

A
GARLAND
OF

Mando
DulPods
&
Dekhni

SPECIAL ISSUE
Dedicated to Mando Composers
Of Past Years

Rewritten & Compiled by
Mr. C.M. Estilbeiro

THIS RARE COLLECTION
OF
MANDOS, DULPODS and DEKHNIS

*Were composed and harmonised by
well known composers of past years like Prof. I. Lusitano Rodrigues in 1925
and*

*other composers of recent decades
is*

*Compiled and Re-written
for posterity*

by:

C. M. Estibeiro

State Award Winner,

Ex-Exhibition Officer,

Govt. of Goa

and Past President of Goa Cultural & Social Centre

Mr. C. M. Estibeiro, after serving the Goa Cultural and Social Centre in different capacities as Treasurer, Special Adviser for long period preferred to be President during the year 1991-92 in which period the much awaited 25th Mando Festival was a prestigious event. Beside this Mr. Estibeiro was very eager to expand the cultural activities by involving enthusiastic people from all over Goa. Thus he succeeded by opening 2 Sub-centres, one at Calangute and second at Margao by nominating Mr. Zezito Lobo and Prof. L. J. Dennis as its chairmen respectively.



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A JOY OF THE SUCCESS HISTORY

Mr. C. M. Estibeiro from his child-hood took keen interest in listening and to sing 'Mando' along with his elders / neighbours.

During his long service in the Government he could not do much for promoting those Traditional Golden 'Mando' but the determination to keep a sizeable collection of such preciose love songs continued. Thus after his retirement he succeeded in publishing Two Volumes consists of thousand of books of 'Mando, Dulpods and Dekhnis' which beside in Goa reached all parts of the World wherever Catholic Goans are reached.

Response is overwhelming to re-print more and more... Mr. Estibeiro's efforts are becoming a reality and really it is a sign of the Success.

This 'Special Issue' in order to make more presentable and memorable some more 'Mando' and Dulpods are addeed.

"Mando" never will die provided our music teachers, Band groups take equal interest in this venture by teaching, playing 'Mando' songs whenever opportunities arises during weddings and other happy occasions.

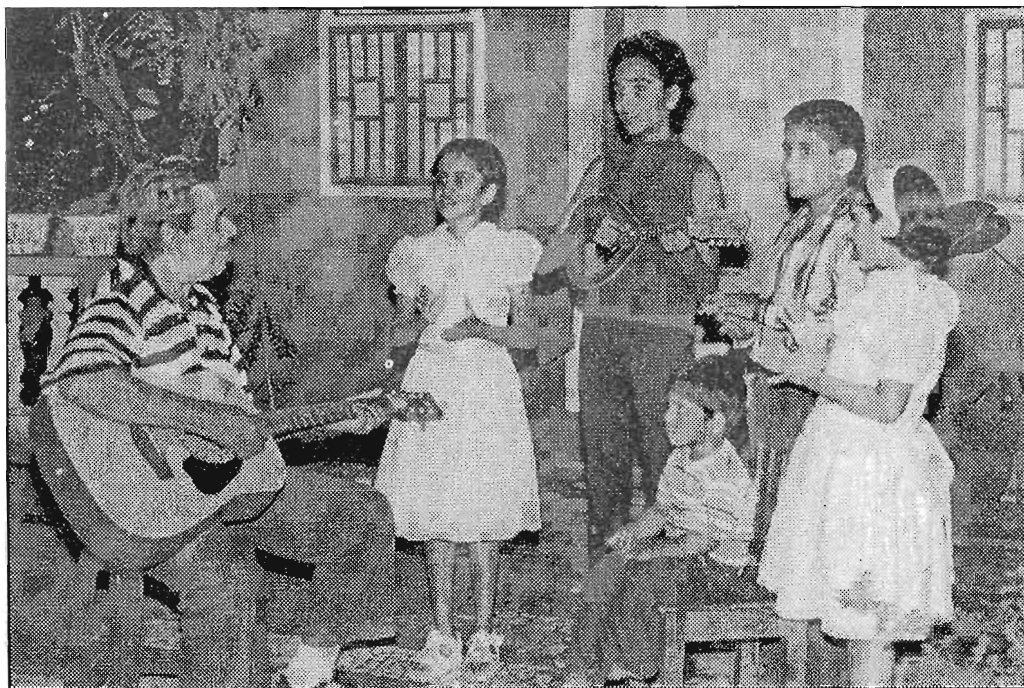


Photo shows Mr. Estibeiro very confidently sharing his desires by training "Mando singing" to his Grand Children.

Special Issue

of

Popular Goan Traditional

***Mando, Dulpods and Dekhnis
with Original Music***

Dedicated to

Mando Composers of Past Years

Compiled by :
Mr. C.M. Estibeiro

June 15, 2002

BHONVONK GELOM THOIM KONGOTTICHE PRAIER

(Falling in love at Calangute Beach)

I

Bhonvonk gelom thoim, Kongottiche praier,
Poddlom mogant, jurar zavn mollbha vlea nekhetrancher,
Bhonvtana eksuro, chintnanche ratricher
Dilem hem kalliz Kongottiche praier.

Sogllim

Tem lozlem ami adeus kortana,
Nokllo zavn; zata mhonn itlean separar,
Tem dukhani roddlem ami adeus kortana,
Punn azun khellta tem hea kallzar.

II

Rup tachem sobit, kens soddun manir,
Kelo mog selar beiju divn tea sobit polleancher,
Vortoun dis festacho, aslelim moujecher,
Kelim kallzam ek, Kongottiche praier.

III

Portun gelom thoim, Kongottiche praier,
Dekhlem dovem ghalun, choddo Igorjechea panvdeamcher,
Sadoutoch teo ghannto, hea mhojea kanancher
Soddun ailom mog, Kongottiche praier.

Ai ai ai-ai, Ai ai ai ai,
Ai ai ai ai, Ai ai ai ai...

KONGOTTICHE PRAIER

(The beautiful Calangute Beach)

I

*Kuxeal bonvdivont mhonn jivak purem,
Mudans korunk zai zalear borem,
Maiachea mhoineant lokachem bhirem,
Kongottiche praier thondgar varem.*

Sogllim:

*Lok thoinsor hanson, khellon utt'at
Suknni doriachea larar bhuddtat
Kharvi sokallchi ramponn oddtat
Bhurgim matiechim ghoram ghoddtat.*

II

*Kitlem sobit tum, Goa amchem,
Nokhetr vortouta turistanchem
Saisfasanv tum Goenkaranchem,
Sonvsarak famad nanv Kongottchem.*

III

*Bhailea ganvcho lok pollounk ieta
Polloun Kalangutt khoxi zata,
Vhodllo abru-man tuka dita,
Khuxealbhorit zavn ghora veta.*

UDENTICHEM GOA

(GOA - The Rome of the East)

I

Sobit udentichea polongu;
Kedo dobazo ani bhangar,
Mannkam motiancho vhodd xrungar,
Amchem mogachem Goa xhar.

Sogllim:

Ul'las soddum-ea, voir voir kaddum-ea,
Mhonnon sobit amchem Goa. (bis)

II

Rupnnem disnnem tum Romanchem,
Tuka vakhannat vhodd molachem,
Sobit nekhetr udentichem,
Goa xhar amchea mogachem.

III

Tuji prithvi vhodd nanvanchi,
Toxich suropai vhodd manachi,
Gopant kudd getleai Santachi,
Ghottai, boll amchea sasnnanchi.



TENKOI KALLIZ KALLZAK

(The longing of two hearts to be one.)

*Sorbhonvim uzvadd chandnneacho,
Kallukhant sangati mhozo,
Tunch mhojea kuddicho sandho,
Ubhta hea kallzacho gondho.*

*Niall sobit tea utrancho,
Kallzak mhojea dinant tharo,
Ani gupit dhorinezo,
Mog ho amcho dogaincho.*

Sogllim:

*Tenkoi kalliz kallzak,
Thondai di jivitak,
Patt korun odrustak,
Di tuzo mog hea mogak.*

*Disa vo zaum ti ratrichi,
Borobor asta ti saulli,
Tosich ti mogachi bauli,
Sodanch tuje thaim astoli.*

*Khori govai hea mogachi,
Eka disa ti meutoli,
Jea disa amchi dogainchi,
Ghant bostoli sasnnanchi.*



ADRAR UBHIM ASLOLIM TEDNA

(Dreams — on the eve of our married life)

I

Rati soglli rat, jemunch poddlinam,
Dis uzvaddum so dislolo ken'nam,
Il'lea khinnak dollo laglolo tednam,
Sogllim aichea disachim sopnnam.

Sogllim:

Adrar ubhim aslolim tednam,
Suriachim kirnnam, dipkaitalim amkam,
Xanticho kis ditana tuka,
Khuxealkaien bhoron sontostim him kallzam.
Kutch korun hansonk ieilem re mhaka, (bis)

II

Vhoddilanchem utor, dhorun re monar,
Visvas dovorlo, polloun fottvar,
Sam Migelichea altara mukhar,
Mog ho kantoilo amchea kallzar.

III

Bhagintlim rozam, tolleantlim sallkam,
Govai ditat re nekhtram,
Nirmoll him kallzam aslolim dogam,
Sakramentan ekhtaim kelim amkam.

Comp. by: C. M. Estibeiro
Dedicated to his daughter Silvaliza
and
son-in-law Eusico
on their wedding day, February 8, 1997

SORGAR UZVADDU NOKHETRANCHO

(Heavens bless their marriage)

I

Sorgar uzvaddu nekhetracho,
Chondrim' pasun kupantu fankarlo,
Svadik uzvadd amcher poddlo,
Kazaracho aiz sakramentu zoddlo.

Sogllim:

Io, io, moga mhojea anjea,
Gopant ghevnu beiju ditam tuka.

II

Zaito tratu amkain aslolo;
Ho mogu Devan re sambhall'lo
Deseju zalo mhonn mhojea monantu,
Poirea bhiton vinchun tuka kaddlo.

III

Argam dinvum-ia re Devaku,
Felisidad magum-ia fuddaraku,
Mogu korun eka-mekacho,
Sodanch ami feliz kaddum-ia amche disu.

MIRMIREANCHEM VIDU MUJEM

(Song conveying feelings of utter dejection)

I

Mirmireanchem vidu mujem,
Atam konnaku hanvem sangunchem,
Kedinchi chintunk na re hanvem,
Bhogunk pavot mhonn osolem.

Sogllim:

Ulaso kallzache,
Saiba zale mujea sasonnache.

II

Sonvsarant nam mhaka konnu,
Kallzak divcheak bhuzvonnu
Itule amigu mhaka astonam,
Bhoguchem poddlem pordesponnu

III

Bhogunchem axilolem tem bhogilem,
Odrustan mujea axilolem,
Saiba atam punnu tuvem nivarchem,
Unnemponn mhojem sonvsarantulem.

Handwritten musical score for the song "Mirmireanchem Vidu Mujem". The score is written on three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The music is in 6/8 time and G major. It includes first and second endings. The first system is marked "1ST TIME" and "2ND TIME". The second system is marked "1ST TIME". The third system is marked "1ST TIME" and "2ND TIME".

TAMBDE ROZA TUJE POLE

(Nostalgic memories of spinsterhood)

I

Tambdde Roza tuje pole,
Dukhamnim bhorlea moje dolle,
Papachem lisens asa zalear polle
Kazar zauncheak mhoje kodde.

Sogllim:

Papachem lisens asa re mhaka,
Kazar zavncheak rautam tuka,
Tum tor kazar, zaina zalear moga,
Mhoji bhirmot futt'oli tuka.

II

Papan kazar mhaka kelem,
Sukhachem dukhant voron gailem,
Sabar ankvar chole ektaim zaum-nu
Adoraru mhaka kelem.

Dulpod

Moga tuje ukodd dolle,
Kitem hanv bhogtam polle,
Kazar zauncheak tuje kodde.

