                 |           |                      |
|----|---------|-------------|-----------------|-----------|----------------------|
| 1. | Sik     | - si - ka,  | O               | A - po    | i - ti bi - leg -    |
| 2. | A       | - nia - man | a               | ba - nag  | t'in - tay bi - ro - |
| 3. | I - nay | - a - yat   | mo              | A - po    | ti — na - pang -     |
| 1. | It      | is you      | a - lone, Lord, | our       | strength you         |
| 2. | And     | in ev' - ry | trial, Lord,    | our       | hope is              |
| 3. | We,     | the poor    | and low - ly,   | there you | give our             |



- |    |        |                     |                         |                       |             |
|----|--------|---------------------|-------------------------|-----------------------|-------------|
| 1. | mi     | Pan - na - ka - a - | wat —                   | ki - na - kap - sut - | mi.         |
| 2. | ken    | A - nia - man       | a ri - gat              | t'in - tay par - me - | ken.        |
| 3. | law    | Na - ka - ka - a -  | si —                    | da - gi - ti          | ma - waw.   |
| 1. | are;   | It is you           | a - lone, Lord,         | know - ing from       | a - far;    |
| 2. | there. | Ov - er - come      | with sor - row,         | still you show        | your care.  |
| 3. | fill.  | We, the             | bro - ken - heart - ed, | there your hope       | lies still. |



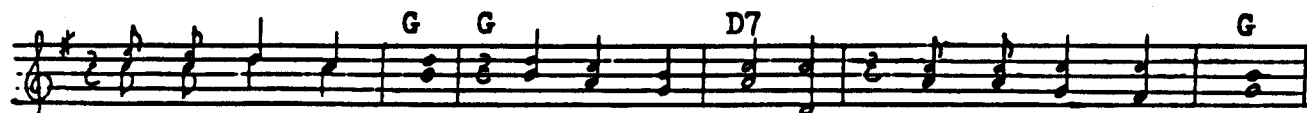
- |    |                           |         |                        |            |                    |
|----|---------------------------|---------|------------------------|------------|--------------------|
| 1. | Pan - na - ka - pa - ka - | wan     | nag - ku - ra - ngan - | mi         | I - tu - rong - mo |
| 2. | Wen nga ag - pay —        | so      | ti Dios to Ia -        | eng        | Pig - sa ken nam - |
| 3. | A - ra - mi - dem A -     | po      | i - da - lan - na -    | kam        | Tap - no ti a -    |
| 1. | For you know our          | faults, | yet you show your      | grace;     | Guide us in our    |
| 2. | For in you, O             | Lord,   | is a heart so          | kind;      | For when we are    |
| 3. | We, the thirsty           | ones,   | wa - ter to            | re - vive. | We who seek your   |



1. A - po ti pa-nag-biag-mi. REF: Ti a - yat ti Dios in-tay ram-ba-  
 2. na - ma din -to ag-lem-meng. Ti a - yat ti Dios in-tay ram-ba-  
 3. yat-mo di mai-pa-i -dam. Ti a - yat ti Dios in-tay ram-ba-
1. lives, Lord, till we see your face. Oh the love of God is a cause to  
 2. wear - y ou - r strength we find.  
 3. foot-steps You our con-stant guide.



kan, Gra-cia-na a sa-gut pag-ra-ra-ma-nan; Ta i-su ti biag  
 kan, Gra-cia-na a sa-gut pag-ra-ra-ma-nan; Ta i-su ti biag  
 kan, Gra-cia-na a sa-gut pag-ra-ra-ma-nan; Ta i-su ti biag  
 sing, For his grace is with us and in ev'-ry - thing. For when life is good



a - min nag-ga-puan, Ri-gat ken nam-ay Dios pag-ka-ma-ngan.  
 a - min nag-ga-puan, Ri-gat ken nam-ay Dios pag-ka-ma-ngan.  
 a - min nag-ga-puan, Ri-gat ken nam-ay Dios pag-ka-ma-ngan.  
 and when life goes ill, Our God pro - tects us; Yah-weh loves us still.