The musical notation is written in a 6/4 time signature with a key signature of one flat (B-flat). It consists of three staves. The first two staves are for the vocal line, with the first staff containing the melody and the second staff containing a lower line, possibly for a second voice or accompaniment. The third staff is for the piano accompaniment. The lyrics 'Tambdde Roza tuje pole' are written below the first two staves. There are first and second endings marked above the second staff. The piece concludes with a double bar line and a repeat sign.

BOMBAIM THAVN GOEAM HANV IETANA

(A Mumbai settled girl set to meet her lover in Goa)

I

Bombaim thavn Goeam hanv ietana,
Vatter chole kortale mojim fokanddam,
Punn hanv konna ekleachi porva korina,
Mozo Jimmi astone.

Sogllim:

Jimmi Jimmi moga, kalliz rauta tuka,
Tunch mojea fuddaracho raza.

II

Ath vaztam dokear paulolim ami,
Thoim mhaka voronk ailolo Jimmi
Punn tea choleank lagon mojer chavolo Jimmi,
Ami pavumsor maddanim.

Dulpod

Agxichi kaddun tari,
Ghor mojem tollea bandhari,
Tinga bhakra babu rebek
Vazoita kombea sadari, (bis)

III

Bhore mhonnun tuje gunnu,
Papa korunk sodhta sunu
Bhorem korun rav sintidanu,
Konnu tuka vorot chorunu, (bis)



SURIA DENVON GELO

(A girl disgusted in waiting for her lover finally says goodbye)

I

Suria denvon gelo,
Moga chondrim' re udelo,
Amorecho vellu, komesar zalo,
Moga mojea khoim re tum pavlo.

II

Sodanch amger tum ietalo,
Mojea gopant-re bostalo,
Atam kiteak ingrat tum-re zalo,
Koslea guniavak tum sapoddlo.

III

Mojea interra disa,
Don-tin chitti meutoleo tuka,
Teo-i vachun iexi zalear moga,
Semitirint addam meutolim tuka.

IV

Adeus, adeus, tuka
Despidiru kortam tuka,
Dolle mhoje dhampторich-re moga,
Fattlean dukam golloinaka.



SOBIT GHOR TACHO UIDENTIK FUDDO

(A girl's pathetic cry for her lover)

I

*Sobit ghor; tacho uidentik fuddo,
Tantun ek cheddum suskaron roddo,
Dukhest aslo akho vaddo,
Chintest roddnnem poddo,
Konn zanna tachea ithaim kitem goddo.*

Sogllim:

*Geloi korun mhaka fatt,
Roddonk lailem dis ani rat,
Him dukam mhojim vochom tujea fatta-fatt,
Paloili mhonn mhojea fuddarachi vat.*

II

*Dukhest aslem tem ontrollar chandnnem,
Aikon tem modhur choliechem roddnnem
Bhurgem jivit tachem tornnem,
Moga fattlean zalolem pornnem
Dekhun mista oxem tem roddo eksurem.*



DUSMANACHI KHOXI KORINAKA

(A girl madly in love with a boy is afraid that he might ditch her.)

I

Anju mhonnon tum sorgimcho,
Mhojean tuka saddinezo,
Retratu korun dhovorla tuzo,
Tea amchea sukhachea disacho. (bis)

Sogllim:

Dusmanachi khoxi korinaka,
Tujea vinnem sonvsar mhaka naka.

II

Kitulim bemfeitu tujim utram,
Dista sorgimchim nokhetram,
Tujea mogan hanv disu kaddtam
Sopnnanu hanvu abrasar tuka kortam. (bis)

III

Atam tum sanddun gelear moga,
Moji bhirmot futt' loli tuka,
Dusmanak gopant ghevnu moga,
Mhaka tum trair kori naku. (bis)



GOPANTULEA ANJEA

(Praises to her lover 'Joze')

I

Suria nokhetranche porim fankarta,
Joze tum ekloch mhojea anjea,
Bemfeitu Fulu mhonnon manka
Adoraru kelo tuka.

Sogllim:

Io, io, gopantulea anjea,
Ekuch punn beiju di re maka.

II

Ekv velli punnu ievunu melli-re maka,
Joze mhojea sorga vlea Anjea,
Sopnmant dekhlo hanvem tuka,
Mir-mire jivak bhogle mojea.

III

Arnaldv, kensu gharxe tuje,
Ani gharxe tuje dolle,
Toxech Rosadu tuje polle,
Kalliz hem lobhdolam-re tuje'kodde.

The musical score is written in 6/4 time and consists of three staves. The first staff is the vocal line, the second is the first ending, and the third is the second ending. The key signature has one sharp (F#). The lyrics are written below the first staff. The first ending is marked '1st' and the second ending is marked '2nd'. The score ends with a double bar line and repeat signs.

UGDAS IETA NATALANCHE RATRICHIO

(Friendship start from Christmas night)

I

Ugddas ieta mhaka Natalanche ratricho,
Tovui dis amche amizadicho,
Nihall kor-re moga chondrimacho,
Tacher rigla amchea kallzacho gonddo.

Sogllim:

Sintid na moga, lisanvancher bhogor tujer,
Dekhun fattim dimbhi ghaltam bankacher.

II

Papan Goeam thavn haddun mhaka,
Iskol xinkonk ghailam re Bandra,
Axelim re moga, chitt bhorounk tuka,
Kotta! madri mhojea fattlean bhonvat.

III

Goeam khobor zatoli, avoi,
Klara inglez xikta mhonn Mumboi,
Goeam aslim tedna rebek xinkotaloi,
Ghora vetana ek beiju ditaloi.

Handwritten musical notation for the song. It consists of four staves. The first three staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The first staff begins with a treble clef, two sharps, and a 6/4 time signature. The second and third staves continue the melody. The fourth staff is a separate line of music, possibly for a different instrument or voice part, starting with a bass clef and a 2nd ending bracket. The notation includes various note values, rests, and dynamic markings like '1st' and '2nd'.

RODDTAM, RODDTAM BHURGEA TEMPA

(Thinking back of the past and crying over it)

I

Rati disu dukanim hanv roddtam,
Chintun fugar zatam,
Mir-middetam ulasu ghaltam,
Sodanch tuzo ugddas hanv kortam.

Sogllim

Roddtam roddtam bhurgea tempa,
Devan kitem nirmilolem mhaka.

II

Kitulo mogu tuzo kelo,
Eka varea porim ubolo,
Dusmanak bil'lo choddc,
Dekhun ami zalim separaru

III

Kitem zaleari zany-re moga,
Muzo ugddas visrum naka
Choi-re moga he-tea disa,
Kitem tunvem sangilolem polle mhaka.



GUPIT MOG BHURGEA PONNAILO

(A secret love from childhood was abandoned)

I

Gupit mog bhurgeachponnailo,
Devan zaito temp choloilo,
Atam zalom hanv ekdom, mog doxim zalo ekvott zaun tumcho,
Ugddas ieta mhaka tujea utrancho.

Sogllim:

Bhurgeach ponnailea sukha,
Ekloch dhovorloi mhaka,
Koxem putvolem tuka,
Sanddcheak mhaka.

II

Kazar zaunchea adim moga,
Don-tin chitti dhaddleo mhaka,
Chitti vachta tea vellar, roddcheaku ieta, kalliz fafsota
Aichean sonvsar naka so dista.

III

Eksurponn hem mhojer ailem,
Devan mista nirmilolem,
Dogam parvianchem zoddem, mogan bhonviatem, kalliz go amchem,
Aichean separaru zalem.



ANGVONN AMIM KELOLI DOGAIMNIM

(Strong opposition from parents rejects the lovers vows)

I

Angvonn amim keloli-re dogainim,
Gopant dhorun roddlolun amim dukanim,
Kallzam amchim revddailolim chintnanim,
Matui kaktut kelina amchea ghorcheanim (bis)

Sogllim

Koxi kazarachi, nirdukai ghorcheanchi,
Moga bhirmot funttom amchea dukhanchi.

II

Siole Sant Antonichea mazar,
Bhas amim diloli zavncheak kazar,
Eka-mekak korun amim nomaskar,
Xirap soddtam doriachea larar soddun suskar (bis)

III

Amchim chintnam azun ublina,
Rogtachim dukam vhanvlim konnench puslim na,
Papa-mamak segred amche kovlena,
Devan amcher matui punn churchure kelena (bis).



KAZARACHEM UTOR MHAKA DIVNU

(A girl cries over her lover's broken promise of marriage)

I

Kazarachem utor mhaka divnu,
Kalliz mojem ghatlolem bandhunu,
Derrepent dusreachem aikonu,
Mhaka dilem re soddunu (bis)

Sogllim:

Dilolem utor re moga, utor-re moga,
Negar geloi sukha.

II

Rat ani dis kaddiam roddonu,
Moga tujem traisanv chintunu,
Doriache deger-re boisonu,
Ul'lastam hanv kallzan thavnu (bis)

III

Nimanno dis pautoch kazarak,
Moga tunvem vochonk zai kumsarak,
Borem kumsar kor tujea fuddarak,
Toxench mojem nanv sang tujea Konfesorak, (bis)

Handwritten musical score for the song "Kazarachem Utor Mhaka Divnu". The score is written on four staves. The first staff is a treble clef with a key signature of one flat and a 6/8 time signature. The second and third staves are bass clefs. The fourth staff is a grand staff. The music includes various notes, rests, and ornaments. There are handwritten annotations such as "1st", "2nd", and "3rd" indicating first, second, and third endings. There are also some "x" marks and a "z" mark above the notes.

ISTIMOSANV ROZACHEM

(Obstacles on the path of lovers)

I

Zaito tenpu bhonvlim mogan,
Kazarachem utor dilolem Rozan,
Ekvottacher moddam haddlim papan,
Moga tuka gheuncheak paulona go gopant.

Sogllim

Istimosanv Rozachem,
Roza mojea mogachem,
Kazar zaunk lisench na go papachem.

II

Sobit Roza tujem nanvu,
Saliganv Bardez tuzo ganvu,
Baie tujea mogak go lagonu,
Kudd moji geli go bagonu.

III

Rosa sodanch chintalom-go motinu,
Mogachi korunk tuka-go potinu,
Dogaim vegllim zalim zatinu,
Kazarachem lisench na-go mhojea hatinu.

The musical score consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The second and third staves continue the melody. The fourth staff is in bass clef and contains a double bar line with a repeat sign, followed by a section marked '2nd' and '1st' indicating first and second endings. The notation includes various note values, rests, and phrasing slurs.

KHORENCH UTOR MEULEAR MHAKA

(Give me your word and I promise to keep you happy)

I

Moddganvam tuzo go ganvu,
Simpatizar tuka zata hanvu,
Dotu thoddi zalear zanvu,
Tujea lagim kazar zatolom hanvu, (bis)

Sogllim

Khorenych utor meulear mhaka,
Hat-paiem zoroun feliz kortolom tuka.

II

Tuka dekhilem ted' dea vellar,
Sonvsar zaio disolo mhaka,
Kazarachi sertez di-go mhaka,
Mhoji bhirmot tum ghei naka. (bis)

III

Tujem kalliz go dilear mhaka,
Bhivchona kitlim-i mhojer ailear tufanam
Devan ditoch amkam follam,
Tedna feliz amchea mogachim sopnam (bis)



SONTOS BHOGTA-RE JIVAKU

(A joyous wedding occasion)

I

*Sontos bhogta-re jivaku,
Uzvadd peitla re ghoraku,
Dhadoskaien-re bhonvcheaku,
Festejar kor-ia aichea disaku.*

Sogllim

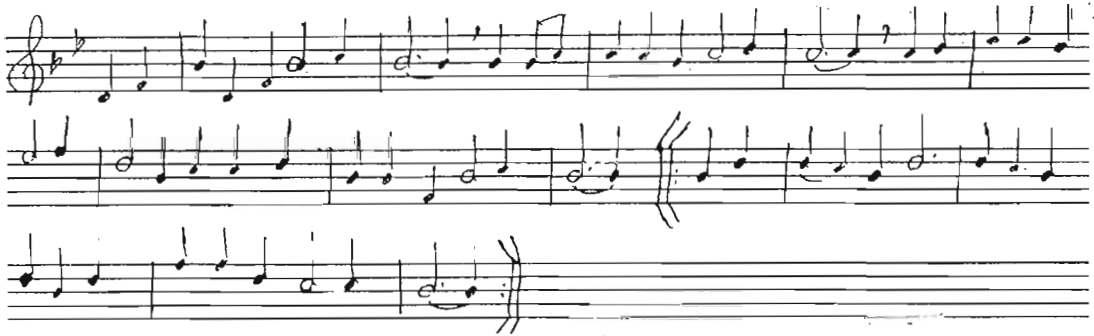
*Pormoll jasmíncho, mogureancho,
Devan sodanch-re sambhallcho.*

II

*Sakramentu zoddlo ekvottacho,
Zalear puro uzvaddacho,
Sangat korun eka-mekacho,
Feliz kor-ia atcho disu.*

III

*Ankvarponnu bolanddunu,
Chol-ia kurpechea marganu,
Estolachea-re pontanu,
Ekttaim kelim poti-potin mhonnu.*



CECILIA MHOJEM NANVU

(A talented Cecilia falls in love)

I

Girl - *Celilia mhojem nanvu*
Cheddvam bhitor cheddum kuriosu hanvu,
Boy - *Tum kuriosa zaleari,*
Moga mhaka toear kori judi

II

Girl - *Toear kortam tuka judi,*
Moga mhaka kit' ditloi feti, (bis)
Boy - *Sinalaku ditam peru,*
Cecil voce queru ou não queru (bis)

III

Girl - *Mhaka naka tujem peru,*
Dilear puro mogachem utoru, (bis)
Boy - *Undir martai re uddio,*
Cecil tujio dhanun dhor go mirio, (bis)

Boy - *Bailean chandnnem udelam,*
Cecil tujim dhamp go zonelam, (bis)



EK DIS BAGINT HANV GELOLIM

(Abolim (flowers) - a lover's first gift to her beloved)

I

Ek dis bagint hanv gelolim,
Thoim thavn haddlim don-tin abolim,
Tinvui ghevnu, ghora hanv ietalim, (bis)
Vatter eka cholean magon velim.

Sogllim

Abolim hanv sodanch haddtolim
Tuka ditolim,
Tumgelea ghora konnu asai-re,
Fulam mautolim. (bis)

II

Abolim ditana hanv dukani roddlim,
Mhaka mallunk zai mhonn haddlolim
Kazarache atte-vitte kaddialim
Tedna ankvar hanv aslolim, (bis).

DORIACHEA LHARARI

(My love, I long to be yours forever)

I

*Doriachea lharari,
Chondrimanchea uzvaddari,
Hea mhojea kensanche pantieri
Jurar zatam tujea-re mukhari.*

Sogllim

*lo-re moga, choi re mhaka,
Mogache dolle laire mhaka.*

II

*Anju tum Arkanju,
Kerobin adoraru
Ho ekuch amcho paktu
Juramentu zait-re sagradu.*

III

*Ratrichim nident hanv sopnnetam,
Utton abras diucheak vetam,
Zagim zaun hanv fottovtam,
He martir tukach re bhettoitan.*



MODDGANVCHEA PRASAR

(Love at first sight at the Margao Bus Stand)

I

Moddganvam prasar ubim astana,
Kunkolleche bosichi vatt poitana,
Dekhlo tuka Ponnjeche bosir choddtana
Nodor amchi ek zali, chintinastana.

Sogllim:

Tedna dovea kupani bhorlo dislo sogllo sonvsar,
Hozaranim nokhetram porzoltalim, unch ontrollar,
Mogacho vell udelo mhojea kallzar.

II

Bos tuji prasaruch astana,
Dekhlo tuka jonelanilean mhaka poitana,
Mogache dolle dolleank lagtana,
Kallzam amchim ek zalim, uloinastana.

III

Bos tuji prasaveli sut'tana
Bandlolim kallzam separar kortana,
Sogott mhaka poitalim dukanim roddtana
Moddganvchea prasaruch ubim astana.

Sogllim:

Kedna dovea kupani bhortolo mhozo sonvsar,
Hozaranim nokhetram porzolltolim unch ontrollar,
Mogacho vell udetolo mhojea kallzar.

IV

Sodanch hanv Moddganvam ietalim,
Prasar ieunu Ponnjeche bosik poitalim,
Kedna tor tum ietolo mhonnun axen rautalim,
Mog amcho khoro tor zerul meutolim.

PIRDDER KELEM FIRGEANCHEM NANVU

(Mari defames her community by marrying a boy outside it)

I

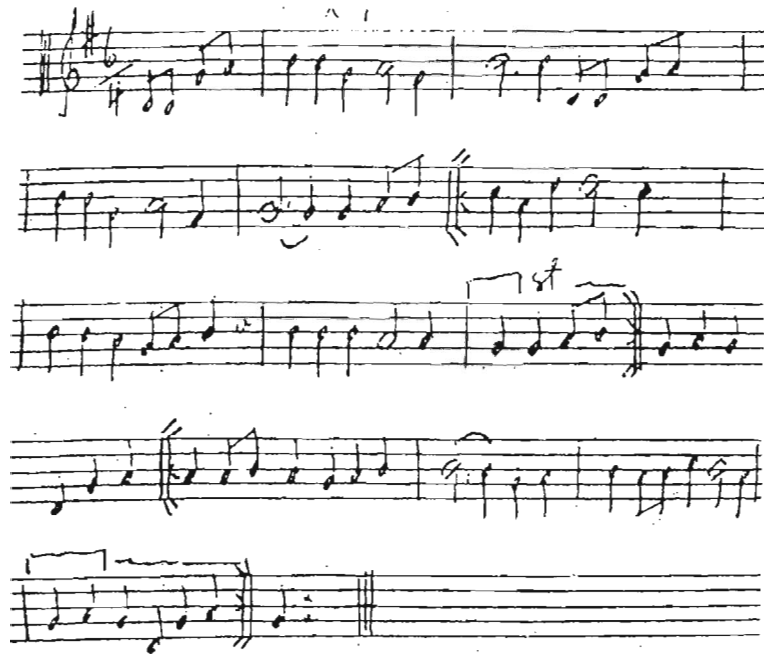
Mari tujem kitlem benfeitun nanvu,
Ojeap zata sogllo ganvu,
Moiranchea mogak go lagonu,
Pirdder kelim go firgeanchem nanvu.

Sogllim

Kosli aili tuka moti,
Soddunk firgeanchi zati,
Nakak topun bhouncheak noti.

II

Adim tum bhonvtalem vistidanu,
Patank moche meiu ghalunu,
Mathea velean pallou ghall'nu
Bhorunk paulem go boilanchem xennu.



CHONDRIMACHEA UZVADDANTU, TUKA DEKHLI ZONELANTU

(Love at first sight - helped by moonlight)

Para o Novo Ano de 1925

Composto e harmonizado por Lusitano Rodrigues, Professor de Musica.

I

Chondrimachea uzvaddantu,
Tuka dekhili zonelantu,
Mojea ailem re monantu,
Tuka sangat re korunku.

II

Zaito mogu mhaka tuzo,
Hordeantu asa riglolo,
Atam konnu fuddar mhozo,
Mujeanu tujea bogor nozo.

III

Hanv zaleari re kazaru,
Zaina tujea re bogoru,
Ekvott kedna zait amcho,
Abrasu divcheak-re mogacho.

Sogllim

Natalanchea disa ani Novea Vorsa,
Oundum porbem ditam hanv tuka,
Deva lagim magtam chodd kurpa,
Novem voros sukhest zaundi tuka.

Chon-dri-ma-cha uz-vad-dan-tu, Tu-ca de-ehi zo-ne-lan

tu Chon-dri-ma-cha uz-vad-dan-tu Tu-ca de-ehi zo-ne-lan

tu, Mu-ja ai-lem re mo-han-tu Tu-zo san-gat re es-zun

tu Mu-ja ai-lem re mo-nan-tu. Tu-zo san-gat re co-run-tu

KOSLEM DISGRAS MHOJER AILEM

(A girl shattered by her lover's decision to separate)

I

*Koslem disgras mhojer ailem,
Atam hanvem konnaku sengochem,
Kalliz mojem fafsolem,
Aikon resulasany tujem.*

Sogllim

*Sanddun khoim gelear mhaka,
Mojea Anjea,
Mhoji bhirmot fut'toli tuka.*

II

*Koslich nam re mhaka khoxi,
Sorga ani sonvsarachi,
Bogor asa mhaka zaiti,
Tujea mogalla kallzachi.*



JANOT BHONVTALO DIVADDENTU

(A young man from Divar is taunted by the village girls)

I

Janot bhonvtalo Divaddentu,
Eskrituram ghalun bolsanu,
Soglleank disprezaru korunu,
Vhoddvik aplea mamanchi sangonu.

Sogllim

Naka, naka sangonaka,
Vollkotai ami tuka.

II

Maim tuji misaku votali,
Eki voli ghalun kuddkeachi,
Ti gorvidadi re tuji,
Tika mhonnai sungtakar'nn Raichi.

Sogllim

Khoim pauli podvi tuji,
Lokaku heddavpachi

III

Atam bailu mure tuji,
Dhuvu bottichea tanddelachi
Tivui konduktan dekhun toshi;
Dekhun bamtea tuka sampoddi.

Sogllim

Doti tuka dilea titli,
Nouri dekhun toshi.



SOGLLENCH VIDU MURE MHOJEM

(Lovers giving their word to stay true to one another)

I

Soglench vidu mure mhojem,
Tujea pasun sambhaulem,
Guttan sanglolem utor mhojem
Sodanch motint tunvem dhorchem.

Sogllim

Khorenych utor dilear mhaka,
Hat-paiem zoroun, feliz kortolom tuka.

II

Moddganvantu mhozo ganvu,
Simpatizar zalom hanvu
Dotu thoddi zalear zanvu,
Tujia lagim kazar zat' lom hanvu.



KOSOLO DESTINU ZALA RE MHOZO

(Pitiful cries of a heartbroken lover)

I

Kosolo destinu zala-re mhozo,
Il'lo punn adhar na konnacho,
Kosolo hanvem upai atam ghenvcho,
Mirmireamnim kaddtam hanv disu.

Sogllim

Deva saiba tum punnu aiko,
Ho mhuzo ul'lasu kallzantulo.

II

Ankvarponn sonsunk nezo,
Hordeant zata mujea fugaro,
Chintunu saiba kobar zaina diso,
Ratichi legun poddona mhaka nidu.

Sogllim

Nezo, nezo re sonsunku
Osole koxttu ani dogdu.

III

Kosolem zalem mhujem odrusttu,
Mogacho ixttu sanddun gela,
Moga tum ingratu kiteak zalo,
Soglench havem dilolem tuka kallizu.

Sogllim

Bhongum bhongum mujea vidachem,
Sogllen ch hem Devanu mhaka nirmilolem.

SANGAT MOGA TUZO

(A girl bids a tearful farewell to her partner who goes to Portugal)

I

Sangatu moga tuzo,
Sukh, sontos mujea jivaku,
Kuddint otmo astona muzo,
Mogu visrum re tuzo.

Sogllim

Portugalak vetai-re ixta,
Mogacheank sanddunaka.

II

Dispididachea amchea vellar,
Koslo akant amcher ailo,
Kobar zalo amkam dislo,
Sasnnak otmo kuddintulo.

III

Vorsanchi amizadu-re amchi,
Zaunchi-re sasnnachi,
Devachem besanv magtanv-re tujeri,
Orasanvam korunu.

IV

Tum oicheak oita-re ixta, nangor ubharilo,
Oita disolo jiv mhujje kuddintlo,
Choi, choi, choi mhoje dolle.
Tujea mogan roddun suzole.