Fr. Floro Bautista/Paraphrase; R.M. Mondoy, 1986

OH THIS IS THE DAY

(Daytoy ti Aldaw)

INTRO: D-D-D



KORO: Day - toy ti al - daw nga i - na - ra - mid ti A po U-  
 Oh this is the day the day which Yah - weh God has made; Oh



may, u - may - ka - yo ta ag - rag - sak - ta - yo.  
 come, O come God's people and re - jice in God's name.



1. Da - ta - yo a - min nga u - mi - li In - tay a - min i - dir -  
 2. Da - gi - ti tam - bor ken gui - ta - ra Ag - tu - kar - tay ag - kan -  
 3. Nag - ga - pu a - min i - ti A - ma Ti bal - lai - gi ken - pig -  
 4. Pa - ri - kut ken a - min a ba - nag Ib - ba - tan - tay pay i -

1. We are peo - ple of God's own king - dom, And we shout in joy this  
 2. Let us make our praise with per - cus - sion, Let us strum on our gui -  
 3. Thank the Fa - ther for ev' - ry good thing. Thank the Son who set us  
 4. Worry not for God is our strong - hold. Worry not for a - ny -



1. i Ti a yat ti Dios a na - su - di Toy al -  
 2. ta I - dang - gay - tay in - tay i - sa - la Rag - rag -  
 3. sa A - min nga im - bag ken gin - a - wa Sa - lun -  
 4. da I - wak - si - tay a - min a - gu - ra Ta su -

1. day - for the love that God has now shown us is be -  
 2. tars, Let us play and dance with a - ban - don For the  
 3. free. Thank the Ho - ly - Spi - rit who keeps us, who pro -  
 4. thing. Let us drop our cares and our wor - ries and pro -



- |    |       |         |            |   |       |        |       |
|----|-------|---------|------------|---|-------|--------|-------|
| 1. | daw   | a       | na - pi    | - | li.   | (KORO) | Day - |
| 2. | sak   | - tay   | ken - kua  | - | na.   | (KORO) | Day - |
| 3. | at,   | biag    | ken - pig  | - | sa.   | (KORO) | Day - |
| 4. | ma    | - ngo't | pa - da    | - | ya.   | (KORO) | Day - |
| 1. | yond  | what    | we can     |   | say.  |        | Day - |
| 2. | God   | whom    | we call    |   | ours. |        |       |
| 3. | vides | our     | ev' - ry   |   | need. |        | Oh    |
| 4. | claim | God's   | praise and |   | sing. |        |       |

Fr. Floro Bautista/Paraphrase; R.M. Mondoy, 1986



OH LORD, PLACE WITHIN OUR HEARTS

(Bigyan Mo Kami, Poon)

♩ = 80



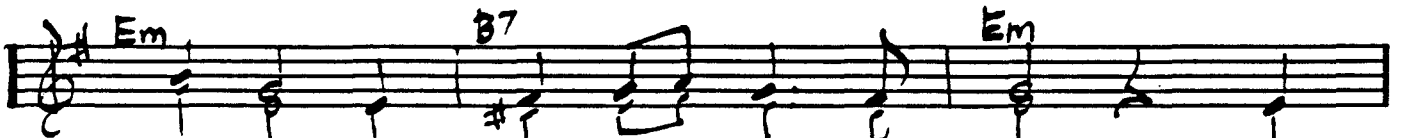
1. Oh Lord, place with-in our hearts a spi - rit in love that's  
2. Oh Lord, place with-in our lives a cou - rage that soon can



1. true, A soul that knows how to give, A  
2. be, A soul that can stand up proud, A



1. life that is lived in you; A heart that's a-ware of  
2. life that is brave and free; A heart not un - like your



1. suf - f'ring that hears ev' - ry lone - ly cry, And  
2. own heart, a sign from our God a - bove; May



1. rea - ches its love in ser - vice, to wipe ev' - ry tear-drop  
2. we have a heart like your heart, that all may be one in



1. dry.  
2. love.

Simplicio C. Esteban/Paraphrase; R.M. Mondoy, 1986