BOLKANVANCHERI BOSOTAM

(Sitting in her balcony, hopefully thinking of his next visit)

I

*Bolkanvancheri bosotam,
Amchem kantar hanv mhonntam
Dukhache zhorinim hanv roddtam
Kedona mellitoli mhonn chintitam.*

Sogllim

*Axenu hanv rabhotam,
Kedona amger ietolo to sang atam.*

II

*Tea Intruzachea disa,
Kitem sanglem tunvem mhaka,
Tedna koll'lem mu-re, moga,
Mhuzo mogu as mhonn tuka.*



TUJEA UTRARI-RE PATIEUNU

(I trusted you - but you left me dejected)

I

Tujea utrari-re patieunu,
Aiz porian ankvar raulim hanvu,
Tum, ingratu kiteak zaunu,
Vota mhaka-re sanddunu
Vorsam sambhall'lo-re dekhunu?

Sogllim

Sukhacho tempu kobar zalo,
Mirmireancho vellu paulo.

II

Adeus korun mojea Moga,
Kiteak sanddun voi're mhaka?
Kos'lo destinu saiba mhozo?
Ankvarponnu sonsunk nezo,
Kaz'racho bhorvanso kobar zalo.

III

Golleantulem mannik mhojem,
Ghonn porim, uddun gelem,
Kos'lo destinu muje mhozo,
Sodanch ankvaru ravpacho
Sodanch dukhanu jiecho.

IV

Feliz zaunu punn-re moga,
Distii poddlear puro mhaka,
Mir-mir zall bhogtai mhojea kallzak,
Devan nirmunk na-re mhaka,
Sodanch sangat korcheak tuka.



NOVO TRATU MURE AMCHO

(Goodbye to you and I pray to those who poisoned you)

I

*Novo tratu mure amcho,
Mojea kallza pettola uzo,
Konselho aikun dusmanacho,
Mogu visronaka mhozo,*

Sogllim

*Adeus tuka kortam hanvu
Ghat keleleaku borem zanvu*

II

*Mujem kalliz-re fafsota,
Tuzo ugddas mhaka ieta,
Kitem kor 'nu putvolem tuka,
Eklich sanddum vocheak mhaka.*

III

*Ingratu tum zalo khoru,
Devan tuka feliz kelec: puiro
Nixtura ghatkea moga,
Hea sonvsarant konnem rochlo tuka.*

IV

*Fatrachea kallzacho dekhunu,
Vota mhaka-re soddunu,
Roddam dukam mhojim-re gholounu,
Hem tujem traisanv-re chintunu.*



NOKHETR FANTEAVELEM

(I am so happy to be part of your life)

I

Nokhetr hanvu fanteavelem,
Uddun ailem molhavelem,
Mhojem noxib ugitem zalem,
Mhaka Devan nirmilolem.

Sogllim

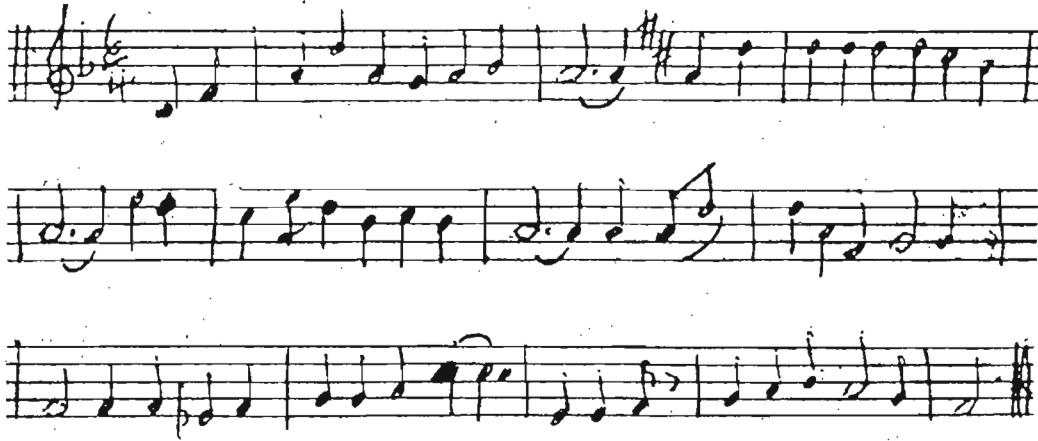
Dhadosponnim bhogitam,
Zai zalear potin tujim zatam.

II

Juramentu tuka ditam,
Tujea utrak re patietam,
Tuzo retrat mu-re choitam,
Mogu tukach-re bhettoitam.

Sogllim

Uzvadd mhujer ghali tuzo,
Tun ekloch adhar mu-re muzo



FILIFE NERY XAVIER

(A song in honour of Filife Nery Xavier)

Afonso Albuquerque Portugalacho,
Toso Filife Nery Xavier amcho,
Natu mhonn Kuddorechea ganvcho,
Sogttanim ugddasu tuzo kelo.

Tuzo zolmu Lottlentu,
Official Maior zalo Ponnjentu
Tum porgottlai Purtugalantu
Raza raia asa upkarantu,

Zaitim pustokam boroilim
Tim amchea-re molachim,
Magle porjek kollunu ailim.

Centenario kortai tuzo,
Ugddasu kelea bogor nozo,
Festezaru anim kelo

Chorus

Ugddas keleari tuzo,
Kallzako amchea peittota uzo.



ADEUS KORCHEA VELLAR

(An affectionate send-off to my love)

*Adeus korcho vellu paulo,
Ai mhojem, kalliz-re fafsota
Dispidiru korchea vellar,
Ho sonvsar naka so disota, (bis)*

Chorus

*Vochu voch-re, roddu naka,
Devu feliz kortolo tuka,*

II

*Forsan adeus tuka kortam,
Fugar zavm, dukam-re gholloitam
Iitem martir hanv bhogitam,
Ankvarponn tukach-re bhettoitam, (bis)*

The image shows a handwritten musical score for the song 'Adeus Korchea Vellar'. It consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are in bass clef. The fourth staff is a single line of music. The score includes various musical notations such as notes, rests, and bar lines. There are handwritten annotations '1st' and '2nd' above the second and third staves, indicating first and second endings. The music is written in a simple, clear style.

DULPOD - I

(Medley)

(dulpod that never end, and can be continued)

Cheddvam bhitor, cheddvam, moje maim,
Cheddvam Kongottchim, (bis)

Cheddeam bhitor, chedde, moje maim,
Chedde Ponnjeche, (bis)

Kaimgam bhitor, kaimgam, moje maim,
Kaimgam Porrechim, (bis)

Konngam bhitor, konngam, moje maim,
Konngam Taugonvchim, (bis)

Kelleam bhitor, kelim moje maim,
Kelim Moiddenchim, (bis)

Kandeam bhitor, kande, moje maim,
Kande Kalvimche, (bis)

Mirsangam bhitor, mirsango, moje maim,
Mirsango Aldoncheo, (bis)

Bendeam bhitor, bendde, moje maim,
Bendde Zuenche, (bis)

Pausu mathear paulo, moje maim,
Doria gazota, (bis)

Doria deger boson, moje maim,
Laram meztam (bis)

Teavui larar khellot, moje maim,
Eku tarum ieta, (bis)

Teavui tarvar boson, moje maim,
Poti ghara ieta, (bis)

* * *

Boihia amim machilache, Ganvan amim Kansavleche,
Bhakrak geunu Moddganvam gelole, vatter amim chiklan romole (bis)



Cheddvam bhitor cheddum moje maim

Boihea ami machilache



DULPOD - II

(Medley)

- Boy - Fulola fulancho mollo,
" - Amgelca joncla sokolo, (bis)
" - Tachea vello kaddinozo dollo,
Girl - Tantun asa ek mogrecho kollo, (bis)
Boy - To tuka konnem go dilolo,
Girl - Moddaganvchea *priman* dilolo. (bis)

- Mother - Chedduva go chedduva, *Hortant* boson kitem kortai tinga, (bis)
Daughter - Maim, mhaka mog ge fulancho, bisto dubhav dhorinaka cheddeancho, (bis)

- Siolc dongra sokolo, tinga ek asa re hokolo, (bis)
Tichea vello kaddinezo dollo, (bis)
Maim tichi bhakrio lattita, tem voron cheddeank vanttita, (bis)

- Kazar zata zalear mhoje kodde, kazar zata zalear mhoje kodde,
Vincharun io tuje maim kodde, vicharun io tuje maim kodde,
- Bhaileanu konnu aila-polle (bis)
Matheak mallun mogreche kolle, choi, choi, (bis)
Kinnim kinnim zata kana kodde (bis)
Soglo loku baim-kodde ani soglo loku baim-kodde.

- Bannauleche monti sokolo roddtai kole, choi, choi choi, (bis)
Mojea baraborche ankvar chole kazar zale, choi, choi choi, 9bis)
Kazar zaunu bore suttole vignantule, choi, choi choi, (bis)

- Tollem sukolem bokem mhojem babddem re zalem, (bis)
Tollem bhortokoch bokem moje kazar zatolem, (bis)
Kazar zatokoch bokem mojem tantiam ghaltolem, (bis)
Tantiam ghaltokoch bokem mojem pilam kaddtolem, (bis)

- Dogi sezarnni zogoddtai sarnni funtteani, (bis)
Age zogddai-morai ge muguelea kombleak soddai ge, (bis)

Fulola fulancho molo



Chedduva go chedduva



Maim mhaka mog ge fulancho

Handwritten musical notation for the first piece. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various note values and rests.

Siole dongra sokolu

Handwritten musical notation for the second piece. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various note values and rests.

Kazar zata zalear moje kodde

Handwritten musical notation for the third piece. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The melody is written in a single line with various note values and rests.

Banauleche monti sokolo

Handwritten musical notation for the fourth piece. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various note values and rests.

Tollem sukolem

Handwritten musical notation for the fifth piece. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various note values and rests.

Dogi sezarnni

Handwritten musical notation for the sixth piece. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various note values and rests.

**LUIZINHA GHARXE
TUJE DOLLE**
(Luizinha - My love)

Dulpod
I

*Luizinha gharxe tuje dolle,
Rosado tuje pole,
Arxeant vochon polle*

II

*Luizinha papan dilo hózar;
Maman kelem kazar,
Nouro kiteak raçar!*

III

*Luizinha kainch bhienaka,
Hanv sandd'na go tuka,
Visoro naka go mhaka.*

IV

*Luizinha kapodd go chitachem,
Addvol go sedachem,
Hem oxem-koxem zavnchem.*

**SALOK DISTAI TUM
TOLLEANTLEM**

(Look like a lotus from the lake)

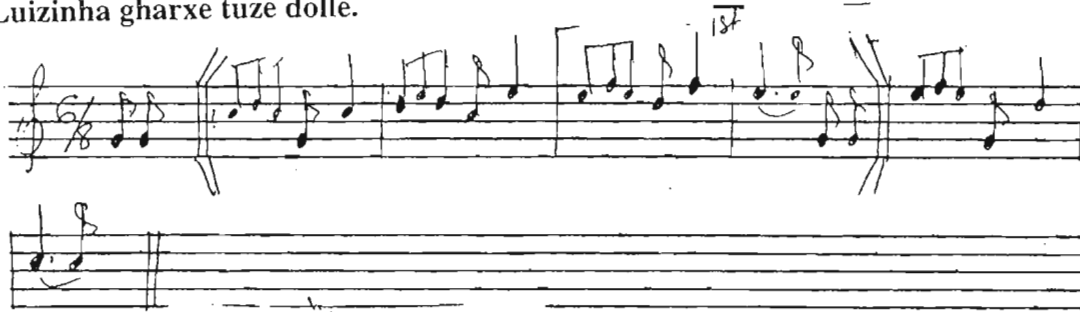
Boy:

Sallok distai tum tolleantlem,
Sobit fulu tum molleantlem,
Ti sodd-soddit chal, te ros-roxit ghall,
Koddsorona hea dolleantlem.

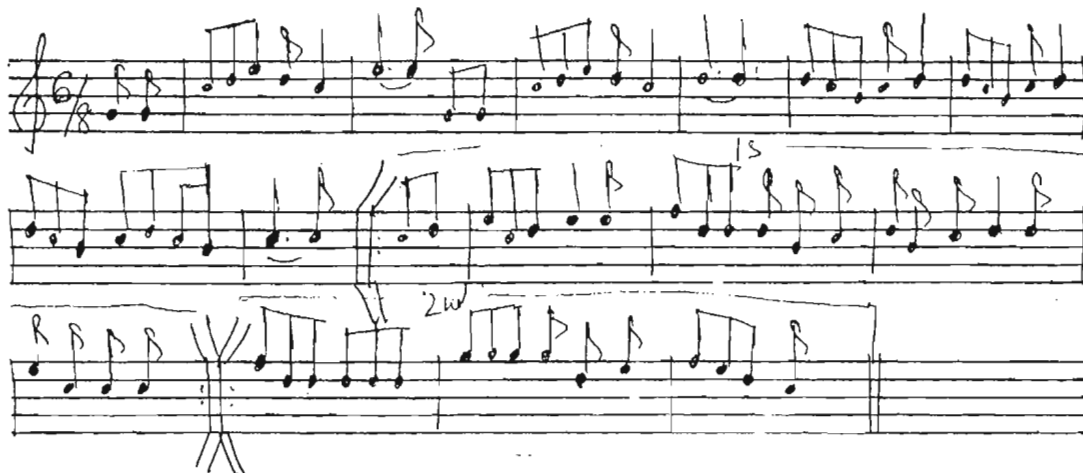
Chorus

Boy - Tuka mannkam ditam,
Girl - Tim mhaka naka,
Boy - Tuka motiam ditam,
Girl - Tim mhaka naka,
Boy - Tuka bhangar ditam,
Girl - Tem mhaka naka,
Boy - Tuka mhojem kalliz ditam
Girl - Tem zaiem mhaka.
Boy - Tuka duddu ditam,
Girl - Te mhaka naka,
Boy - Tuka bhattam ditam,
Girl - Tim mhaka naka,
Boy - Tuka ho soglo sonvsar ditam,
Girl - To mhaka naka,
Boy - Tuka ek beija ditam,
Girl - To zaiio mhaka.

Luizinha gharxe tuze dolle.



Salok distai tum tolleantlem.



DULPOD - III

(Medley)

(Joint efforts between Sister-in-law and Brother-in-law)

Uni: Onduchea vorsak ga dera, paus gela mirgaku, (bis)

Der: Kainch bhienaka ge unie, Dev amkam pautolo, (bis)

Uni: Edem vhoddlem xet ga dera, konn atam roitolo, (bis)

Der: Kainch bhienaka ge unie, Dev amkam pautolo, (bis)

Uni: Onduchea vorsa ge maim, amim xet kelam bhagaku, (bis)

Der: Darantulo moxing ge maim, chitta porim fulola, (bis)

* * *

Eke sonvarache ratri, ghovak mojea velo dhorunu, (bis)

Eku tratu re marunu, ghovak mojea haddlo soddunu, (bis)

Matheak fulam re mavunu, gelim hanv haddunk soddunu, (bis)

Razan dekhona fuddem ordur dili, govak diunk soddunu, (bis)

* * *

Aiz ietolo, faleam ietolo, pavon pavona, (bis)

Ponti pettoun, rau go baie, ietolo ghara, (bis)

* * *

Voiru voiru zhorichea mathear, kattakoi kaddta pilam, (bis)

Kaddta zalear kaddum-di pilam, tantiam nastana, (bis)

Manager babulo zala, kunhad ghora nastana, (bis)

Kunhadan ieta mhonn sanglam, azon kaim paulona, (bis)

* * *

Sintidan panvoll ghalre Jaki, voiru-sokol nisron poddxi,

Bakralem ghor vonkon bhorxi, (bis)

Gavddi ami zolmoleanv, soreachim bhorlam,

Voina amger bab zat'lo mhonn, sangilam bhak'ran (bis)

* * *

Avo ge avo, avo ge avo, render mam' maddar choddonk bhita ge, avo,

Aga mojea render mama, chodd ga maddari,

Dutkem futlear chol bhienaka, dabnnem sambhali, (bis)

Barik pausu poddta maddar, kiru roddta

Nisron poddot mhonn render, fatti-fuddem sorota, (bis)

* * *

Eke kombiechim bara tantiam, tera kaddlim pilam, (bis)

Fua mhonngo, Regin mana, ghonnin velim pilam (bis)

* * *

Chol-cholotam zali ratu, dolle moje jemetatu, (bis)

Ago mojea Aurola, golleani fator tujea, konnem ghaila, (bis)

Fator mhuzo pezacho, tujea mhujea mogacho.

* * *

Santanichea dongrar, pakle apottai

Tambddem kapodd neslear rupia dakhoitat, (bis)

* * *

Pantitulo ubon gelo, aboleancho,

Ho minddu fottoun gelo, cholianko, (bis)

Edem vhoddlem xet ga dera

Handwritten musical notation for the piece 'Edem vhoddlem xet ga dera'. It consists of two staves. The first staff is in treble clef with a 6/8 time signature. The melody is written with eighth and sixteenth notes, including some rests marked with an 'x'. The second staff continues the melody with similar notation.

Eke Sonvarache ratri

Handwritten musical notation for the piece 'Eke Sonvarache ratri'. It consists of two staves. The first staff is in treble clef with a 6/8 time signature. The melody is written with eighth and sixteenth notes. There are two first endings marked '1st' and '2nd' with repeat signs. The second staff continues the melody.

Aiz ietolo faleam-ietolo

Handwritten musical notation for the piece 'Aiz ietolo faleam-ietolo'. It consists of three staves. The first staff is in treble clef with a 6/8 time signature. The melody is written with eighth and sixteenth notes. The second and third staves continue the melody with similar notation.

Voiru voir zorichea mathear

Handwritten musical notation for the piece 'Voiru voir zorichea mathear'. It consists of two staves. The first staff is in treble clef with a 6/8 time signature. The melody is written with eighth and sixteenth notes. The second staff continues the melody.

Sintidan panvoll ghal re Jaki

Handwritten musical notation for the piece 'Sintidan panvoll ghal re Jaki'. It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written with eighth and sixteenth notes. There is a 'bis' marking above the first staff. The second and third staves continue the melody.

Avo ge avo

Handwritten musical notation for 'Avo ge avo'. The score consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second and third staves are in bass clef. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes and rests. There are some handwritten annotations like 'x' and 'Bis'.

Barik pausu poddta

Handwritten musical notation for 'Barik pausu poddta'. The score consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The music features a melodic line with eighth notes and rests, and a bass line with eighth notes and rests. There are handwritten annotations like 'Bis', '1st', and '2nd'.

Eke kombiechim bhara tantiam

Handwritten musical notation for 'Eke kombiechim bhara tantiam'. The score consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The music features a melodic line with eighth notes and rests, and a bass line with eighth notes and rests. There is a handwritten annotation 'Bis'.

Cholcholotam zali ratu

Handwritten musical notation for 'Cholcholotam zali ratu'. The score consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second and third staves are in bass clef. The music features a melodic line with eighth notes and rests, and a bass line with eighth notes and rests. There are handwritten annotations like 'x', '1st', and '2nd'.

Santanichea dongrar

Handwritten musical notation for 'Santanichea dongrar'. The piece is written on two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melodic line with various note values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar note values and rests.

Panttulo ubon gelo aboleancho

Handwritten musical notation for 'Panttulo ubon gelo aboleancho'. The piece is written on two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melodic line with various note values including eighth and sixteenth notes, and rests. The second staff is mostly empty, with a few notes and rests at the beginning, including a note marked with an 'x'.

DULPODAM

(Medley)

(Considering a crow as messenger)

Kavllea kiteak roddtai daran,
Konnui marit tuka faran, (bis)
Mojea potichi khobor, hadleai tor taran,
Uddon voch re borean, (bis)

Mozo poti tarvar gela,
Tacho husko mhaka zala, (bis)
Poti koso asa to, rekad hadd mhaka,
Kanvlla mhojea, dera, (bis)

Aizu disu mu-ga Sonvar,
Poti choloita mista monvar, (bis)
Poticho tar ieisor, boschina jevnnar,
Korun rautam jin'var (bis)

* * *

Undra mhojea mama,
Ani hanv sangtam tuka, (bis)

Te mazorichea pilea lagim,
Khell manddi naka, (bis)

Undir mama ailo, ani pette kuxik lipto,
Ani mazorichea pilean taka, eka ghansak khailo, (bis)

Konddo to katrun, konddeachem kaddlem xirem,
Anim keddein vho ddlem bhirem, Moddganvkar undra mamanchem, (bis)

* * *

Moddganvam loveager, loveager, mezu kelam re dondu, (bis)
Tacher ek cheddum nachota, cheddum nachota, vankddem kor'n benddu
Taka ek paklo choita, paklo choita, burkant ghalun tonddu, (bis)
Are paklea kitem choitai re, kitem choitai re, cheddum nhoi re, bailu randu.

* * *

ia ia maia ia, ia ia maia ia, ia ia maia ia, ia ia maia ia.

* * *

Marxelantu Shigmo zata, nachom disota, (bis)

* * *

Mainu mhoje filoz keleat goddache,
Ani hede ratiche, pakle bhonvtai khaddache, (bis)

* * *

Farar far, zatai ranantu, (bis)
Ranne martai pakleamku, pakle martai ranneamku, (bis)

* * *

Ami bhikari khore, rozrak bore,
Bhikreank tandu poddtai thodde,

Poddlole tandu, soreak Khaile,
Moddganvam vho ddle gadie kodde,

Khankeant orli ani hatant boddi,
Bhikreank tiddok kituli choddi.

Kanvlea kiteak roddtai daran

Sheet No

Handwritten musical notation for 'Kanvlea kiteak roddtai daran'. The piece is in G major (one sharp) and 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The melody is written in eighth notes, with a double bar line and repeat sign at the end. The second staff has a bass clef and contains a bass line with eighth notes. There is a handwritten 'Sheet No' in the upper right corner.

Undra mhojea mama

Handwritten musical notation for 'Undra mhojea mama'. The piece is in F major (two flats) and 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of two flats. The melody is written in eighth notes, with a double bar line and repeat sign at the end. The second staff has a bass clef and contains a bass line with eighth notes.

Moddganvam toveager mezu kelam redondu

Handwritten musical notation for 'Moddganvam toveager mezu kelam redondu'. The piece is in F major (two flats) and 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of two flats. The melody is written in eighth notes, with a double bar line and repeat sign at the end. The second staff has a bass clef and contains a bass line with eighth notes.

Ia, ia, maia ia.

Handwritten musical notation for 'Ia, ia, maia ia.'. The piece is in C major (no sharps or flats) and 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of no sharps or flats. The melody is written in eighth notes, with a double bar line and repeat sign at the end. The second staff has a bass clef and contains a bass line with eighth notes, marked with 'x' symbols.

Marxelantu shigmo zata.

Handwritten musical notation for 'Marxelantu shigmo zata.'. The piece is in C major (no sharps or flats) and 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of no sharps or flats. The melody is written in eighth notes, with a double bar line and repeat sign at the end. The second staff has a bass clef and contains a bass line with eighth notes, marked with 'x' symbols.

Mainu moje filoz kelea

Handwritten musical notation for the piece 'Mainu moje filoz kelea'. The score is written on two staves. The top staff uses a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a melodic line with several notes marked with an 'x' below them, indicating fingerings. The bottom staff is a bass line with fewer notes and a double bar line at the end.

Farar far zatai ranantu

Handwritten musical notation for the piece 'Farar far zatai ranantu'. The score is written on two staves. The top staff uses a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a melodic line with dotted notes and eighth notes. The bottom staff is a bass line with eighth notes and a double bar line at the end.

Ami bhikare khore

Handwritten musical notation for the piece 'Ami bhikare khore'. The score is written on two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth notes and a double bar line. The bottom staff is a bass line with eighth notes and a double bar line.

LUIZINHA MHOJEA MOGA

(Critisising 'Luisinha' in frustration by her old lover)

*Luizinha mhojea Luizinha, Luizinha mhojea moga,
Merces, Kalapura soddun, Divade vetai, roddonaka, (bis)*

*Divaddeche mu te tarir, pongreache asai volle,
Tujea potiche poddleai polle, Luizinha roddonaka, (bis)*

*Divaddeche te Igorjent, mennancheo asai vati,
Tujea poticheo kaddelai kati Luizinha roddonaka, (bis)*

*Divaddechea mu tea dongrar, zaitte asai kantte,
Tujea potiche kelai vantte, Luizinha roddonaka, (bis)*

(A song that brings an end to an occasion)

*Soglleanchem ekuch amchem nasavn
Kiteak poilo Bap amcho Adavn
Ami tache sogle re jerasavn
Ason Konkno, Moir, zavn Kristavn*

Sogllim

*Aiz pasun kuxalborit asa mhonn amcho ganv,
Mukhar sorleat korunk hem funksavn
Tujea dhiran choltam Saibinni Konseisavn
Tuje kurpechem ghal ge besavn.*

** * **

*Uddon gelem paruvianchem bhirem,
Vairu pavon fiskottonu gelem,
Besavn tumcher poddom re, besavn tumcher poddom re,
Sorginchea Deva Bapachem,
Viva re, viva, viva viva, viva re viva, viva viva,
ek marta tinga don marum-ia, hokle-noureachi saud korum-ia.*

Luizinha mhojea Luizinha

Handwritten musical notation for the piece 'Luizinha mhojea Luizinha'. It consists of two staves. The first staff is in treble clef with a 6/8 time signature and a key signature of one flat (B-flat). The melody is written with eighth and sixteenth notes. The second staff continues the melody and includes first and second endings, indicated by '1st' and '2nd' markings above the staff.

Sogleanchem amchem ekuch nasany

Handwritten musical notation for the piece 'Sogleanchem amchem ekuch nasany'. It consists of four staves. The first staff is in treble clef with a 6/4 time signature. The second staff contains guitar chords, with 'x' marks indicating fretted strings and sharp signs (#) indicating raised notes. The third and fourth staves contain the melody, with first and second endings marked '1st' and '2nd'.

Uddon gelem paruviamchem zoddem

Handwritten musical notation for the piece 'Uddon gelem paruviamchem zoddem'. It consists of four staves. The first three staves contain the melody in treble clef. The fourth staff begins with the tempo marking 'rall' and the lyrics 'Viva re viva, viva, viva' written above the notes.

HANV SAIBA POLTODDI VETAM

(A dancing girl begs the boatman to take her across the river
and promises to surrender to him in marriage)

*Damulea mattvantu, muzgu vazota,
Muzgachea sadar, kolvontu nachota.*

* * *

*Choltam choltam zali mhaka ratu,
Cholun cholun varem marun geli mhuji divli,
Hanv saiba poltoddi vetam, Damulea lognak votam,
Mhaka saiba vattu dakhoi, mhaka saiba vattu kolona*

*Damulea mattvantu kolvontancho khellu (2)
Aga mhojea taria mama (2)
Damulea mattvantu kolvantamcho khellu (2)
Ghe ghe ghe ghe, ghe ga saiba; mhaka naka go, mhaka naka go (2)
Hea mhojea nakantuli noti, ghe ga saiba, mhaka naka go, mhaka naka go
Hea mhojea paiantulim painzonam, ghe ga saiba, mhaka naka go, mhaka naka go*

* * *

*Xinvtim, mogrim, abolim, matheak mallun bhonvtolim,
Tujea-paeam lagim bostelim, oi bostelim,*

*Voilea, voilea dongrar; udoku kongrem,
Udoku kongrem zalear, kolvotu Mogrem,
Choiaire, choiaire, hanv dekhni nachotam, choi choi, choi (2)*

*Bhar zala xinvteam mogreancho, xinvteam mogreancho,
Xinvtim mogrim zaleani sovai (2) Punn mhaka naka re (2)
Age Nari, tujea nakantulim noti, naka sori
Age Nari, tujea paeantuli paizonam paieam sori.*

* * *

*Hanv saiba poltoddi vetam, Damulea lognak vetam,
Mhaka saiba vattu dakhoi, mhaka saiba vattu kolona (2)*

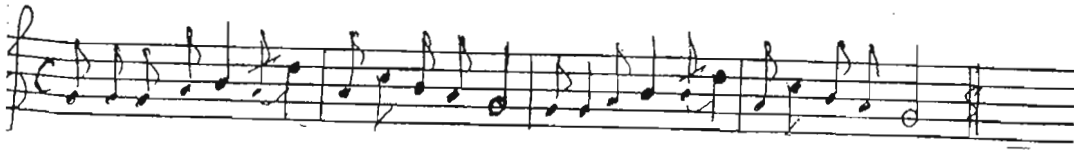
* * *

*Moddganvan zaitim ietai gonvlim, vinkunku haddtai surio dantonni (2)
Ami gonvlim, dudhuvalim, mosram haddleaim ghanta velim (2)*

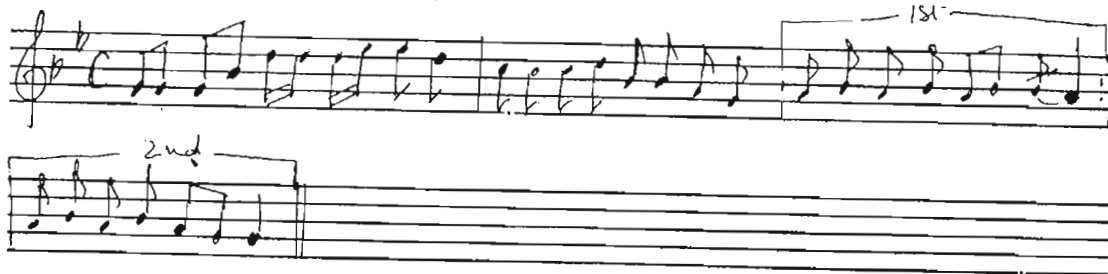
* * *

*Dogio-tigio biatinni aileat kumsarak (2)
Eklen haddlam kontu rozarachem,
Dusren haddlam manual vachpacho,
Tisren haddla ek xevtto tovlolo.*

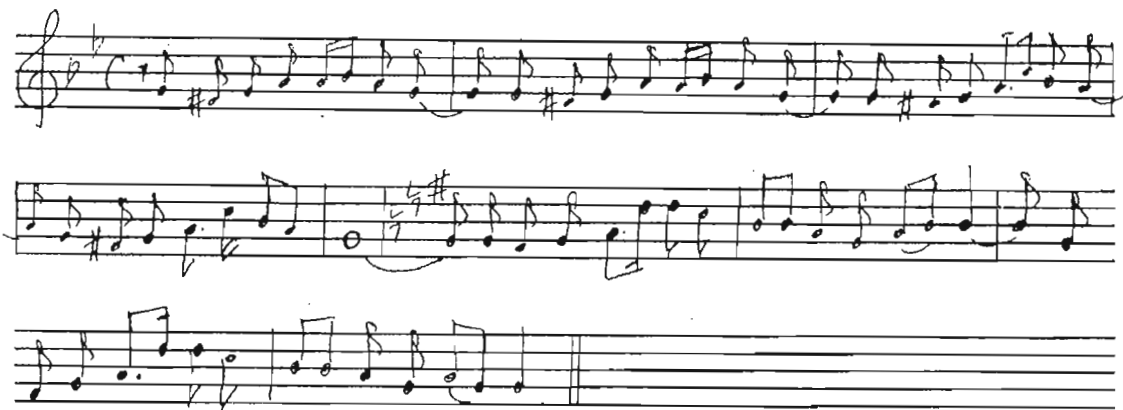
Damulea matvant kolvont nachota



Cholta, choltam zali ratu



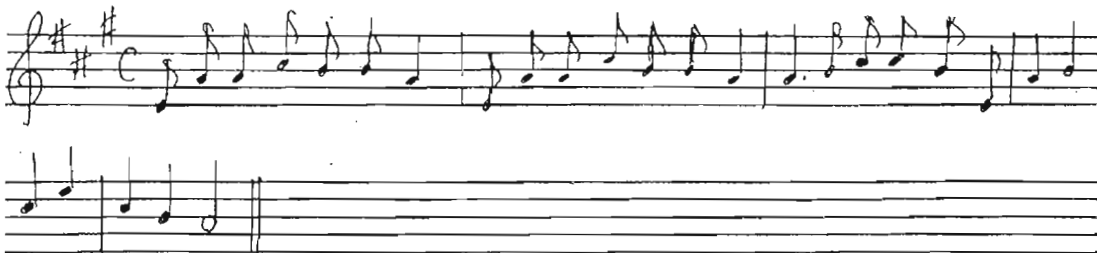
Hanv saiba peltoddi vetam



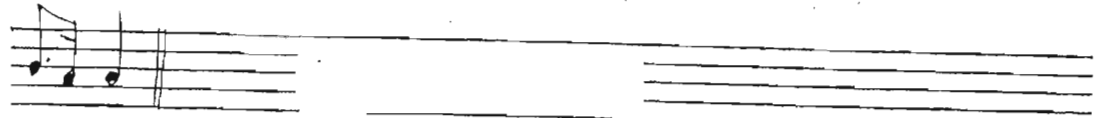
Ghe ghe ghe ghe ghe



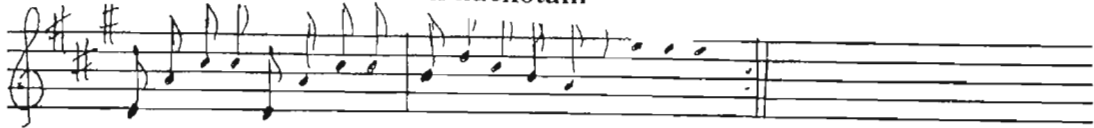
Xenvtim, mogrim, abolim



Voilea, voilea dongrar



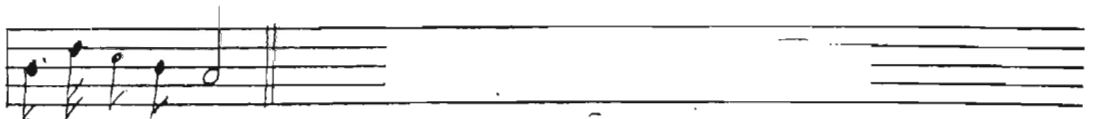
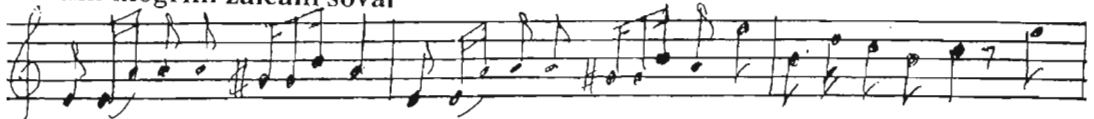
Choiare, choiaire hanv dekhnni nachotam



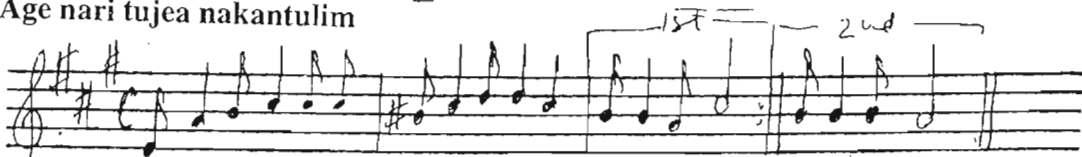
Bhar zala xinvtam mogreancho



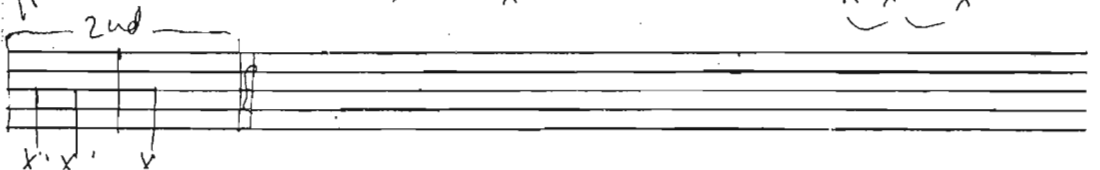
Xinvtim mogrim zaleam sovai



Age nari tujea nakantulim



Moddganvam zaitim ietai gonvlim



Dogi, tigio biatinni



ZAITTO TEMPU AMIM BHONVLIM MOGAN

(Our long standing friendship was destroyed by an enemy)

*Zaitto tempu amim, bhonvlim mogan,
Modench paucheak, naddlim dusmanan,
Atam roditam re, fugar zaun,
Dusman bonvita dekhun amchea paitlean.*

Chorus

*Mog anvem khorun tuzo,
Dushman zalo re ubbo,
Khorech sonvsar ho chear dissancho.*

II

*Ratchim nidden, moga sopnetam,
Tujea rupa laguim anv khevtam,
Ottank-ont tenkounk, anv axetam,
Zaguim zatoch moga fottoutam.*

III

*Rottam-rottam rogtachiun dhukam,
Fokot Dushmanank bhorem magtam,
Sonsarachi axea mhakam nam,
Bhogor sorguincho rosto tanktam.*

1st and

SOBIT SURIA VETECH SOMDDIRACHEA POTTANT

(An evening is beautiful when the Sun is swallowed by the Ocean)

*Sobit suria vetoch somdirachea pottant,
Mog ami kortaleanv fulanchea hortant,
Chondrim liptalo kupant,
Udetalo dipkaunk,
Bhighbhitalim noketram,
Lago nasli bhuk anim tann.*

Chorus

*Mogachem ghaltanam mudoll,
Sobit varem martalem xitoll,
Asso passun sonvsarant,
Kaliz dovorchem nitoll.*

II

*Mog ami kelolo boison fulanim,
Dipkaun chondrimanchea kirnanim,
Hatant dorunum jasmim,
Mogachi sangtaleanv kannim,
Govai amkam ditelim tim,
Fulam hortanim.*

III

*Ratichi bilkul jem poddonasli mhaka,
Akho dis pollelea bhogor tuka,
Lhanponnich mogu kela,
Vinchun kaddunum tuka,
Sobit fulam mukhar mhaka,
Juramentu dila.*

DONU-TINU VORSAM ZALIM

(If you break our long standing love my painful tears will not leave you in peace)

*Donnu tinnu vorsam zalim,
Anvem mogu keliar tuzo,
Ai! sangunk nezo moga,
Ghoddiek ugddas ieta tuzo.*

Chorus

*Sanddun tum guelear mhaka,
Anjea mojea,
Mhoji bhirmot futtoli tuka.*

II

*Anvem dilolem uttor go tuka,
Kallzak khoni poddlea mogachi tujea,
Bexioch dubav dhorinaka,
Tujea xivai konnuch mhaka naka.*

III

*Sogleank korun amim fattu,
Chintnank dinvuia dusro passu,
Matui sucego na jivaku,
Kazar dhoria re Maiaku.*

The musical score is written in G major (one flat) and 6/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/4 time signature. The music is primarily composed of chords and single notes, with some melodic lines. Chords are labeled with letters: Bb, F7, Bb, F7, Bb, F, Bb-1, 2, G, Bb, Bb, F7, Bb, 2, Bb. The score includes various musical notations such as stems, beams, and slurs. The piece concludes with a double bar line.

XITTOL CHONDRIMANCHE RATRI

(Lovers still remembering that particular full-moon night)

*Xitol chondrimanche rati,
Poilich bhetu zali amchi,
Papachi, mananchi moga vhoddli zobordosti,
Separaru amkam korchhi.*

Chorus

*Separaru moga tum zainaka,
Mhojea kallizachea aunvdeea.*

II

*Tuka sanddichi mhollear ekli,
Perturbaru zata tokli,
Kosli mama tuji ti nixturi,
Amchi kakut khona toslhi.*

III

*Papa munnu tuzo zoboru,
Soglenaku paulea ti khoboru,
Zata tem zauvddi uksaru,
Tujea laguim anv zatolom kazaru.*

The musical score is written in treble clef with a 6/4 time signature. It consists of five staves of music. The first staff begins with a common time signature 'C' and a 6/4 time signature. The second staff continues the melody. The third staff includes a first ending bracket labeled '1' and a common time signature 'C'. The fourth staff includes a second ending bracket labeled '2' and a common time signature 'C'. The fifth staff concludes the piece with a common time signature 'C'. Chord symbols are placed above the notes: C, F, G7, and C#.

SURIA, NOKETRANCHE PORIM PORZOLTA

(Comparing his beauty as good as shining of the Sun and stars in the sky)

Surya noketranche porim porzolleia,
Mogachea mhojea anjea,
Tum BENFEITO mhonnum mannka,
ADORARU khortam tuka.

Chorus

Io, io, sopnantulea anjea,
Ekuch pum BEIJU dhire mhaka.

II

Atabradu tuje polle, mogreche kolle,
Distai motianche zodde,
Zig-zigtai mhoje dolle,
Kaliz lobdotre tuje kodde.

III

Tirxe, garxe tuje dolle ani rosh-roshchit polle,
Bhulta sogle chole,
Axeonn rautam zonnalakodde,
Dixtti pottolem mhunn bainkodde.

The musical score is written in 6/4 time and consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody is written in the upper voice, and the accompaniment is in the lower voice. Chord symbols are placed above the notes: AM, E7, AM, E7, AM7, E7, A, F, A, C#, A, E, A, E7, A, E7, A, D, A, E7, A, A. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some markings like '1 E' and '2 E' above the notes, possibly indicating fingerings or accents. The piece concludes with a double bar line.

CHINTUN FUDDAR DEVA MOZO

(An abandoned girls difficulty to live further more)

*Chintun fuddar Deva mhozo,
Rottam anv zalolea disako,
Te moje zalole goddieko,
Tea mojea nixtur noketrako.*

Chorus

*Sonvsarantii sanddilo re mhaka,
Mhojem vid mellona re luka.*

II

*Roddun dukhanche kortam vullu,
Sucego na Deva mhojea jivaku,
Patt keli hanvem sonvsaraku,
Pavunk anjeam bhoddvanechea sangataku.*

III

*Futtkem nixtur noxib mhojem,
Kiteak mhunn favo mhaka zavchem,
Sonvsarant sukh na re mhaka mellchen,
Dukhanim kaloitam xit mhojem.*

The image shows a handwritten musical score for the song 'CHINTUN FUDDAR DEVA MOZO'. The score is written on five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/4 time signature. The melody is written on the upper staff, and the accompaniment is written on the lower staff. Chords are indicated by letters above the notes: D7, GM, D7, EM, D7, GM, D7, GM, D7, G, C, D7, G, D7, G. The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with a double bar line.

KANVLEA KITEAK ROTTAI DHARAN

(An ugly looking 'crow' some time bring good news)

*Kanvlea kiteak rotta daran,
Konnuim marit tuka faran,
Mhojea potichi khobor haddlea tor taran,
Uddon voch re borean.*

II

*Sokallim kanvillo pavonn sorlo,
Munshgar bosonn roddonk laglo,
Kanvillo rotta mhunnosor poti mogacho,
Ghara noire paulo.*

III

*Poti ghara noire paulo,
Mogacho beiju mhaka dilo,
Ani dogamcho amcho mogacho anvddo,
Xekim mellon bhaglo.*

The musical score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle and bottom staves are in bass clef. The music consists of a melody line and a chordal accompaniment. The accompaniment uses chords such as G, D7, and F#m. The melody features eighth and sixteenth notes, with some rests and a repeat sign in the second staff.

TOLLEM SUKOLEM

(Comparing his beauty as good as shining of the Sun and stars in the sky)

- | | |
|--|--|
| 1. Tollem sukolem
Bhoken mhojem
Babuddem zalem | 2. Tollem suktokoch
Bhokeak mhojea
Mannik melltolem |
| 3. Mannik melltokoch
Bhokem mhojem
Guirest zatolem | 4. Guirest zatokoch
Bhokem mhojem
Kazar zatolem |
| 5. Kazar zatogoch
Bhokem mhojem
Tantiam ghaltolem, | 6. Tantiam ghaltokoch
Bhokem mhojem
Pilam kaddtolem, |
| 7. Pilam kaddtokoch
Bhokem mhojem
Manan bhonvtolem | 8. Manan bhovtokoch
Bhokem mhojem
Matrem zatolem |
| 9. Matrem zatokoch
Bhokem mhojem
Moron vetelem | 10. Bhokem mortokoch
Tollem mhojem
Portun bhortolem |



APTTUN-DOPTTUN CHEDDVAN DANTTEM MANDDILAM

(A girl's irresponsible attitude towards her work)

*Aptun doptun go,
Cheddvan danttem manddilam
Doulolem pitt soglem
Kombien xinvraun uddoilem.*

Chorus

*Cheddum, cheddum, cheddum,
Zobor mhum re tem Ruzar kumparilem.*

II

*Xit randun cheddvan,
Chulir adon dhovorlem,
Udok unnem saun,
Soglem xit korpaun uddoilem.*

VI

*Xit vaddun vattlent,
Cheddvan mezar dhovorlem,
Koddi mhun'num cheddvan,
Kanxeant goddu kaloilem.*

III

*Koddi korn' cheddvan,
Kun'nem niv'near dhovorlem,
Nivn'neank uzo evn'nu,
Soglem kun'nem omtolem.*

V

*Ruzai kumparin cheddvak,
Borech tapoilem,
Tea ragan cheddvan,
Dantem moddun uddoilem.*

VI

*Tea ragan cheddvan,
Chullint uddoku rokoilem,
Tea ragan cheddvan,
Baintu bindul buddoilem.*

SOGLI RATTI BAINKODDE

(First sight love near water-well amidst musical sound)

Sogli ratti bainkodde,
Kinni kinni zata kanakodde,

II

Baileanu konnu aila podde,
Mateak mallun mogreanche kolle.

III

Kazar zata zalear moje kodde,
Vincharun poi tuje mainkodde

IV

Poilo tum vinchar mojea paikodde,
Uprant kinni kinni bainkodde.



FUGAR ZATA KAZARAKU VECHEAKU

(A daughter's enthusiasm for going for a wedding)

*Fugar zata kazraku vocheaku
Bhaie tuka kitem khol'ta nachunku.*

Chorus

*Moddgonvam kortelar muzgu vazota oh!
Moddlea bhattant Dona Piedade polku nachota go,*

II

*Maitva bailean kortachea kuxiku
Zuanv lagla Jaknaku poxeunku.*

Chorus

*Chimute kaddlear, dumke marlear
Cheddva mainku sanginaka go.*

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The second staff continues the melody and accompaniment. The third staff features a 'D7' chord marking above the melody. The fourth staff concludes the piece with a double bar line and repeat signs.

AGO CHEDDUA KATEAK LAUN UZO DHIGO MAKÀ

(An opportunist find an excuse to talk to a pretty girl)

1. *Ago cheddua*
Kateak launu uzo dhigo mhaka,
2. *Uzo dilear tuka*
Mogueli maim martoli mhaka,
3. *Mainu marlear tuka*
Cheddva tum kainch bhienaka,
4. *Rupan gunnan sobhit*
Amguer raubk io go soddsoodit,
5. *Tumguer ienvchi axea*
Motinuuli soddun dhi re pixea.

BANAULECHEA MONTI SOKOLO

(An unsuccessful roaming Romeo murmuring himself for
not succeeding in finding any life partner)

- | | |
|---|---|
| 1. <i>Bannallechea Monti sokolo</i>
<i>Roddtai kole, choi choi choi,</i> | 2. <i>Mhojea baraborche ankvar chole</i>
<i>Kazar zale, choi choi choi,</i> |
| 3. <i>Kazar zaunu bore suntole</i>
<i>Vignantule, choi choi choi,</i> | 4. <i>Kazar zainastana ul'lo titei</i>
<i>Pixear poddle, choi choi choi,</i> |
| 5. <i>Pixear poddnu uddun</i>
<i>Gele soirananille, choi choi choi,</i> | 6. <i>Doutor baban topassunu</i>
<i>Mentalan daddle, choi choi choi</i> |

Handwritten musical notation for the song "BANAULECHEA MONTI SOKOLO". The notation is arranged in three systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The first system has a G chord above the first measure. The second system has D7 and D9 chords above the first two measures, and a G chord above the third measure. The third system has a D7 chord above the first measure and a G chord above the second measure. The notation includes notes, rests, and bar lines.

MOZO POTI BOMBOI GUELA

(Nostalgia of a young woman on departure of her husband to Bombay)

Mhazo poti Bomboi guela,
Tacho usko mhaka zala,
Ani nimanne rati sopeacher boison,
Beiju mhaka dila. } bis

Chorus

Poti, ie, poti ie,
Tujea gopant mhaka gue.

II

Khattir eksurim hany lovtam,
Sopnant tujea khuxik pavtam,
Ani tunch mhunnon poti unxeank re mhojea,
Venguent ghevnu ravtam. } bis

Poti gopant mhaka dhor,
Ak'khi rat-bhor chimte kaddi,
Ani thambo'nastanam khobro santaloi,
Goddi, goddi, goddi. } bis

IV

Kuttumb goddunk vell lainaka,
Veguinch Bomboi vhor re mhaka,
Kalliz hem mhojem, axeta poti,
Gopant raunk tujea. } bis

V

Mhojea pot-xin vetelim,
Ak'khem voros bhor rautelim,
Anim dogam assany tim tegam zatokoch,
Babak gevnu ghara tetelim. } bis

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign. The third staff has a tempo marking 'Allegretto' above it. The fourth and fifth staves continue the melody with various dynamics and phrasing. The score concludes with a double bar line.

Ful'Tum Merceche Bhaghit'Lem

(A Rose From Merces Garden)

In honour of :
Preciosa and
Silvestre Estibeiro
on their wedding day.
October 24, 1992

Verse (I)

Aicho dissu sontosacho,
Sorgar uzvad, noketrancho,
Aizu tumim sacramentu zoddlo, } bis
Tumcho ekhvott sagrad kelo.

Chorus / Estr.

Jivitan-mogan, dis tumin sarche,
Vantun-fulam ani kantie.

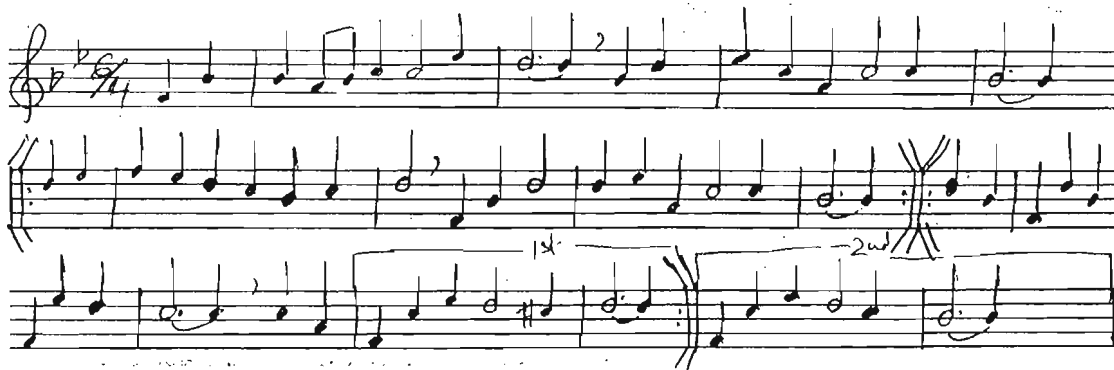
Verse (II)

Ful'tum Merceche baghint'lem,
Nourean vinchun tuka kaddlem,
Igorjechea adrar tuka deklem, } bis
Pai-mainchem mon tit'lean pissoulem.

Verse (III)

Xegunnam nettoilolem munnum,
Purem zalem hem soponum,
Govalea gharant etai munum, } bis
Duppacho-pormol, fogot' eancho gon-gon dobazeaum

Composed by : Prof. F.X.D'Mello,
24/10/92



BURGUE PON'AR MOGAN PODDLIM

(My unfortunate tender level)

Verse 1

Burgue pon'ar mogan poddlim,
Toddoch tempu sangattan bonvlim,
Moga tujea utrar pation raulim, } 2
Dekun aiz anv ankvar urlim.

Chorus

Ai, ai moga, fottoilem maka, } 2
Tujea vivem sonvsar maka naka

Verse II

Mog tuzo mogan anvem ximplo,
Pun mozo fuddar attam somplo,
Dusrean potti tuka khorun aplo, } 2
Mojea kalzak ballo toplo.

Verse III

Sanjechim Calangute praer meutalim,
Renver burguim khoxim kevttalim,
Chandneachea uzvaddan bhonvtalim, } 2
Molbavelim noketram govai ditolim.

Handwritten musical score for the song. The score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The lyrics are written below the notes. The score includes a repeat sign with a '2' above it, indicating a second ending. The lyrics are:
Bun-gea po-nar mo-gan pod-lim To-doch temp san-ga tan bonv
-lim Mo-ga tu-jea ut-rar pa-tion rav lim De kum aiz hanu
anki-var ur-lim Ai ai mo-ga fot-tai lem ma ka Tu-jea
Vi-nem sonvsar ma ka na-ka Ai-ai mo-
sonvsar ma-ka na-ka

POSLOLO 'KIR SODDUN GUELO

(A ungrateful 'Parrot')

Dulpod

Verse I

Kotta-re kotta, ekh sukhnem rotta,
Poslolem 'Kir' soddun guelo mun xintta.

Chorus

Tea 'Kirachea mogan ekh aslem Sukhnem,
To soddun vochot mun, chintunk nam tanem.

Tem Sukhnem attam goloita dukam,
'Kirachim khatrunk zai aslim pakam.

Verse II

Aik-re 'Kira', tum hio-re ghara,
Hio anim zompoi mar tujea perak.

Chorus

Kitlo tempu Sukhnean tuzo mog kelo,
Kiteak mun taka tum soddun guelo.

Atam tem Sukhnem rat-dis tuka marta ulo,
Oi marta ulo oi marta ulo,ei marta ulo

repeat
fada to end

ZAITO TEMPU ZALO RE ANJEA

(longing to see you atleast in my dream)

1

Zaito tempu zalo re anjea,
Mojea sopnant dekhlear tuka,
Ontreganim rautalim moga,
Dilolem utor asa kalzan mhojea.

Chorus

Khoxe porim vissorlo anjea mhojea,
Kaliz hem patielolem utrar tujea

II

Rath-dis fuddar mozo chintunum,
Dukam golloitam mir-mire bhogunum,
Bhonytam kensu maneri galunum,
Somzotam bhorvanso khobar munum.

III

Zobor asli maka khoxi,
Mogachi potin zaumcheak tuji,
Chintun-chintun mottu zalea pixi,
Sintindan chol birmot funtot moji.

The musical score is written in 6/4 time with a common time signature (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The key signature has one sharp (F#). The score includes various chords such as C, F, G7, Fm, and G. There are also some accidentals and a fermata. The second staff continues the melody with a key signature change to one flat (Bb). The third staff continues with a key signature change to two flats (Bb, Eb). The fourth staff has a first ending bracket and a second ending bracket. The fifth staff concludes the piece with a key signature change to one flat (Bb).

SURYA DENVON GUELO

(A longing day ended with Sun-set)

I

Surya denvon guelo,
Moga mojea chondrim re udelo,
Amorecho vellu comesar zalo,
Moga mojea khuim tum pavolo.

II

Soddanch amguer etalo,
Mojea gopant tum bostalo,
Atam kiteak ingrat tum zalo,
Kuinchea dusmanank tum sampoddlo,

III

Mojea intera disa,
Don-tin chitti meutolio tuka,
Tevui vachun euxi zalear moga,
Ximiterint 'addam' meutolim tuka.

IV

Adeus, adeus moga,
Itlean adeus khortam tuka,
Dolle mhoje damtoch re moga,
Fattlean dukam golloinaka.

The musical notation consists of three staves. The first staff is in treble clef, 6/8 time, with a key signature of one flat (B-flat). The second staff is in bass clef, also in 6/8 time, with a key signature of one flat. The third staff is in bass clef, 6/8 time, with a key signature of one flat. The notation includes various chords and melodic lines. Chords are labeled as Em, B, and B7. The melody is written in a simple, folk-like style.

KAMIZOL RENDACHEM

(A beautiful girl with attractive dress)

Dulpod

Kamizol rendachem, kapodd sedachem,
Pasiék ami vechem, (bis)

Hanv etam tunguer, tum io go amguer,
Sange sadde-sat horancher. (bis)

Kaibore tuje kensu, go bai Mari Ana.
Lambu, Lambu, Lambu. (bis).....

Vatkule tuje pole, go bai Mari Ana,
Sarke Portugalache 'zambu' (bis).

Garsule tuje dolle, go bai Mari Ana,
Arxean vochon phodde, (bis).

The image shows the musical notation for the song 'Kamizol Rendachem'. It consists of two staves of music in 6/8 time, written in the key of B-flat major. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is written in eighth notes. The second staff continues the melody and includes chord symbols: Bb, F7, Bb, F7, and Bb. Below the two staves, there are three empty staves for accompaniment.

RUPIA - UTSOVACHO UGDAS

I

Tednam xitol mari varo,
 Somdir kherit bhaxen gazo,
 Suria aplo soucas denvo)
 Mon byuloi vell to sanjecho) bis
 Tednam monant euzun ailem)
 Guntlem songit ekvotachem) bis

II

Khandar ath amim galunum,
 Dogui ixtt bagak rauvunum,
 Khand marlome re moganum)
 Modench ghelem re khoslunum) bis
 Matui porva nam keli)
 Euzon amchi xarti veli) bis

III

Sukh-Dukhacho vel godie ailo,
 Khand marun amim samboulo,
 Mogan rochlolo to mando)
 Aiz ponchvis vorsancho zalo) bis
 Rupia Utsov, Rupia Utsov,
 aix dakoitaum mandeacho mog,
 Silver Jubili, Silver Jubili, aiz ami gazoitam
 hé machier

SÃO JOÃO

(A popular song, sung during the feast of Saint John)

I

Sogle ami zanvoim vourtoutaum, chodda tempam bhetleaum,
 São João-chem fest munon ami mavoddea aileaum,
 Mateak him kopelam ghalun, uddok navonk bhair sorleaum,
 Aichea diçsak voddle ami, nokom khuim pauleaum.

Chorus

São João, São João gunvta mure vatt amkam dissona,
 Aicho dhiss urbecho, khonn khonnak anssona,
 Choll-re pie-re tum illo ghe-re, faleam kaim mevona,
 Oslim festam orsak kiteak dhonn pauti enam.

II

Zanvoim ami festak aileaum mun, ghanvan bobau poddla,
 Mojea sasupain tin kouxe soro addla,
 Tin kudvanchim sandnam keleant, ani dhukor marla,
 Sezarchea Konsu manan, ponos daddla.

III

Voddilanchea kaiddea pormonem, uddok nataum bhainchem,
 Khoddegant fest hem amchem, mavoddecham,
 Ponda dhiss alchenoi hangache, bhorenm ami ghevchem,
 Choll atam São João vhoria, maguir tem pouchem.



Intro

Trumpet

1. Sodde
 2. Ziluppam
 3. Voddle

São João

1st trumpet

2nd trumpet

Interlude

3.